

The Guide To Dreamsville - 2017 -

STAGE / SCREEN / RADIO / TELEVISION / INTERNET / NIGHTLIFE

This is a guide to membership for all artistic talent, including actors, variety artists, technicians, producers, directors, costumers, makeup artists, writers, composers, arrangers, cinematographers, photographers, animators, theater managers, stage managers, stage hands, etc.

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The mission of Dreamsville, Inc. is to preserve, through revival, the craft, culture and art forms unique to American entertainment of the 19th century and early to mid 20th centuries, that have proven to be of good and lasting value. In so doing, Dreamsville, Inc. will educate its participants and the general public concerning American entertainment history from its beginnings and into its golden age.

LOCATION:

The United States of America, beginning at Los Angeles, California and its vicinity
Beginning in the Los Angeles area, Dreamsville, Inc., dba Dreamsville Entertainment, will expand its operations along the west coast and then to other areas according to the way in which it receives financial and other support.

Introduction

Over the rainbow and into the land of dreams to a place where we happily work until we drop—and yet the party never ends. This is the world of show business as it was meant to be. This is where we are headed in Dreamsville Entertainment.

Today's entertainment industry is a far cry from the one that gave us the incredible and timeless treasures of yesteryear. With the death of vaudeville, the studio system, and the "Hayes Office" (which kept entertainment fit for families), the loss has been great—for the audience and the entertainment professional. Gone are the vast opportunities that brought us the legendary stars of stage and screen and made it possible for the unknown to make a steady living from their craft; meanwhile, the customers must pay large sums of money for what is mostly trash by comparison. All but the smallest remnants have vanished, but with our combined efforts, we will raise a dead industry to its feet to live again. This means that we cannot simply work for our own benefit. We have to pull together and work for the realization of all of our dreams, including the ones who will pay to sit in the audience expecting to be inspired as well as entertained.

To put it plainly, this is entertainment living history—with a vengeance. For anyone new to living history, a serious paradigm shift is in order. First of all, take a look at yourself and what you have to offer the audience. Will the song that you write someday be sung by millions, committed to memory, and remain popular for the next 100 years or more? Will your motion picture be seen countless times until it is almost memorized and yet never lose its enchantment for the viewer? Will what you create uplift and inspire to the point that lives are changed for the better? Will the appearance of your name in the credits bring joy and excitement when people see it? This is what the great ones achieved, and as you will discover, it was about much more than talent.

This guide to Dreamsville is the portal for you to become a member of an entertainment community known as Dreamsville Entertainment. As a member you will be both student and teacher. Aside from your skills, your research of the subject matter is of the utmost importance; and your willingness to accurately create and play a roll on and off stage is what will touch the lives of many and preserve for future generations that which is quickly fading into the past as we lose those who can give us firsthand accounts. You have a great responsibility to study and learn: First of all, you will learn from the ones for which you carry the torch: the entertainment pros of yesteryear. They are the masters of the craft who will help you to master yours. Then we will learn from each other and from those willing to share their expertise.

PERFORMANCE TIME LINE – Our complete time line for performance is 1890 to 1965. In the beginning, however, our main focus must be **the foundational period of 1890 to 1935**, which takes us from the early days of American vaudeville, through the waning years of minstrelsy, and into the beginning of the swing era with its dominance of motion pictures and radio. If you have not already done it, now is the time to begin to immerse yourself in everything that you can find from this period, in videos, audio recordings and printed material. The masters of stage and screen from these bygone days are our chief instructors, and though we will

eventually present lectures and classes of one kind or another, the work of those skilled professionals of yesteryear will teach you most of what you need to know. The rest you can only discover when you begin to put it into practice, which is what Dreamsville Entertainment will work to provide: the stage where you can ply your craft. As you do your research, please keep in mind that not all of the performance material you will find is fit for Dreamsville. Our squeaky-clean standards are very similar to that of early vaudeville and the Motion Picture Code of the 1930's. History has proven that a higher standard produces a higher quality product, and this is what we desire in Dreamsville. It is also what the general public and the supporters of Dreamsville Entertainment prefer.

VENUE TYPES – As listed on the title page, the scope of Dreamsville includes:

- ***The Stage*** – Vaudeville first and last, since other popular types of live theatre have continued and do not hold quite the same value. Yes, we will do other types of stage production, but vaudeville is the foundation of the best in American entertainment. It is a necessary training ground for the development of talent that allows entertainers to rise to the level of excellence seen in the early 20th century, some of which has never been equaled. This is why our first step will be to establish a circuit of vaudeville theaters.
- ***The Silver Screen*** – No High Definition here. Motion picture production techniques from the early years to mid 20th Century must be studied and employed for our motion pictures; not just because they are vintage, but because they are superior. Subject matter will also be vintage, even if it is original. Though at first we may need to cheat and use digital means of production, our goal is to use film and all of the old techniques we possibly can. Our ultimate goal is to have our own studio and contract players, just like the old days, but better. Whether it was good, bad or indifferent, the old studio system meant steady work and a whole lot more. Let's just leave out the bad and the indifferent.
- ***Radio*** – This medium will be used for promotional outreach into the community at large, as well as for programming fashioned after the early years to mid 20th Century. This we look to do on a national level, online, in home, and in car.
- ***Television*** – Mid 20th Century programming and techniques will be used for broadcast primarily on cable and independent stations/networks. This will include live television with live studio audiences—where anything can happen and probably will.
- ***Internet*** – Though other uses will certainly be considered, the World Wide Web will be used primarily for promotion and inexpensive after the fact pay-per-view presentation to those unable to attend live performances.
- ***Nightclubs/Supper clubs*** – A circuit of more intimate entertainment venues will be created in the style of early to mid 20th Century restaurants and clubs. Such venues will offer the chance for our entertainers to see and be seen.

Membership

WHAT WILL IT COST YOU? – We are asking a **one time** donation of \$49 to become a Member Artist in Dreamsville. Membership means that, once you have submitted your information and the \$49, you will receive an ID card which tells us that you aren't somebody who just walked in off the street to work or audition. Although we may need to bring in outside help in the very beginning, eventually no one will work a show in Dreamsville without membership. This donation is an investment that will help create an opportunity for **you** to realize your dreams in show business. If you can give more, please do so.

Those who sign up with Dreamsville in its infancy will receive a special "Pioneer" membership card that will not be reissued. This is because the first to sign up will be the builders, the ones who pay the heaviest dues by working on the cheap and putting up with the changes/problems as the organization begins to grow. Keep in mind that the amount of this membership donation will be subject to change, especially as more people come in and we have more folk than we know what to do with. This is more than a processing fee. It will help to fuel this dream machine so that we can do what we are all here for.

Insurance: In addition to the membership fee, there will be insurance to pay on a yearly basis; the amount is to be determined.

GETTING PAID – Not only is it our desire that each Member Artist get paid something for their work, it is important to the very nature of the industry we endeavor to revive. To “break a leg” is more than a good luck wish. The “leg” is in the stage’s leg line, which is comprised of tall narrow stage drapes (called legs) that mask the wings on either side. If you break past these legs to get on stage to perform, this is when you get to be seen and (hopefully) paid; paid to do what you love. As in the old days, paying the artists provides the incentive to keep working hard on the craft of entertaining an audience. The ultimate goal is for the performers and other artists to be able to quit those day jobs and fully commit to a career in show business. But when, if, and how much our artists are paid, will be determined primarily by our financial support (sponsors and donors), not to mention ticket sales. As we start out, don't look to get much. There may be occasions (hopefully not) where we go in the hole or barely break even on a production, which means that there is nothing left. So be prepared for those occasions and pray that they don't happen. The only volunteer show work will be reserved for fund raisers—whether or not they are for Dreamsville or some other organization.

HOW TO GET CANNED -- Trample on the dreams and careers of others, disregard the rules on a regular basis, show up drunk or high, get loaded while working, develop a reputation for causing trouble, get involved in illegal or highly immoral activity, and you will not be welcome in Dreamsville. Dreamsville is meant to be a safe and happy place, a place for hard work and good times. But there are people in this world that cannot control their urges and habits, start arguments, spread false rumors, and say mean and ugly things out of jealousy or simply for their

own amusement. Some people are so desperately needy to the point that they make a perpetual nuisance of themselves as they demand far too much attention of others. Such people, once they are found out, will be blacklisted and given their walking papers. This also goes for those who severely bully and levy threats at others.

Everyone gossips to one degree or another, but some gossip maliciously, and there is no place for that in this organization. To stay out of trouble, the best thing is not to listen to ugly gossip, and if you hear it, don't pass it on. Akin to this is dealing with grievances. If you have any problems with the workings of Dreamsville Entertainment and/or any of the management, etc., don't just gab about it to your friends, especially if they are outside of the organization. Bad-mouthing the organization hurts EVERYONE in it. Submit any grievances or suggestions in writing via email and be patient. Because anyone who insist upon shooting off their mouth with constant complaints, rather than working through problems with some semblance of maturity, will be asked to go work somewhere else.

Nobody's perfect, but if someone causes you a lot of problems, make sure you document each incident. Talk to someone in authority if the problems persist. If the trouble maker is a person in authority, go over his head. Chances are that you're not the only one experiencing a problem with that person, but if no one ever says anything to someone who is able to do something about it, nothing will change.

Another serious issue can be habitually holding up production. Some people with great talent were known for always being late and costing their studio a ton of money. We won't put up with that in Dreamsville, no matter how talented you are. There are far too many other talented people waiting in line to take the place of those who just can't get it together.

Got an agenda? Got something to sell? Keep it low-key and give people lots of space to not hold the same opinion or see the same urgency that you do to buy into it, no matter what it is. It's fine to share thoughts, feelings, an opinion on some issue, a good idea, something that has made your life better, *etc.*, but not at the expense of the other person's freedom to disagree or just not be interested. In other words, don't get too pushy. If you are so passionate or obsessed with your beliefs or with some incredible product/service, that those around you begin to complain about your pushing it on them time and time again, you're headed for trouble. Those who are unwilling or unable to get off of their soap box do not belong in Dreamsville, especially if they insist on modern political correctness that requires everyone to walk on eggs or change to suit them. So save those loud heated discussions, hard-nosed opinions (especially political) and heavy-duty sales pitches for outside of Dreamsville.

But the one thing you won't have to worry about is not having enough talent to make it. Even if you don't, so what? While your name may not end up in lights or in the credits, if your heart is really in show business and you're willing to work hard, there should be a place for you somewhere in Dreamsville; a place where you can stay close to the action and the glamour while you continue to learn. We all have a talent for something, and as long as it's not trouble, you'll be okay.

SIGN UP AND SEND US A PACKAGE – Once you've read to the end of this, fill out the application form, send it to us by email, and send whatever you've got for a resume. Then make sure you download this guide; read it again and refer to it often, because it is your agreement with us. As for your package, don't get worried if you haven't done much at this point or if it isn't fancy. But if you have a website, links to video or audio, etc., be sure to pass it on to us.

What we need is detail about what you've done (including lessons and schooling), what you can do and what you want to do here in Dreamsville. Include a cover letter that tells us your dreams and aspirations. It will help us to know who you are and just what to do with you.

DOING YOUR PART – An investment in Dreamsville is an investment in your own opportunity, so it is important **to you** to make other people aware of Dreamsville Entertainment. Raise support for the organization through donations of any amount, and advertise our shows through social media, email, and word of mouth. Without money and without awareness, there will be no audience and no Dreamsville for you to be a part of. Remember that. Encourage the business owners that you know to buy advertising with us. Let your friends and family know that in supporting Dreamsville, not only are they helping to revive the type of entertainment they love, they are making it possible for you to take a healthy shot at living your dreams.

The larger Dreamsville grows, the more opportunity there will be for good and steady work. Today, even the big stars don't always have steady work. For this opportunity to exist, we need **every single solitary person** pulling their weight in promotion—online and everywhere else, because we'll need every bit of advertising and every single nickle and dime that we can lay our hands on to make this what we want it to be. Keep in mind that creative talent always has to have a solid foundation of support of non-creative talent, and these are the many people that are absolutely necessary to the locomotion of our Dreamsville train. These are people such as accounting staff and attorneys—and they seldom volunteer, nor do they work for peanuts. The problem is, if some of these behind the scenes people don't get some sort of compensation, we won't have a stage to stand on. So hustle we must!

Operational Guidelines

1. WARDROBE AND APPEARANCE -- Rather than go through a long list of how you can or can't look, or what you can or can't wear, it will simplify things to say that if it wasn't a **popular American standard** back in the days of our time line, don't wear it while working in Dreamsville. A few examples would be unnatural hair color (such as purple), piercing(s)—except for two holes in a lady's ears), and visible tattoos. (An exception to tattoos would be something like the dance done by Ray Walston in *South Pacific* where the ship tattooed on his chest moves with the music.) In other words, ALL oddities must be **a necessary part of the act** and still must be period correct and not promote hate, violence, obscenity, or blasphemy. Exotic acts requiring ethnic costumes are fine and dandy. The key is being period correct.

Modesty is also important, whatever you wear. Clothing should be modest in that it does not reveal, or threaten to reveal or draw undue attention to a person's private parts. This refers especially to hemlines, necklines, transparent fabric, skin tight or "sprayed on" clothing and undergarments. Because costuming, context, and stage setup also figure into the issue of modesty on stage, it's difficult to have hard and fast rules, so here are some guidelines:

- Hemlines should be no higher than one to two inches above the knee off stage (or when the stage area is floor level) and should be at/or below the knee when standing on stage; when seated on a platform/stage, the hemline (when standing) should fall 2 ½ inches below the knee or longer, in order to guarantee modesty on a raised platform. How close to the front of the stage you stand will also make a difference with hemlines
- Proper undergarments should be worn appropriate to the costume; nor should underwear be worn as outer wear. Care should be taken when leaning, bending or stooping so that there is no grand view to others of breasts, or buttocks. At best, a lady's cleavage should not be seen, but because figures vary, the suggestion for lady's necklines is to reveal no more than 1 to 2 inches of cleavage.
- Men as well as women are to avoid tight and/or revealing attire. Shirts should not be unbuttoned so low as to show off the chest. Shorts (for off stage only or special costuming) can be immodest for both men and women and should not be worn unless their length/design is modest.

On Stage: In general, costumes should be period correct to each era and matched to the performance material. It does not need to be formal attire. Unlike Hollywood films where people in Victorian costumes might sing and swing in 1940's style, we're not likely to do that kind of thing in our productions. Avoid anything too provocative or revealing. Dreamsville entertainment is family entertainment, so nix that plunging neckline, skin-tight pants and whatnot. Those shouldn't be the talents you want to build your career on.

Off Stage: Fans of living history LOVE that time machine effect, so acquire a set of what we call "vintage casual" attire that has the look of yesteryear and is comfortable enough for working off stage or for wearing when not in stage costume. Aside from creating atmosphere for our own inspiration, this is far more about the audience and the supporters who are making this happen. So ditch the modern look of running shoes, shorts, T-shirts, torn jeans, etc. This way, when visitors come backstage, or if you are working as a technician and/or stagehand and the audience might see you, the dreamy illusion will not be broken for our fans.

RESOURCES – Clothing and accessories do not have to be of the original vintage. You can make your own or buy reproductions through online stores, thrift shops, and department stores. Professional costumers are another resource. Antique & collectable stores usually carry authentic clothing items and accessories such as hats and jewelry.

2. CENSORSHIP -- As mentioned earlier, high standards are important in Dreamsville. But in this century the exception has become the rule, and the language of the gutter is now the norm. Because profanity and crude subject matter is so common, it must be curbed. But there is also another angle: One must know the rules in order to break them. The show people of yesteryear were expert in knowing just when and how to break or (rather) bend the rules, and some of you may know how or are likely to learn. Still, be **very** careful in Dreamsville and consider what you might be throwing away by pushing the envelope too far.

There is also the need to learn the vernacular of the era. Racial terminology must return to what it once was (Oriental instead of Asian, *etc.*); however, this does not refer to derogatory terms. Also, ditch the modern slang, like "that sucks" and anything else that you don't hear commonly used along the time line. Learn to understand the etiquette of the time line, and that the proper response to "thank you" is NOT "no problem"; it is "you're welcome". You will find plenty of colorful language to adopt in the material you will study that is not only safe, but a lot of fun. And, believe it or not, also important is your manner of speaking. Today the fashion is to talk in run-on sentences that all sound like an endless question. It makes the person speaking sound insecure as if they have no confidence in themselves or what they are saying. If you are one who does this, you will find that, once you break the habit and learn how to properly form your sentences, others will find you easier to listen to and easier to respect.

On Stage: No profanity. Not even the most commonly used words such as "hell", "damn", "ass", or anything that comes close. Use of certain words, such as those found in the Bible, will depend upon usage and context. Absolutely, positively no blasphemy. The name of Jesus is not an expletive, nor does he have a middle name. You will not win your audience by trampling on the things they hold sacred. No sexually suggestive material, no bathroom humor or crude references to what shouldn't be seen or done in public. Think clean, family entertainment. Show respect for your audience and they will always love you. Learn the proper euphemisms and delicate subtleties that the old timers knew; such restraint makes comedy much funnier and drama more intense.

Off Stage: Absolutely no profanity or blasphemy. Such language is born out of anger and disrespect and therefore does not belong in Dreamsville. Respect your co-workers. A tame tongue will not only show respect for those around you, but it will assure that nothing untoward comes out on stage. It will also mean that no one will hurl bad language at you while in Dreamsville. As for sex, sexual harassment is **against the law**, which includes **the topic of conversation** and the posting of nude, partially nude or sexually suggestive material, etc., whether or not you are in mixed company, gay or straight.

3. THE MOTION PICTURE PRODUCTION CODE (1930's) – Created and implemented in the 1930's, this document is required reading for all Artists. The reason is that the code will apply to both stage and screen. Here are some web sites where you can find information on the Motion Picture Production Code (MPPC), which outlines in detail many of the things said here, and much more. Even though we will not hold to the code's prohibition against miscegenation (race mixing), any other exception will be extremely rare, and even then, only a slight departure. The old MPPC is well fitted to Dreamsville Entertainment, and the degree of detail in their explanation of reasons for censorship is very helpful, so that we don't have to create our own code. Should this material suddenly disappear from the web, simply contact us and we will get you a copy of what we have of the old Code. Changes after the departure of Joseph Breen in 1954 will not be considered for Dreamsville.

<http://www.und.edu/instruct/cjacobs/ProductionCode.htm>

http://productioncode.dhwritings.com/multipleframes_productioncode.php

<http://www.asu.edu/courses/fms200s/total-readings/MotionPictureProductionCode.pdf>

4. POLITICAL CORRECTNESS – A very large percentage of the entertainment which we will study and present is by nature politically incorrect according to TODAY’S standards. This material must be understood in the context of the times in which it was created and not judged by 21st century standards. Tell yourself now to get used to it. All we who delve into this history have had to change our way of thinking to some degree. Some material is obviously bigoted or racist, while other material may not be, even though they at first appear similar.

Example #1: Al Jolson's work in black face is politically incorrect by today's standards and considered racist. But take a close look at his black face character Gus and you'll see Jolson as a black man doing what a real black man could never get away with, such as making smart remarks to prominent white people. Then when you learn about Jolson's life, you'll discover that he grew up in Washington, DC, a city with a very large black population; you'll also find that, as an adult, he had close associations with black people such as Bill "Bojangles" Robinson and Eubie Blake. Jolson readily stood up for blacks working in entertainment. Actually, black people adored Jolson and many still do. He was known as the only white man allowed into an all black nightclub in Harlem. His performances of jazz in motion pictures helped to make black music popular in America. So while many people greatly disliked Al Jolson personally, and some for very good reasons, he was **never** known as a racist.

Example #2: *Amos and Andy* was a radio show created by two white men, Freeman Gosden and Charles Correll; Gosden was a Southerner. Though they portrayed the main characters on the radio show (and in their only *Amos and Andy* film), and performed as some of the supporting characters as well, they eventually hired a black cast for the other characters. It wasn't necessary to hire black performers for a radio show where no one could see them, but they did. Then when the show went to television, they used an all black cast which included actors from the radio show. As with any other comedy program, *Amos and Andy* had its stooges and straight characters. This placed black actors in straight roles that they could have never before portrayed, such as doctors, lawyers, judges, policemen, *etc.*, and in essence set them up as equal to whites. White actors occasionally appeared on the show, usually in brief minor roles, and yet the only actors to ever receive screen credit were the black actors. Some of these white actors were rather prominent character actors, and yet their names did not appear in the credits, no matter who they were.

Some of you may struggle for a while with what you've been taught regarding political correctness, but it is best to simply unload the pressure of the divisive, walk-on-eggs mentality of the 21st century and let your mind roll back in time; because in the land of Dreamsville, the 21st century really doesn't exist. This means that it is okay to laugh at ourselves and at each other, as long as the spirit of the jest has no evil intent. But if you still feel uncomfortable with how it's done, step back and let the experts take the lead. And speaking of experts, here are some examples of the best in "politically incorrect" entertainment.

- *I Love Lucy* – This television program is one of the most popular in the history of entertainment. Not only does it poke fun at Ricky’s Cuban heritage (his thick accent,

temper, *etc.*), but it is very sexist as well, as it portrays women in traditional roles where they are subservient to men. The show always pits the men against the women in that eternal battle of the sexes.

- *Chico and the Man* – A product of the changes in the 1960's and 70's, this series has a mixed cast and a premise that focuses on race and culture. Lots of great gags and an excellent cast, along with wonderful guest stars.
- *The Rat Pack* – Frank Sinatra, Sammy Davis Jr., Dean Martin, *etc.* Watch their movies and the TV shows they did together, not to mention the roasts. What is the element that makes their racial and cultural humor work? Love! Lots and lots of love. The friendship they shared just radiates.
- *F Troop* – Only a hand full of straight men and a whole lot of stooges, this is an incredibly funny series. Jewish and Italian Indians are a part of the laugh riot.

KEEP IN MIND that for both comedy and drama, there is a necessity for contrast, for juxtaposition. Much is found in the differences between the sexes, the races, and the classes. There is nothing wrong with this, unless it becomes socially damaging through a hard and or/negative prospective that is repeated often, as it has been for the American Negro. But the bottom line is, ***when in doubt, don't***. If you are not comfortable with any type of racial or cultural humor, leave it to those who understand how it works. And if you find material, such as songs, that you would rather edit, it is perfectly acceptable (historically speaking) to rewrite it within the context of the time period, so that you have something you are comfortable with or that you feel might be more acceptable to the audience. Irving Berlin did this with his own songs, one of which was “Puttin’ On The Ritz”; and George M. Cohan’s lyrics were cleaned up for the film about his life. History reveals that such editing was done long before that. You'll find that there are some lyrics you will encounter that ought to be changed if for no other reason than to make them understandable and easier to execute; you may also find that some of that work has already been done by others.

5. ORIGINAL MATERIAL – As long as it is fashioned in the likeness of the vintage material, original music, screenplays, *etc.*, are all welcome. This also means that musical arrangements, composition styles and instrumentation for music must fit into the time line.

6. THE GOOD OF THE SHOW – This is something for which we put aside our egos and desires, and it deals with the business side of entertainment. The most important parts of this are keeping the show rolling financially and what will best entertain the audience, which are two sides of the same coin. Those who had the most continued success in the old days understood the importance of pleasing the audience. Without the audience there is no show. First we must get them in the doors; then we must give them a show that keeps them coming back for more. If for some reason you are not selected to take part in a show, it may be the simple reason that you just aren't right for what the producer/director has in mind. It may also be a financial issue that requires keeping the cast small. It may have nothing to do with your abilities or personality. But if you find that you are not able to get much in the way of work in Dreamsville—that is, while it

is bustling with shows and lots of venues—contact us by email with the subject line "PLEASE REVIEW" and we will make arrangements to review your act, or whatever work you do, to see if there needs to be some change or improvement.

There are a number of films that help in understanding just what "the good of the show" means: *Till The Clouds Roll By* and *The Greatest Show On Earth* are two that are readily available.

7. **ALWAYS LEAVE THEM WANTING MORE** – This is a very wise old show business saying. Remember it and don't run over your time when on stage. Occasionally a moment is really hot and magical, which can merit going over two or three minutes. But beyond that, you could be in danger of the audience having had enough of you. Remember that it's best to have them want to come back to see you again. Also remember that running overtime steps on the act following you, and you wouldn't want someone else to do that to you. Consider as well that in some circumstances, it may put a financial burden on the entire production to not vacate the theater on time. If that happens, that will cause *you* a problem. Only if the audience demands it (they are on their feet cheering and asking for more). But even so, when you give them more, keep it short out of consideration for everyone else in the show.

Signing Up

By sending the requested amount (\$49.00) for membership, filling out the membership application form and submitting it and other requested information, you will become a "Member Artist" of Dreamsville Entertainment. Your membership gives Dreamsville, Inc. (Dreamsville Entertainment) permission to use your name, image and recorded voice/performance for Dreamsville activities, events and promotion. Minors must have the consent of a parent or guardian to become a member.

There will be more details—finer details—to the workings of Dreamsville, much of which will be discussed as we meet together and as the mission unfolds; but this deals with the important basics, and that's plenty to get us rolling. The links are below that will get you started. You can contact us by email with any really important questions or comments. In the meantime, think big and think positive. Feed your heart and soul on good things and look for good things to come to you and to all of us in Dreamsville.

Sharon Evans
President and Founder

[Link to donation](#)

[Link to application](#)