

Playhouse Value Information

Performance Information

EOP: Shakespeare Fight Club

Season 93, Year 2023

Dates: 2/10-11, 2/17-18

Location: EMPAC Studio BETA

Cost: No Cost Incurred

Total Attendance: 73

Heathers

Season 93, Year 2023

Dates: 4/8-9, 4/11, 4/14-15

Location: EMPAC Theatre (4/8-9, 4/11) and Russell Sage College James L. Meader Little Theatre (4/14-15)

Cost: \$2,500 (approx, unknown EMPAC charging)

Total Attendance: 579

Americana: A Family Weekend Cabaret

Season 94, Year 2023

Date: 10/28

Location: Union Patio

Cost: No Cost Incurred

Total Attendance: Not Tracked (Approx ~40)

She Kills Monsters

Season 94, Year 2023

Dates: 11/10-12, 11/17-18

Location: The Sanctuary for Independent Media (11/10-12) and Arts Center of the Capital Region (11/17-18)

Cost: \$3,750 (approx, Sanctuary charging undocumented)

Total Attendance: 233

EOP: Brothers Grimm Spectaculathon

Season 94, Year 2024

Dates: 2/16-17, 2/21

Location: EMPAC Studio BETA

Cost: No Cost Incurred

Total Attendance: 83

Improv: The Musical

Season 94, Year 2024

Date: 3/24

Location: Union McNeil Room

Cost: No Cost Incurred

Total Attendance: Not Tracked (Approx ~30)

The Lightning Thief: The Musical

Season 94, Year 2024

Dates: 4/5-6, 4/11-13

Location: Russell Sage Schacht Fine Arts Center

Cost: \$7,860

Total Attendance: 404

FEAR: A Family Weekend Cabaret

Season 95, Year 2024

Date: 10/18

Location: The RPI Chapel and Cultural Center

Cost: No Cost Incurred

Total Attendance: Not Tracked (Approx ~70)

Rensselaer Pride Association: The Rocky Horror Picture Show

Season 95, Year 2024

Date: 10/26

Location: Darrin Communication Center RM 308

Cost: No Cost Incurred

Total Attendance: 181

The Man Who Came to Dinner

Season 95, Year 2024

Dates: 11/16, 11/22-24

Location: Russell Sage College James L. Meader Little Theatre

Cost: \$2,125

Total Attendance: Approx ~ 140

Most significantly the venue cost would have been avoided completely had the Playhouse been available for Players use. On top of these expenses, the group would have been able to save more money had they not had to travel. Traveling meant additional expenses for things like road cases in order to safely transport lighting and sound equipment, as well as several organizers for all technical departments. The Players also had to determine a way to make their sets portable, which also (often) increased spending costs. On top of this a lot of extra student time and energy was placed towards the transportation and protection of all technical pieces, as well as their setup and assemblage at multiple venues over a 24 to 72 hour period.

The move of their performances to inconsistent venues has also affected the attendance of these performances. Because the playhouse is a centralized location, there was a lot of wiggle room in the publicization of events and shows. Now, as the Players are having to manage work across multiple venues per semester, it is too difficult for audience members to organically discover Players' events or if they do, difficult for them to travel there. Additionally, members do not have the time to commit to publicity outreach (beyond posters and posts) as they are occupied with the organization of additional performance and rehearsal spaces.

The other issue that seemingly affects outreach is that most of the campus, including students, faculty, and staff, are unaware of the status of the building. Most believe that it is currently under construction, or has already been completed. This misunderstanding extends to the Union staff as well who, seemingly, should be informed of such matters. This includes the Senate, EBoard, and overseeing paid staff.

These misunderstandings also impact Players ability to receive more money during budgetary processes. The unrecognized status of the building has led the Players to fail at receiving financial compensation in order to help pay for venues or other additional expenses. There is also a fundamental ignorance as to how the club budget as a whole is set up which has led to budgetary mismanagement. As the Players club budget is separate from that of the building, yet both managed by players leadership, they are often misconstrued to both be of use for production expenses. This is inaccurate, as the Playhouse budget was established so that the Technical Committee could make purchases in order to manage or improve the building's technical components. The money for shows and players events is allocated to the players budget alone.

There are few among the EBoard and Union paid staff that do understand this distinction, and among these few many call for the temporary suspension of the Playhouse budget as a whole. While an argument for "no building, no budget" can be made, in their dedication to the building the Players still routinely make purchases of items to that will, upon the Playhouse repair, fix or update what is broken or old. Others that see the mismanagement of the budgets have often cited the club and its representatives at fault, and believe that the management of the Playhouse should be given to the Union or its contract employees, such as Union Show Techs. This, however, would be at the detriment of both clubs as their tech needs are fundamentally different. On top of this, it would be the destruction of years of tradition that have made the building what it is today.