

Box Office Annual Report (2025-26)

We have completed our second full year using the Brushfire ticketing system. It is now going quite smoothly, and I expect we will stick with it for some time. It is able to meet our complex needs (though no system is perfect) and it is very affordable. We have far fewer calls or emails from people who are having trouble buying online. The interface and all the related confirmations and tickets all have custom graphics for each show and look very professional.

As always, a big thank you to Alice Chin, our Box Office Manager, for organizing the volunteers for each production as well as for additional events, such as our improv nights and our summer musical theatre camp (MYST). And, of course, a big thank you to our faithful and capable volunteers that make it all work (and have a good time doing it).

I continue to be very grateful to Anna DeWolff, owner of Choose Refill, and her staff, Jenn and the two Emily's. They are all unfailingly positive, quick with the computer systems, have wonderful customer relations skills and are able to solve problems on the fly.

It is still our policy for ticket sales that "the price you see is the price you pay." All ticketing and processing fees are included in the published price. We believe this is good public relations and builds trust.

Season Ticket Sales

Our season ticket sales took a big jump this year of 43%, the increase in revenue being even greater, as the first chart shows. Overall sales also took a big jump of 31%. As of this writing (Sep 18) we have sold 223 season tickets, an increase of 21% over 2025-26.

Season	# Sold	Change	Revenue	Change
2024-25	128		\$9,613.00	
2025-26	184	44%	\$14,220.00	48%

Overall Ticket Sales

Season	Production	# Sold	Revenue	% Change
2024-25	The Mousetrap	1419	\$34,514.33	
	Halfway There	1311	\$31,828.33	
	The Virgin Trial	586	\$13,280.56	
	Total	3316	\$79,623.22	
2025-26	Into the Woods	1687	\$46,271.00	
	Ripcord	1425	\$34,405.00	
	Book of Will	1,001	\$23,892.00	
	Total	4113	\$104,568.00	31%

Submitted by Kim MacMillan