

# **2011-12 YSP Parent Guide**

## **Topics**

**2011-12 Production Schedule**

**Focused Workshops**

**About YSP**

**Contacting YSP**

**Fees, Payments & Refunds**

**Tape Deposits & Returns**

**DVDs & Pictures**

**Actor Tabs**

**Scholarships & Donations**

**Fundraising**

**Volunteering at YSP**

**Parent Meetings**

**Job Descriptions**

**Attendance**

**Rehearsals**

**Rehearsal Personnel**

**Memorizing & Audio Materials**

**Shaw productions & Workshops v. Full Shakespeare productions & a  
note on Fall Shakespeare**

**Cleaning/Lost & Found**

**Publicity**

**Dress Rehearsal & Performance Issues**

**Cast Party**

**Dress Rehearsal & Performance Attire**

**Backstage Food**

**Registration Policies/Rules**

**Staff, Board & Volunteers**

**Volunteer Questionnaire—2010-11**

# 2010-11 Production Schedule

**Please Note: Schedules are subject to change when necessary. Additional special rehearsals will also be added and announced. Additional offerings of Focused Workshops and the Dickens Dramatic Reading Society may also be added.**

**The most current production information can be found at:**

**Rehearsal calendar:**

[http://www.google.com/calendar/hosted/ysp.org/embed?src=ysp.org\\_1imuc0f9214j1sksi3gg8jktgg%40group.calendar.google.com&ctz=America/Chicago](http://www.google.com/calendar/hosted/ysp.org/embed?src=ysp.org_1imuc0f9214j1sksi3gg8jktgg%40group.calendar.google.com&ctz=America/Chicago)

**Performance calendar:**

<http://youngshakespeareplayers.org/current.html>

**Veteran's Shakespeare Challenge Project, *King Henry IV, Pt. 1 & Pt. 2*, Aug 2, 2011-Aug 12, 2012**

- **Intro Aug 2**
- **Winter Break Rehearsals, Dec. 27 & 30, 4-8 pm, and by arrangement of individual actors**
- **Spring Break Rehearsals, March 31 & April 7, 1-4 pm, and by arrangement of individual actors**
- **Regular rehearsals, Sat & Sun, 1-4 pm, May 12-July 28, adding Mon-Tues-Wed, 5-8, June 25-July 18.**
- **No rehearsals 6/24 or 7/29 due to performance conflicts; more adjustments will likely be needed to accommodate other productions' summer dress/performance schedules.**
- **Dress Rehearsals, July 30-Aug 4, exact schedule tba**
- **Performs Aug 4-12, exact schedule tba**
- **Directors Ariana Karp, Intern, and Isabel Karp, Apprentice**

***The Winter's Tale*, Sept 10-Dec 11**

- **Introduction, Sept 10, 1-4pm & Parents' Meeting tba; Readings, Sept 11, 11- about 4pm**
- **Regular rehearsals Sat 1-4 pm and Sun 11-4 pm, Sept 17-Nov 13, AND Sun 11-4 pm, Nov 27; Optional Tuesdays, 5-7 pm, Sept 20-Nov 29**
- **Special schedule for Oct 15-16 and 22-23: NO rehearsal Sat., the 15<sup>th</sup> & 22<sup>nd</sup>, but rehearsal 9-4 on Oct 16 & 23, due to performances of *Our Mutual Friend***
- **Dress Rehearsals Nov 17-22, exact schedule tba**
- **Performs December 1-11, exact schedule tba**
- **Intern Director, Ariana Karp**
- **Apprentice Directors, tba**
- **Parent Coordinator, Cincy Liu, [whovilleabc@yahoo.com](mailto:whovilleabc@yahoo.com)**

**Charles Dickens Dramatic Reading Society, (NO Memorizing) "*Davey's First Families*" — *Scenes from David Copperfield*, Sept 21 -Jan 22**

- **Introduction, 9/21, 7-8 pm**
- **Regular rehearsals: Two weekly rehearsals will be scheduled at the mutual convenience of cast members**

- **Dress Rehearsals Jan 6-8** (assumes 3 casts), **exact schedule tba**
- **Performs Jan 13-22**, **exact schedule tba**
- Directors, tba

**Shaw's *Great Catherine*, Oct 12-Feb 12**

- **Introduction Oct 12, 5-8 pm** (No Parents' Meeting)
- **Regular rehearsals Wed 5-8 pm and Sun 9-noon Oct 19-Jan 25**
- **No rehearsals Nov 21, Dec 19-Jan 2**
- **Dress rehearsals Jan 27-30**, **exact schedule tba**
- **Performs Feb 3-12**, **exact schedule tba**
- Directors & Parent Coordinator: tba

**Charles Dickens Dramatic Reading Society, *A Christmas Carol*, Oct 25-Dec 18**

- **Introduction:** October 25, 7-8 p.m.
- **Regular rehearsal days:** Rehearsals will be scheduled twice per week (weekends or evenings) at the mutual convenience of each cast of three readers
- **Dress rehearsals:** December 13 & 15, 5 p.m. (assumes 2 casts)
- **Performances:** December 16-17, 7 p.m. **and** 17-18, 2 p.m. (assumes 2 casts)

**Winter Workshop, *Shakespeare's Show of Shows: Great Comic Scenes from Shakespeare and Sid Caesar*, Dec 12-March 25**

- **Introduction, Dec 12, 5-8 pm**
- **Jan 7-Mar 12: Rehearsals Saturdays, 1-4pm, and Sundays, 11 am-4pm, and optional Tuesdays, 5-7pm, 1/10-3/7**
- **Dress Rehearsals, 3/17-18**, **exact schedule tba**
- **Performs March 22-25**, **exact schedule tba**
- Directors & Parent Coordinator: tba

***Twelfth Night*, Daytime home school production, Jan 9-May 6**

- **Introduction, January 9, 9am-Noon; Readings, January 11, 9am-about Noon & Parents' Meeting Jan 11, 9-10:30am**
- **Regular rehearsals, Jan 18-April 20, MWF, 9am-Noon**
- **No rehearsals January 13 or 16, or April 2-9**
- **Dress Rehearsals April 23-26; 8am-about 4pm**, **exact schedule tba**
- **Performs April 27- May 6**, **exact schedule tba**
- Asst. Director, Caryl Farkas, [emrafarkas@charter.net](mailto:emrafarkas@charter.net), with apprentices tba
- Parent Coordinator, tba

**Adult Shakespeare Circle Short Shaw Play: *Man of Destiny*, Jan 23-April 14**

- **Introduction** January 23, 7-9 p.m
- **Regular rehearsals**, Mondays, 7-10 p.m, January 30-April 2
- **Dress rehearsals and performances:** Performs April 13-14, 7 p.m.

**Spring Workshop, Mar 21-May 20**

- **Introduction, March 21, 5-6:30 pm**
- **Regular rehearsals, Mar 28-May 14, Sat 9-Noon and Wed 5-8 pm**
- **No rehearsals April 2-9**

- **Dress Rehearsal May 18**
- **Performs May 19-20**
- Director & Parent Coordinator, tba

**Shaw's *Caesar & Cleopatra*, March 29-June 24**

- **Introduction, March 29, 5-8 pm**
- **Regular rehearsals, April 12-June 10, Thurs 5-8 pm and Sun 9-noon**
- **No rehearsals April 2-9**
- **Dress Rehearsals June 12-15, exact schedule tba**
- **Performs June 15-24, exact schedule tba**
- Directors & Parent Coordinator, tba

**Celebrate Shakespeare! Silent Auction & Open House April 22,  
1-5 pm, Auction open through May 6**

**Adult Shakespeare Circle, program tba, May 7-Nov 11**

- **Introduction, May 7, 7-10pm, Casting & audio to be given to actors for study during the summer**
- **Regular rehearsals, Mondays & Thursdays, 7-10pm** (except when Focused Workshops perform, 8-10pm), beginning Sept. 6
- **Dress Rehearsals early Nov**
- **Performs Nov 8-11**

***King Lear*, May 14-July 29**

- **Introduction, May 14 & Readings May 19, Parents' Meeting tba**
- **Blocking rehearsals, June 2 & 9, 9 am-1 pm**
- **Regular rehearsals, Mon-Fri, 9-Noon or 1-4 pm, June 13-July 13**
- **No rehearsal July 4**
- **Dress Rehearsals July 14-20, 8am-about 5pm, exact schedule tba**
- **Performs July 20-29, exact schedule tba**
- Directors tba
- Parent Coordinator: tba

***As You Like It*, June 11-Aug 26**

- **Introduction, June 11 & Readings June 16, Parents' Meeting tba**
- **Regular rehearsals, Mon-Fri, 9-Noon or 1-4 pm, July 2-Aug 10**
- **No rehearsal July 4; Due to overlapping productions in the summer, there will be a SPECIAL REHEARSAL TIME JULY 16-19, 5-8 PM FOR ALL CASTS, replacing regular morning/afternoon rehearsals**
- **Dress Rehearsals Aug 13-17, 8am-about 5pm, exact schedule tba**
- **Performs Aug 17-Aug 26, exact schedule tba**
- Directors tba
- Parent Coordinator: tba

# Focused Workshops

(Meetings are typically 5-8pm, except performance days, which meet at 4pm, break for dinner, and perform 7-8pm, unless otherwise noted.)

**We are arranging workshops as actors sign up for them—see details below with descriptions.**  
Email [ysp@ysp.org](mailto:ysp@ysp.org) to indicate your interest.

## The YSP Focused Workshops on The Language of Shakespeare.

*Below are the descriptions of our Focused Workshops on the YSP RISARA model for understanding how Shakespeare used the language to make his writings so great. Each Focused Workshop meets four times for about three hours each meeting, then ends in a demonstration performance of about an hour. Each is open to interested participants of any age (including young actors and adults), and each may be profitably re-taken even by those who have already completed it or another Focused Workshop.*

*If you are interested in any of these topics any time over the next three months or so, please send the list below, listing the name or names of those workshops you are considering. When several potential participants have told us they may wish to do a certain workshop, we will contact everyone to try to schedule it!*

### **#1: HA! HA! KEEP TIME! Understanding Rhythm and Stress in Shakespeare's Verse**

Shakespeare used verse for about 75% of the lines in his plays. As the great Russian author, Shakespeare translator, and Nobel Prize winner Boris Pasternak once said, "Rhythm is the basis of Shakespeare's texts." In a very imperfect analogy, we can think of it like the current of a river. If there were no current — no flow or movement — the water in the river would still be there, and portions of the shore might still be scenic. But it would all stand still. It wouldn't flow; it wouldn't go anywhere. As it is, the rhythmic flow of his verse "current" — always moving, filled with shifts and surprises; stately and slow in some places, heart-throbbingly quick and exciting in others — gives movement and direction to his characters, his scenes and situations, his dialogue and speeches. The artistry of Shakespeare's rhythm lies largely in the way he departs at critical times from what is "normal" and "regular." It is a large part of what makes his plays so memorably great. To handle Shakespeare well, the actor or intelligent reader must have an understanding and a "feel" for this rhythm.

This is our very basic, and very popular, Focused Workshop and perhaps the most fundamental one of all. It is the only one with a second, more advanced version: "That Would Be Scann'd" — for those who have completed this one.

## **#2: WHEN WE TALK OF HORSES: Understanding, Seeing, and Conveying Shakespeare's Imagery**

The Chorus, right at the start of the play of *King Henry V*, speaks to the spectators, and in doing so issues an unforgettable challenge to audience and actor alike: “Think, when we talk of horses, that you see them...” In a few words, he has defined the fundamental conspiracy between performer and audience member (and remember that the intelligent reader is both!) that helps turn the words of Shakespeare on a page into supreme dramatic and poetic art. It is important to remind ourselves that Shakespeare had none of the visual “advantages” of modern writers or directors of stage plays or screen plays. There was no real scenery on his stage. And he could not “show” us his imagined pictures with artful camera shots or special effects. And yet, four centuries later, we are far more likely to see and remember the images he gave us — from the storm that plagued King Lear to the air-drawn dagger that Macbeth thought he saw — than we are to recall anything in a modern play or movie.

This Focused Workshop will help you as actor (or intelligent reader) learn to recognize every image you are speaking or reading, and to see and feel its function and evocative power. As an actor of Shakespeare, you must help your audience to look with its ears. As a reader, you are both actor and audience, and must show the images to yourself! You will learn to define imagery, both objective and figurative, to explore its basic dramatic and poetic functions, and to understand how Shakespeare used it to build character and enhance emotion in his plays.

## **#3: O, IT CAME O’ER MY EAR! Understanding the Use of Sound in Shakespeare**

Language was heard long before it was seen. In Shakespeare’s time, language was still much more important for how it sounded than for how it looked on a page. Johannes Gutenberg the first Westerner to use moveable type printing, died less than a century before Shakespeare was born. And until just decades before Shakespeare began writing his plays, most books printed in England were still written in Latin — which most of his audience would not have been able to read or understand. So, Shakespeare’s plays were written for the voice and the ear, not the page and the eye. So, the sound of the words his characters spoke was critical. The nature of that sound carried much of the meaning. In order to interpret that meaning — and those characters — really well, the actor/reader must be versed in and conscious of how the sound connects with and enhances Shakespeare’s poetry and drama.

In this Focused Workshop we will examine some examples of dominant sounds of the language, and how Shakespeare used them to create his great plays.

#### **#4: THE WORD AGAINST THE WORD: Understanding and Using Antithetical Figures in Shakespeare**

Of the hundreds of figures of speech that Shakespeare regularly used, none was more important than the rhetorical device known as “antitheses.” These were the formal contrasts he set up to help sharpen and guide the thinking of character and audience alike. In *King Richard II*, Shakespeare has two different characters speak of setting “the word itself against the word.” The phrase succinctly summarizes this powerful device, which he used again and again in his plays. The famed Royal Shakespeare Company director John Barton once said that if he had only one thing to teach a new actor (or reader) of Shakespeare, it would be how to find and use the antitheses in his writing. Barton said of Shakespeare: “He *thought* antithetically.”

In the course of this Focused Workshop, we will: define antithesis and see why it was so important to Shakespeare; and, learn how to recognize and speak the various kinds of Shakespeare’s antitheses — including those that were direct and straightforward, and those that were implied or even hidden.

#### **#5: THE CAVE WHERE ECHO LIES: Understanding and Using Shakespeare’s Figures of Repetition**

The use of rhetorical figures was one of the most important elements of education and expression in Shakespeare’s day. And no rhetorical figures were more valued than those of repetition. Shakespeare used repetition to enormous effect — often strengthening the vividness and emotions of a passage by repeating certain sounds, or words, or whole phrases. Modern people have studied the figures of repetition less formally — but value them just as highly, as memorable twentieth-century speakers from Winston Churchill to Martin Luther King made clear.

Shakespeare was a great master of the figures of repetition. And these figures added tremendous force to all of his plays. In this Focused Workshop, we will explore why repetition was so important to so many writers and orators, and especially to Shakespeare; we will examine twenty of the most important forms and figures of repetition that Shakespeare used; and we will learn to use YSP’s specially-created Reverse Dictionary of the Figures of Repetition.

#### **#6: FAIN WOULD I DWELL ON FORM: The Architecture of Shakespeare’s Writing**

Shakespeare, like all educated people of his time, was a student of rhetoric. It is not possible to understand and appreciate fully the greatness of his writing without some deep sense of his use of the forms of writing in his plays and poems. In fact, the form of Shakespeare’s writing is very often indistinguishable from its meaning or content — that these are, in fact, one and the same, and that we must feel some mastery of the form to act or read Shakespeare’s language with facility.

This Focused Workshop examines some of the other basic features of the architecture of Shakespeare's writing in addition to those covered in the other RISARA elements. These include subjects such as critical aspects of the form of Shakespeare's individual verse lines; his end-line punctuation and "enjambment" (that is, lack of punctuation) in his verse; his use of prose versus verse and his changes between the two; his use of "you" and "thou" and his balanced figures and lists; and the architecture of his longer speeches. By the end, we will fully understand that the form of Shakespeare's writing is not a barrier to understanding the meaning his plays and poem — it is, in fact, a basic part of that meaning!

### **#7: THAT WOULD BE SCANN'D: An Advanced Workshop on Rhythm, Stress, and Scansion in Shakespeare**

There is nothing more basic to understanding the language of Shakespeare than becoming familiar with the rhythm patterns of his verse. That is one reason YSP devotes two separate Focused Workshops to this topic.

Shakespeare wrote the great majority of the lines in his plays in verse — that is, language formed into expected rhythm patterns and specific line lengths. Then he regularly broke the rules of his own verse form. For example, in the passage you are reading, does the rhythm vary from his "regular" rhythm pattern? From "normal" line length? If so, why? And what can you as the actor/reader do to emphasize any special regularities or irregularities in the rhythm, to help make the meaning clearer?

The basic rhythm Focused Workshop is called: "Ha! Ha! Keep Time!" In that one we cover the basics of iambic pentameter and Shakespeare's artistic departures from it. "That Would Be Scann'd" is the advanced rhythm Focused Workshop. In it we briefly review the essentials covered in the first, then spend more time on the "why" of his departures from regular rhythm patterns (what functions do they serve in his plays, and what is the actor to do with them?). We also examine some especially fun "tricky" rhythmic patterns. By the time you are finished, you will feel fully confident in reading and acting the rhythm of Shakespeare's verse!!

*NOTE: To participate in this advanced Focused Workshop, you should have completed the basic rhythm workshop, 'Ha! Ha! Keep Time!' at least once.*

*(IF YOU ARE INTERESTED IN POSSIBLY TAKING ANY OF THESE FOCUSED WORKSHOPS ANY TIME SOON, PLEASE LET US KNOW BY Signing up at the playhouse! When several people, YSPers and/or adults, tell us they are interested in a topic, we will contact everyone to try to set a convenient time for that workshop.)*

## **About YSP**

Founded by Richard DiPrima in 1980, The Young Shakespeare Players in its early years produced a single, annual backyard summer production involving about 20 actors. Since then the program has grown into a year-round company with its own building and about 250 annual registrants, ages 7 & up who perform full-length versions of works by Shakespeare and G.B. Shaw. A 501(c)(3) non-profit organization, YSP currently produces four-six full-length Shakespeare plays per year; two-three Shaw plays; one-two workshops with complete scenes from Shakespeare's plays; one-two workshops or plays for adults; and several brief, text-based workshops focused on specific issues key to understanding and performing Shakespeare's work. The "Charles Dickens' Dramatic Reading Society," (DDRS). YSP's newest program, gives dramatic readings of selections from novels and stories by Dickens. More programs mixing young actors and adults are also being offered. These have included Shaw plays, Focused Workshops, the DDRS, and, most recently, *Our Mutual Friend*.

As of Summer, 2012, eighteen of Shakespeare's thirty-seven plays appear in the theater's regular repertoire; another ten are represented in part in the workshops. In addition, the organization staged the Royal Shakespeare Company's ambitious 10-hour adaptation of Charles Dickens' *The Life and Adventures of Nicholas Nickleby* in 2007 and performed an original 10-hour adaptation of *Our Mutual Friend* in 2011, written by Richard DiPrima.

YSP seeks to engage and to challenge the young people who participate. Plays are performed full-length. No auditions occur, and no one is rejected. YSP fully incorporates each participant in every phase of production: rehearsing, directing, memorizing, providing technical support like make-up and stage management, performing, and cleaning.

YSP challenges the minds of young people and their families, offers an affordable cultural and creative experience to participants and audience members, furthers the emotional development of young people, and provides them a community in which service and volunteerism is essential to the organization's viability.

The program is designed to show its young participants (and their families and the community) that the plays of William Shakespeare are not "dull" or "above" them, but delightful, accessible, and fun. The actors perform in Shakespeare's words and quickly learn to appreciate the poetic beauty, as well as the drama, of what Shakespeare wrote. It is the only program of its kind in which youngsters regularly master and perform the works of Shakespeare and Shaw in their original, uncut form.

YSP is a non-profit, community-supported organization. The actors' tuitions cover only a portion of the costs of the program. Tax-exempt contributions are sincerely appreciated.

The Young Shakespeare Players also supports The Shakespeare Circle, a group of Madison adults dedicated to studying and performing full-length scenes and complete plays of Shakespeare in an informal atmosphere. Membership is open to all.

## **Contacting YSP**

For **General Program Info & Registration materials**, visit the website, [youngshakespeareplayers.org](http://youngshakespeareplayers.org), or contact [ysp@ysp.org](mailto:ysp@ysp.org).

**Facebook & Twitter:** Find YSP on both of these. The Facebook page is maintained by a combination of volunteers and staff, as time allows. Twitter is a volunteer effort. We also have a **YouTube channel**, and upload occasional video clips there. (Most of these are also on the website.)

**Providing YSP with your family's current email address(es) is vital!** Those who join YSP's mailing list receive regular information via email about upcoming performances and productions. Current families receive notices via email about volunteer opportunities at the theater. Parent Coordinators keep in regular email communication with all members of a production. If your email address changes, please let us know!!

**You can mail payments & registrations to us** (or leave these in the mailbox on the office door).

**Mailing address:**

Young Shakespeare Players  
2935 S. Fish Hatchery, #126  
Madison, WI 53711

(Note: performances and rehearsals take place at the YSP Playhouse, located at 1806 West Lawn Ave. in Madison, near Monroe and Spooner Streets, behind Trader Joe's.)

**Phone:** There's a phone to make out-going calls only at the theater, and there's a **message line**, 258-0015. Messages are collected weekly; if you need instant information, or you have an emergency illness to report, please call your production's intern or email/call the Administrator. Email will also produce speedier results!

**Web:** Our website is located at [www.youngshakespeareplayers.org](http://www.youngshakespeareplayers.org). Emails can be sent to [ysp@ysp.org](mailto:ysp@ysp.org).

**Rehearsal & Scheduling Info:** YSP maintains a calendar page with rehearsal and information:

[http://www.google.com/calendar/hosted/ysp.org/embed?src=ysp.org\\_1imuc0f9214j1sksi3gg8jktgg%40group.calendar.google.com&ctz=America/Chicago](http://www.google.com/calendar/hosted/ysp.org/embed?src=ysp.org_1imuc0f9214j1sksi3gg8jktgg%40group.calendar.google.com&ctz=America/Chicago)

(The performance calendar is posted on the “Current Page” at [younshakespeareplayers.org](http://younshakespeareplayers.org).)

Check our website or our **Info Board** in the ramp area (near the elevator) of the playhouse for schedules, announcements, and volunteer opportunities.

**Other Contacts:**

Program Information, Scheduling, Volunteers, Data Base Updates [wendy@yosp.org](mailto:wendy@yosp.org)

Building Maintenance, David Simmons, [dsimmons48@gmail.com](mailto:dsimmons48@gmail.com)

Absences, production intern or apprentices. Each production has specific contact info that you will receive during the Introduction.

## **Registration, Fees, Payments & Refunds**

**Tuition Fees:**

Full-length productions--\$635

Special short Shaw plays--\$535

Full workshops--\$535

Focused brief workshops & Dickens Dramatic Reading Society--\$275

Shakespeare Circle (Adults) Workshop--\$325

Shakespeare Circle (Adults)--\$495

Registrations are accepted on a first-come, first-served basis. We encourage you to register as early as possible. If space is available, YSP generally allows actors to register through the Introduction to a play; however, delaying your registration beyond that time creates difficulties both for the directors, who do not know how many actors to plan for in the production, and for the administrators, who must photocopy scripts and gather scheduling information from the registration forms. Late registrations result in delayed casting for all actors.

**YSP is unable to give refunds on tuition payments after the Introduction. While it is fine to spread out your payments over several months, as noted in the registration information, we ask that you submit all checks with your registration, and postdate them to suit your preferences.**

## **Audio Deposits & Returns**

In addition to your tuition, we require you to write a separate \$20 check to be held by YSP until audio is returned. You must return audio materials promptly to our library (within a week after the production ends) in order to avoid losing this \$20 Deposit; we still request late returns, however. Deposit checks are destroyed at the end of each production; we ask therefore that you **write a new check when you register for a new production. If you**

**register for more than one program at a time, we need a deposit for each separate production.**

## **DVDs & Pictures**

DVD and picture orders are taken at the Cast Party. Every performance is videotaped. Copies may be ordered for \$35/DVD. Individual photos of actors are \$35 for CDs, and will be scheduled at the Cast Party and the week thereafter. Appointments last 10 minutes; actors should arrive about 20 minutes ahead of schedule in order to get into costume and makeup. Our Photo Coordinator will email you a reminder of your appointment. Please keep your appointments, arrive early, and notify Rebecca, Wendy, 236-4116/225-6982 [wendy@yosp.org](mailto:wendy@yosp.org), if you have a last-minute emergency or illness that prevents you from coming. It's up to you to reschedule if you are unable to make your appt.

Note that YSP no longer provides prints of pictures.

Please do not feel obligated to order either pictures or DVDs.

We anticipate being able to deliver current orders within 2-3 months of the end of the production, although the DVDs from 2010 are still being processed. (These should all be available by the end of 2011.) When Photos & DVDs become available, we will notify you. They will be located on the bookshelf inside the upstairs' theater entrance.

## **Actor Tabs**

Cast members are allowed to run a "tab" at Concessions during performances. If they do, please plan to pay at the cast party. It's up to you to instruct your actors on what they can spend. It's very important that these tabs be kept accurately and paid promptly—concessions provide the largest source of revenue for our scholarship fund. We very much appreciate you allowing your actor to eat at YSP during performances!

## **Scholarships & Donations**

YSP is committed to the principle that no one should be excluded from participation because of the costs of tuition. Anyone who needs a reduced tuition can select any rate above one-half the basic tuition fee, and may opt to spread tuition payments over several months. The YSP budget is extremely tight. We therefore ask that each family pay as much within this range as it realistically can. And we further ask that any family able to do so add a *tax-*

*deductible* contribution of \$50 to \$150 to its tuition payment, in order to buttress the scholarship fund.

If even one-half of the basic fee, spread over 4 monthly payments, is beyond your means, YSP will try to provide a larger scholarship or a more extended pay period, but this will depend upon the size of the scholarship fund that we accumulate.

## **Fundraising**

**Tuition does not cover all of the expenses of maintaining YSP, providing scholarships for actors, and continuing our commitment to admission-free performances.** Other sources of revenue include fundraisers, in-kind donations of goods and services, individual donations, and grants from foundations. While YSP does not *require* families to be involved in fundraising, we ask that you participate in as much or as little as you are able, in whatever way works best for your family—donating items, volunteering your time, purchasing merchandise.

Fundraisers include:

**Concessions:** Concessions at performances provide the largest source of revenue for our scholarship fund, so please be generous about bringing baked goods to sell and buying food there yourself! Parents staff concessions and donate food.

**Celebrate Shakespeare! Open House & Silent Auction:** Held in April. Donations of goods and services are welcome! We offer free advertising as a thank you in our playbills to donors, including parents, alumni, friends & local businesses.

**Madison Marathon:** YSP is registered as a recipient organization on the Madison Festival Website. Volunteer to work at the Marathon over Memorial Day Weekend & designate YSP as the group paid for your hours; we receive an hourly amount for each volunteer, so the more who join in, the better!

**Membership:** Become a Member of YSP (\$100/Family, \$50/Individual). Your names will be listed in the playbills for the year! The annual drive is held in October-November.

**Monroe Festival Bake Sale:** Held in September during the Monroe St. Festival. We need volunteers to staff, organize, entertain & bring baked goods, to sell!

## **Volunteering at YSP**

YSP has always depended on the generous volunteer commitment of its families—it's how we are able to produce so much amazing theater with almost no paid staff and a small budget; it's also how parents at YSP get to know each other. **All families participate in our**

**efforts by doing a few jobs during the rehearsal and performance periods of their actor's production.**

In addition to jobs that support individual productions, YSP has many other volunteer needs, including:

- Staff & Coordinators for Fundraisers
- Annual Volunteer Positions
- Building Maintenance, Snow Removal & Yard Work
- Office Work
- Website and Data Base maintenance
- Video Production
- Sound Editing

Parents, Alumni, Students & Friends are all welcome! Contact Wendy Vardaman, [wendy@yosp.org](mailto:wendy@yosp.org).

An **Annual Volunteer Survey** is conducted to ask you about your preferences—this information helps us to plan, and we really appreciate your participation in the survey.

***Actors can also volunteer!*** National Honor Society membership requires 60 community service hours by Fall semester, Junior year. Other schools and organizations, as well as college and scholarship applications often have service requirements which YSP as a non-profit organization can help you fulfill. Actors can volunteer for:

- fundraisers like Madison Marathon & the Yard Sale
- yard work and snow removal
- office work
- sound editing
- locating or making dvd clips for our web site
- special cleaning & maintenance projects
- production-based jobs, like cleaning & concessions' sales

## **Parent Meetings**

YSP depends on parent involvement, both in understanding what the program asks of the actors and in volunteering for jobs that are essential to running the program. There will be one parent meeting for the full-length Shakespeare productions—an orientation meeting, to be held during the Introduction for actors. At these meetings parents go over the details of the program, schedule, and rehearsal structure, sign up for production-based jobs, and ask questions.

**Parent Involvement:** Be flexible. Check your email daily, especially during the dress rehearsal/performance period, and respond if necessary to messages. Help actors attend

rehearsals regularly. Support actors' memorizing by running lines, or by arranging for kids to run lines together. Sign up for a few jobs during the rehearsal and the performance period. Help publicize the show and recruit audience members. Come to multiple performances, if possible. Come to the Cast Party at the end of the production to celebrate!

## **Job Descriptions: Production Volunteer Duties**

### **Rehearsal Period**

- **Lunch Parent:** Stays over lunch hour to have an adult presence in building. Close supervision not required.
- **Last Parent:** Stays in building until last actor has been picked up. Should not have to stay more than 15-20 minutes after rehearsal. Please do not leave actors in building alone. Turn off lights, except for downstairs hallway & front porch. **Check that the 2 back doors are closed and locked.**
- **Cleaning Supervisor:** Comes to supervise weekly cast clean-up of building. Amount of supervision is discretionary: some parents like to "check-off" jobs as actors complete; others do not. Actors should have signed up for a job during rehearsal if it is their cast's turn. Cleaning should take about 30 minutes. Cleaning supplies and vacuum cleaners located in closet off Women's Bathroom. Trash bags located in downstairs closet across from washer/dryer. Cleaning sign up should be hanging on bulletin board.

### **Dress Rehearsal Period**

- **Gofer:** Someone with a car to do errands, e.g., get hair ties or makeup, if necessary. Mostly reads/works or watches rehearsal. Do small clean-up jobs, like taking out trash, or assemble programs, if available. Gofers may be on call with a cell phone number rather than present at rehearsal.
- **Last Parent:** Take out trash, if necessary. Stay in building until last actor has been picked up. Should not have to stay more than 30 minutes after rehearsal. Please do not leave actors in building alone. Turn off lights, except for downstairs hallway & front porch. **Check that the 2 back doors are closed and locked, if after 8pm.**

### **Performance Period**

- **Pre-performance Cleaners:** Do at call time or earlier if desired. Clean public space, i.e., bathrooms, entry, upstairs theater, and stage before performance. Sweep & vacuum. Put out new supplies if necessary.
- **Backstage Parent:** Backstage resource for actors. Keeps a low profile; quiets actors if necessary. Asks them to pick up trash, etc. Help keep water jugs filled.
- **Concessions Workers:** Come 30 minutes early to help set up. Sell food during intermissions. Help put away concessions after last intermission or performance.

- **Post-performance Cleaners:** Pick up and take out trash. Tidy backstage area, within reason. Check that curling irons are unplugged in make-up area. Turn off lights, except downstairs hall & front porch. Is also **Last Parent** for performance. **Check that the 2 back doors are closed and locked.**

### **A word about the autonomy of actors & the intervention of parents:**

As a lunch/building/backstage parent, you are available for emergencies or if the apprentices need help. You can identify yourself to the apprentices, but they will probably not need assistance.

However, if you do see something that concerns **safety**, please intervene. For instance, no kids should be playing on the fire escapes or climbing trees. And no kids should be fighting with or teasing anyone else. Also, if you hear any inappropriate talk (as outlined in the agreement on the registration forms -- i.e., regarding sex or drugs, or couple's behavior), remind actors that those things are expressly prohibited (and that they and their parents signed off on that!). More serious concerns about an actor's behavior should be directed to the Administrator or to one of the adult Directors.

If you are a building parent and therefore present during rehearsals and you see kids "hanging out," it's also appropriate to say "Hey, aren't you supposed to be in rehearsal right now? We're not on break, are we?"

Finding that balance between enough adult presence and too much will always be a challenge at YSP!

## **Attendance**

Attendance at rehearsals is vital for the development of the individual actor and for the progress of the project as a whole. **Each actor is expected to attend all scheduled rehearsals** except for those listed in advance on the actor's registration form, and except for those that must be missed because of the actor's illness or other family emergency, in which case a parent or guardian should contact the intern director for your production.

Actors who will need to miss part of the rehearsal or performance schedule are admitted at the directors' discretion, although we try to be as accommodating as possible. However, if actors miss more than one-fourth of a production's regular and special rehearsals, they may not be able to perform.

## **Rehearsals**

All rehearsals will be at the YSP Playhouse, 1806 West Lawn Ave. Each full-play program begins with an introduction and then, in some cases, a reading for specific parts, after which

the actors are cast. Each workshop also begins with an introduction, after which the roles and scenes are assigned in each cast.

**Morning/Afternoon:** Some actors must have their regular rehearsal times either in the morning or the afternoon, and we do our best to accommodate those needs when a choice is available. Please do not indicate a “requirement” on the registration form unless it is absolutely binding; it will otherwise make organizing the event difficult, and may limit the roles your actor can receive.

**Special Rehearsals:** In addition to the regular, scheduled rehearsals, actors and families should expect the possibility of some **extra, specially scheduled rehearsals** to work on difficult scenes as dress rehearsals and performances approach. We will announce these as they are scheduled. **Please make every effort to attend; these rehearsals are not “optional.”**

**Run-throughs:** On run-through days, when a cast “runs through” a major portion of the play without scripts, rehearsals can be a little longer than normal.

**Rehearsal Breaks:** Depending on the timing, a rehearsal may include short breaks or lunch breaks. The parents or guardians must arrange with each actor any rules or restrictions about the actor’s whereabouts during these periods (for example, whether the actor may leave the YSP Playhouse, and where he or she may go). A Director, Intern Director, or other adult will generally be present at the building during short breaks. A parent volunteer will be present during lunch break for rehearsals that span lunch; however, this adult is not responsible for taking attendance during breaks or for assuring compliance with rules set between the actor and his/her family.

**Actor Responsibilities:** The actors have a lot of freedom, but also many responsibilities, e.g., cleaning, teching, memorizing, critiquing each other’s work. YSP differs from other activities your children may participate in with respect to the emphasis it places on their responsibility. The multi-age nature of the program is another unique aspect. Older kids often look after younger ones. Veterans welcome new people. Actors have freedom during breaks to leave the theater.

**Actors as Directors:** YSP actors also help direct their counterparts. A unique and highly effective feature of the program is its multiple-cast rehearsals. When several casts rehearse together, one cast is on stage while the other actors help “direct” by watching and listening with extraordinary care and by commenting constructively on the performance.

**Parent involvement:** Parents are welcome to attend as many or as few rehearsals as they like.

**Cleaning:** Cleaning responsibilities extend the rehearsal time one day of the week by 30 minutes for alternating casts. Please remember that we have no janitorial staff at YSP; when actors do not do their part to clean, the work either goes undone, or falls to someone who is

busy with many other tasks that keep YSP running. **Please pitch in—5-10 minutes of each actor's help at the end of rehearsal adds up to hours of a single volunteer or staff member's time!**

## **Rehearsal Personnel**

Many people, including every actor, are involved in directing and organizing our rehearsals. Others include:

**Richard DiPrima & Anne DiPrima, Directors.** Anne also designs and produces YSP's costumes.

**Apprentice Directors,** High-school aged, experienced actors currently in YSP who assist with direction.

**Intern or Assistant Directors,** Alumni of YSP, 18 or older, who direct a production.

**Parent Coordinator,** A parent volunteer who facilitates communication between the directors and the families via email, and organizes the production volunteers. Will send out weekly reminders about jobs and clean-ups, as well as a PERFORMANCE PERIOD JOB LIST towards the end of the production.

## **Memorizing & Audio Materials**

YSP's young actors perform with complete understanding. Key to the actors' memorizing and understanding what they are saying is a system of audio materials that the directors have prepared over 20 years. "Explanation " audio examines every line of a particular part, explaining meanings and ways in which words, lines and passages fit into the play. "Lines only" audio helps young actors memorize their parts (whether or not they read well.) **Listen to the explanation tapes before memorizing. Listen often to both the explanation and to the lines only audio. These are essential to successful performance.**

**YSP productions depend on full understanding of performed lines and on their solid memorization. In order to dress rehearse and perform, each actor must listen to the provided instructional audio materials at home in a timely manner, and must memorize his/her part(s) according to the schedules provided during the rehearsals or in official YSP notifications.**

Please let directors know if you have too much to memorize as soon as possible. Also let them know if you need help. **Actors cannot perform if they are not memorized by dress rehearsal. Deadlines will be announced soon after the beginning of a production, but please remember that memorizing early and well insures a less stressful dress rehearsal period for all involved!**

**What does “being memorized” mean?** It means that actors do not need a script to perform their lines, and they perform them fluidly, without paraphrasing the words, skipping words, or changing the order of words. It’s *all* the words, in the order that they are written. A minimal number of cues is acceptable, and even the best-memorized actors often need a cue (or 2 or 3) during performances—that’s ok!

## **Shaw productions & Workshops v. Full Shakespeare productions**

### Shaw productions

- have no parent meetings;
- are made up of veteran YSP participants;
- can be short or long: “short Shaws” are one-acts, and usually do not have intermissions, unless multiple one-acts are done on the same evening; concessions may be held after a performance or in between performances if multiple ones occur on same night; full-length Shaws are longer and will have intermissions;
- no “explanation tapes,” so actors can begin memorizing as soon as they know their parts; actors will receive lines CDs, however;
- often have “ensemble” casting—meaning actors are involved in 2 or more casts with different roles of different sizes; generally no “tech” cast; sometimes even a different cast configuration is created for each performance, although every actor will always have two performances for each role;
- fill parent jobs via email, but families usually must sign up for more jobs than in a Shakespeare production because of smaller cast size.

### Workshops

- are made up of multiple scenes from different plays (but still full-length performance time, typically 3 ½ hours);
- usually have one intermission, not two;
- no T-shirts & no photographs;
- more minimal costuming than full plays;
- small workshops, like the Spring Workshop, usually have only one cast, and performance conflicts will be difficult or impossible to accommodate.

### A Note on the Fall Shakespeare Schedule

The fall Shakespeare production can seem compressed. Technically, the fall schedule is only very slightly shorter than other productions. The real difference is that rehearsing on weekends places more responsibility on the actor to get the work done between rehearsals. In

a summer production, when they rehearse five days a week (and often hang around watching other casts in the other sessions) there is more concentrated contact with the material. The actual number of rehearsals in the fall production is close to that of the summer shows, but for an actor to get the same amount of practice, it means coming to all the optional rehearsals on Tuesday evenings (hence, while they are optional, in deference to school work and other activities, if an actor is unable to attend them, they will need to put in more time at home preparing on their own and with family).

## Cleaning/Lost & Found

Actors are given the responsibility of cleaning the theater during the rehearsal period. Productions usually have one regular day per week to clean; alternate casts are assigned on a rotating basis, and must stay about 30 minutes afterward for that purpose. Each actor signs up for one or two jobs on a job chart. A parent comes to supervise. During the performance period, parents volunteer to clean.

Supplies are located here and there! Paper towels & toilet paper are stored in the vanity of the Women's bathroom. Brooms and mops are in the closet located off of that bathroom. Vacuum cleaners, bags, & belts, as well as garbage bags are in the downstairs closet across from the washer/dryer in the "backstage" area.

Vacuums take a beating at YSP. If you know how to put in a new belt, feel free! There are always extras in the vacuum closet. Watch out for bobby & safety pins on the floor—they're bad for the machines & cause clogs.

Carol Magoon, 833-5112, buys supplies for the theater and takes vacuums in for repair. Call and leave a message for her if something is out-of-stock. You could also tape a note with the date to the machine that is not working.

With all the productions & all the kids at YSP, the theater tends to look a bit battered, especially downstairs. Please encourage your actor to be responsible about their own stuff, about trash and food, and about the building in general. Only water is allowed upstairs!

Please remember that we have no janitorial staff at YSP; when actors do not do their part to clean, the work either goes undone, or falls to someone who is busy with many other tasks that keep YSP running. **Please pitch in—5-10 minutes of each actor's help at the end of rehearsal adds up to hours of a single volunteer or staff member's time!**

Actors also tend to leave huge amounts of (sometimes valuable) stuff behind at YSP. Please try to check the bin periodically. Leftovers will be donated at the production's end. Until that time, you can check the lost & found box downstairs.

## Publicity

Every family has the responsibility of recruiting audience members. The fuller the playhouse, the more satisfying the event will be. Remember, people can come for part of the performance, too, although they are asked not to enter or leave in the middle of a scene. Actors will be given “postcards” or “tickets” with times of performances on them. Kids can mark which performances are theirs and either pass the cards out to friends or mail them. These will be available at the theater. We also produce a flier advertising the show, and parents and actors can post these.

## Dress Rehearsal & Performance Issues

The most stressful time in the program are the dress rehearsals. There will be a lot of demands on you and your actors. Especially if you are new to YSP, stop in to one of the dress rehearsals to see how things run. Don't be surprised if the dress rehearsal does not look polished – it's not supposed to. You'll appreciate even more the transformation that takes place at performances!

**Schedule:** A specific dress rehearsal/performance schedule is produced shortly after casting is completed; **only conflicts noted on registration forms can be taken into consideration.** As much as we try to give each cast at least one prime performance slot (Fri or Sat night, or the opening and concluding performances), we are not always able to manage. Sometimes, for instance, there are simply more casts than we have weekend evenings to go around. Your patience & flexibility are appreciated with this challenging exercise in logic—a couple of different conflicts within a single cast can make this job very tough!

YSP maintains a Google calendar page with performance information on the web site:

<http://youngshakespeareplayers.org/current.html>

You can add this calendar to your Google calendar, if you have one, by clicking the button at the bottom right of the calendar.

**Number of Performances** Remember that during this period each actor will have two dress rehearsals (one regular/one tech) and four performance (two regular/two tech). Unless special arrangements are made in advance, each actor is expected to attend the one dress rehearsal and two performances of both his/her performance cast and tech cast. All dress rehearsals and performances will also be at the YSP Playhouse, 1806 West Lawn Ave.

**Timing:** Dress will be long, especially the first one. For full-length plays and workshops, 5-8 hours is likely. Please try to be patient and flexible at this point. Performances of full plays will last about 4-5 hours, including two 30 minute intermissions. Workshops typically have

one intermission and usually last 3-4 hours. The performance AND tech casts should arrive an hour and half before show time, i.e., 4:30 “call time” for the 6pm performances, or 11:30 am for the 1pm final matinee.

**Perkin’s Nights:** The kids always initiate unofficial post-performance trips to Perkin’s or Michael’s. It’s a tradition. Everyone’s invited. Be prepared to be asked by your kids if they can go. You may end up driving and STAYING if you say ok. There’s generally at least one table of parents at each Perkins night. The idea has always been that the kids will take a while to wind down, might as well let them do it together. Use your judgment, and kids should use theirs. This event is not supervised or officially organized by YSP.

## **Cast Party—Don’t Miss!**

After final matinee, at the Playhouse. This is for actors and their families. Richard, Anne and the other directors have a traditional ceremony to close the production. This ceremony (which lasts an hour or longer, depending on the number of actors involved) is followed by a potluck dinner. The whole party can last 3 hours or so and will probably start about 30 minutes after the performance ends. Every family brings a dish to pass. Families with multiple siblings may bring one dish. A cast party announcement with details on what to bring will be emailed to you towards the end of the production. During summer productions, the cast party usually takes place in the yard—bring your own chairs and/or blankets.

## **Dress Rehearsal & Performance Attire**

Please remind kids to shower and use deodorant. Multiple casts will share costumes. No one wants to jump into a shirt that smells like sweat from the night before.

**Acting cast** (to wear under costumes, unless otherwise instructed):

- \*Opaque black tights (not see-through nylons or thick leggings): dance tights work well; can be purchased at any dance supply store; Walgreen’s may also have
- \*Shorts (any color, mid-thigh length or shorter to wear under costumes)
- \*Sleeveless tank top (any color, unless otherwise specified)
- \*Soft-soled black shoes (can be any style as long as it is unobtrusive and completely black - no logos or other designs)—again dance shoes work well

**Tech cast:**

- \*Long black pants
- \*Long-sleeved black shirt—no skin showing please
- \*Black socks
- \*Soft-soled black shoes

(If an actor has a performing role in their tech cast, they should bring the under-costume clothes as well.)

We suggest purchasing tights at a dance-supply store, like Rosy Cheeks at Westgate Mall. While dance tights are more expensive, they do last longer. Jazz dance shoes that lace up or slip on are also a good option, although any black shoes are fine, as long as they have no markings and are soft-soled. Remember that kids do have to go outside, even in inclement weather, in order to travel from backstage to upstairs.

## **Backstage Food**

Allowable backstage food for actors **wearing costumes** is limited to pretzels, carrots, celery, bagels (no cream cheese), animal crackers, water and sparkling water. Once performances begin, tech cast members only can also get food at concessions. Actors may bring food for themselves and have other food during breaks, as long as they remove their costumes and eat in the designated area backstage.

Parent volunteers provide backstage bagels during performances.

## **Behavior Policies/Rules acknowledged in registration packet**

In addition to policies already mentioned regarding payment, attendance, memorization, instructional tapes/CDs, and dress rehearsal/performance attire, each actor agrees to

- act at all times with appropriate respect for and courtesy toward the Program, fellow participants, directors, volunteers YSP neighbors, the YSP playhouse, and other rehearsal and performance sites, and remain off YSP premises when no adults are present
- refrain from any use, sale, purchase, or discussion of tobacco, alcohol, or any banned substance—and refrain from any “couples behavior”—at any time on YSP premises or during YSP sessions or “breaks,” OR on the way to or from YSP sessions or “breaks”

## **YSP 2011-12 Staff, Board & Volunteers**

### **DIRECTORS**

**RICHARD & ANNE DiPRIMA**

### **INTERN ASSISTANT TO THE DIRECTORS**

**REBECCA YOUNG**

### **COSTUMES**

**ANNE DiPRIMA**

### **STAFF**

**WENDY VARDAMAN,  
Administrator**

### **BOARD**

**RICHARD & ANNE DiPRIMA, HAL BENNETT, FRANK DiPRIMA, MARGARET  
FRANSON, MICHEL WATTIAUX**

### **ANNUAL VOLUNTEERS**

**ADVERTISING/AUCTION DONATIONS—vacant**

**AUDIO EDITING—EDGEWOOD VOLUNTEERS [other volunteers needed]**

**BUILDING MAINTENANCE—DAVID SIMMONS**

**CONCESSIONS MANAGER—vacant**

**DATABASE—vacant**

**GARDENING—SUE BRANTLY & TOM DUBOIS**

**LOST & FOUND—vacant**

**MOWING—KURT FRIEDERICHS, DAVID GLYER [other volunteers needed]**

**MONROE ST. FESTIVAL/BAKE SALE—vacant**

**OFFICE ASSISTANCE—REBECCA YOUNG [other volunteers welcome]**

**OUTREACH PROJECT/OPEN HOUSE STAGE EVENTS—vacant**

**PLAYBILLS—FLEISCHMAN FAMILY**

**PUBLICITY NOTICES—MARY FIORENZA, KRISTIN JOHNSON**

**SILENT AUCTION—RITA HORVATH & BRUCE FLETCHER**

**SNOW REMOVAL—CHOSY FAMILY [other volunteers needed]**

**SUPPLIES & VACUUMS—CAROL MAGOON**

**TRASH—JIM ESPESETH**

**VIDEO COORINATOR—CINDY LIU**

Volunteer Questionnaire 2011-12 Name(s): \_\_\_\_\_

YSP operates largely as a volunteer organization. During a production, **each family** performs a share of one-time jobs, usually 4-6. Other needs include fundraising, finance, maintenance, and office work. We acknowledge and greatly appreciate your support for the individual production tasks as well as for the work needed to sustain YSP year-round.

Please indicate your family's volunteer interests (use initials for multiply family members, and check all that apply):

\_\_\_ Our family prefers to volunteer for **one-time jobs** (like concessions, cleaning & back-stage parent) only when our actor is involved in a production

\_\_\_ We prefer to volunteer only when our actor is involved in a production, but are willing sometimes to take on a **leadership role** during that production (e.g., Parent Coordinator, Concessions Coordinator, Cast Party Coordinator)

\_\_\_ Our family is also willing to help with **non-production based jobs of limited duration** e.g., staffing extra fundraisers; pitching in during a "building improvement day" or yard clean ups--we will email you with specific opportunities as they arise!

\_\_\_ I am interested in an **annual** volunteer job. (These currently include, for example, buying supplies for the theater, maintaining the data base, video coordination & reproduction, supervising concessions.)

\_\_\_ I would be willing to work on a **board committee** if these are established:

- \_\_\_ Fundraising
- \_\_\_ Finance
- \_\_\_ Grant writing

\_\_\_ I have **skills** in the following areas that I would be willing to share occasionally (*please note that you will be contacted when a specific need or project arises*):

- \_\_\_ Art/Graphic design/Photography
- \_\_\_ Building Maintenance, e.g., carpentry, electric, plumbing
- \_\_\_ Computer/digital expertise (e.g., video editing, audio editing)
- \_\_\_ Desktop publishing (especially familiarity with *Indesign*)
- \_\_\_ Gardening/Yard e.g., planting, pruning, weeding, mowing, snow removal
- \_\_\_ Non-profit board or staff experience
- \_\_\_ Office work, e.g., sorting, filing, labeling tapes/CDs
  - \_\_\_ monthly
  - \_\_\_ weekly
- \_\_\_ Publicity/Marketing
- \_\_\_ Sewing/Costumes
- \_\_\_ Web design/maintenacnce
- \_\_\_ Other, please specify:

Thanks for taking the time to respond to these questions and for all of your contributions to YSP!