



## A Celebration in Upstate New York: AACTFest11 Takes Over Rochester

By Ron Ziegler

After more than three years of preparation, all of the planning and hard work paid off. For six days in June, from the 20<sup>th</sup> through the 25<sup>th</sup>, AACTFest11 took over the Geva Theatre and Radisson Riverside Hotel in Rochester, NY, celebrating community theatre with like-minded folk from across the country—and a few from Canada and Europe! The best of American community theatre was on display. 401 registrants, including 159 company members, and 20 vendors, gathered together in the Flower City to view productions, attend workshops, network, socialize, and throw themselves headlong into the theatre world. Twelve productions from the ten AACT regions—including one from the US military base near Mons, Belgium—delighted audiences with a broad sample of theatrical fare, including poignant dramas, classic comedies and thrilling musicals.

The festival in Rochester brought the national event back to AACT's Region II; the last time the national AACTFest appeared in the region was for the Harrisburg, PA festival in 2001. A huge round of applause is owed the Theatre Association of New York State for serving as host. The leadership team of Ruth Legg and Joan Luther assembled a venerable gathering of volunteers, who worked tirelessly since well before being awarded the event in 2009 at AACT's winter meeting in Atlanta, GA. AACT volunteers worked together with the local hosts. Vice President for Festivals Kristi Quinn, Festival Commission Chair Dave Sheppard, Festival Commission Representative Murray Chase and Adjudication Chair Kathie Maldonado, working hand in hand with AACT staff, were on hand before and during the festival, providing guidance, assistance advice—and a bit of troubleshooting. Shirley Cockrell, long-time AACT and TANYs volunteer, served as honorary chair.

During the course of the event, there was only one significant snag when the company from Spokane, WA encountered multiple flight delays. The company, which was to have performed on Thursday, was unable to arrive until after their scheduled performance time. With some significant shuffling, and cooperation from all involved, the production's rehearsal time was rescheduled, and the performance took place on Friday evening, providing a long and very satisfying "five-up" day of theatre.



*The crowd begins to arrive for a performance session at the Geva Theatre Center.*

Downtown Rochester offered a pleasant respite from festival activities for those in need. The Genesee River, which runs north through downtown Rochester directly past the host hotel, allowed participants a nice place to stroll or relax. Several interesting restaurants were also in walking distance, and afforded diners a diverse selection of culinary fare. Rochester is architecturally interesting,

*continued on page 10*





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Linda M. Lee  
AACT President  
2011-2013

In the last issue of *Spotlight*, Rod McCullough thanked those who work so tirelessly to make AACT a vibrant national organization and all who give of their time and talents to improve their communities through support of and involvement in community theatre. It made me think of the nature of community theatre.

Volunteerism is a key component of community theatre. Even community theatres with paid staff must rely on

**Every single person  
deserves to be recognized  
and thanked for their  
contribution to the whole.**

volunteers to fill out the ranks in an industry that is people centric. Though many industries benefit from the development of mechanical and electronic efficiencies – and theatre has seen some of those benefits – people are still central to a live theatre operation. People build sets, costumes, props; direct and perform; hang and focus the lights; man the box office; run the concession stand; plan and execute the parties, receptions and fundraising galas. The list of activities is (or at least seems) endless – and the time commitment is equally daunting.

Why do people invest so much of themselves? For the camaraderie? For the artistry? For the fun? There are probably as many reasons for someone to be involved as there are roles to fill. Every single person deserves to be recognized and thanked for their contribution to the whole.

During AACTFest11 in Rochester in June, I heard thanks given at every major gathering – from the stage, at the

workshops, at meetings, at the awards banquet and the awards ceremonies. I also heard the quick thank yous for one-on-one help – in the halls, at the registration desk, in the vendors area, the lobby, the restaurant. There wasn't a day that passed that didn't include a slew of opportunities to express thanks.

AACTFest is one of the biggest productions there is, with twelve shows and the required backstage crew, workshops, two additional conferences, vendors, parties, awards – the army of people needed to make it happen is legion. As President, I say to all of you THANK YOU on behalf of a Board that was beyond pleased by the amazing event that was AACFest11 in Rochester. I say a special THANK YOU to TANYs and to the two women who had the vision and drive to take on such a mammoth task: Ruth Legg and Joan Luther. Why did you do it? I can only imagine – but I and the AACT Board are mighty glad you did. It was masterful. ♦

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A great time in a great city - AACT's New York City convention in July 2012.

*Following the attacks in Norway on July 22, AACT President Linda M. Lee sent this message to members of the Norwegian Theatre Council. Tromsø Dialog 2011 - AITA/IATA international theater festival was in progress at the time of the attacks.*

For the theatre community of the United States of America, I want to express our outrage and sorrow for the devastating attack your country has suffered. Our feeling of kinship and distress was made more intense as you were hosting an inspirational gathering of theatre enthusiasts and practitioners from all over the world in Tromsø when tragedy struck. As we sought news of the safety of all those participating, we felt a little of the anxiety and disbelief you must be feeling. Please know that our thoughts are with you as we pray for healing.

With deepest sympathy,

Linda M. Lee  
President  
American Association of Community Theatre  
USA National Center for IATA

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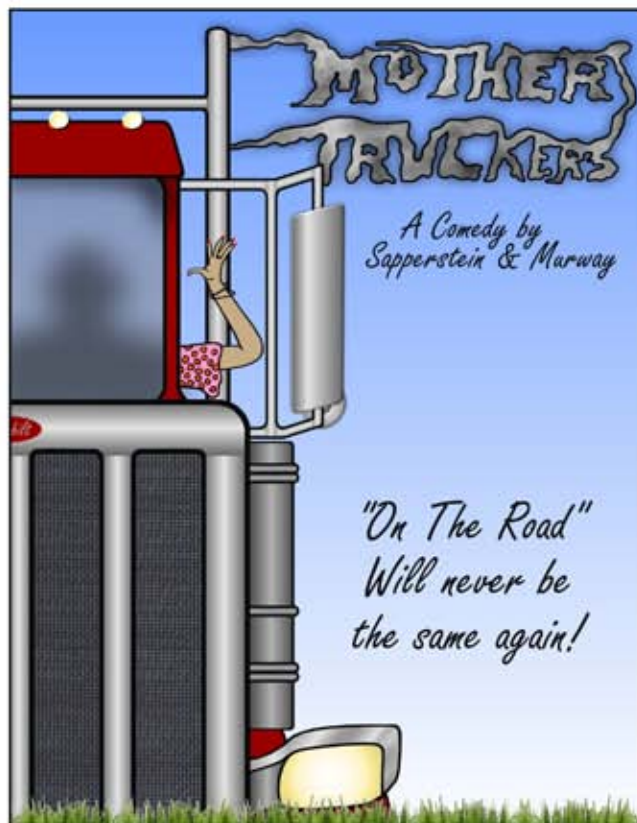
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# Comedy Play - Mother Truckers

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Maxine and Charlotte are sisters. Two buxom and full figured women who have worked hard all their lives and never quite gotten out of "Trailer Park" status. Although they have a tough exterior, they are actually very good people.

Maxine's husband has just died of a sudden heart attack while he was on the road with their brand new Big Rig Truck. Maxine reveals to Charlotte that Nelson's heart attack could not have come at a worse time. They just bought the new rig, and Maxine is left in debt up to her eyeballs.

Trying to help, yet feeling at a loss, Charlotte says, "It's a shame you can't just pick up where Nelson left off." Charlotte, of course does not really mean it, but Maxine suddenly figures... "Why NOT?" And so the adventure begins! And, while they're at it, they will take Nelson's ashes with them, hoping to find just the right place to spread them where he would be most happy.

The two women, assisted by Maxine's loveable yet intensely micro-managing neighbor, Mary Ellen, pack the truck and take off on their first run. They get off to a bad start by taking a wrong turn and creating a major incident in a "NO TRUCK ZONE," but soon feel reassured when they meet "Sugar Daddy" on the CB radio followed by Roy McCoy, a strange little guy with very big feet. Is it true what they say about a man with big feet?

Things get complicated they meet a hooker named Trixie at Rosie Mae's Truck Stop. It seems Trixie knew Nelson quite well and Maxine is not amused. It now becomes painfully apparent that they have found just the right spot for Nelson's ashes. In a roaring fury, Maxine locks herself in the Ladies Room, gives her farewell speech and flushes Nelson down the toilet. After all, he loved the water, the ladies and Rosie Mae's Truck Stop. What could be more perfect?

With Maxine finally reaching "Closure", the two women climb back aboard their shiny new truck and take to the road with the goal of putting their past behind them and looking forward to what lies ahead.

**LOOK OUT... Here come the Mother Truckers.**  
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## Upcoming AACT Meetings

**AACT Executive Committee Meeting** November 18-20, 2011  
Madison, WI  
Hosted by the University of Wisconsin - Madison

**AACT Winter Meetings** February 1-5, 2012

West Valley City (near Salt Lake City), UT

Hosted by Hale Center Theatre

*Meetings are open. Contact the AACT office for details.*

## Upcoming Educational Conferences

**National Full-time Community Theatre Directors Conference**

November 20-22, 2011

Madison, WI

[www.aact2.org/event/Madison](http://www.aact2.org/event/Madison)

## Thanks!

To the Theatre Association of New York State and the leadership team of Ruth Legg and Joan Luther for hosting AACTFest11 in Rochester, NY

## Did you know?

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Check it out at [ww3.artsusa.org](http://ww3.artsusa.org), hover over "Advocacy" and select "National Arts & Humanities Month."

## Spotlight

*Spotlight* is published bimonthly by the American Association of Community Theatre for its members and is annually distributed to an expanded list of known community theatre organizations and interested individuals.

Editor: Julie Crawford  
Design: Jim Covault

AACT welcomes *Spotlight* input and requests for advertising rates. Contact Darlene DeLorenzo at [darlene@aact.org](mailto:darlene@aact.org) or at the phone numbers below.

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## This Issue's Topic: Any Suggestions?

by Ken Roberts



For seven glorious years now, my goal with each issue of AACT's Spotlight has been to educate and enlighten the average community theatre devotee about the wide wonderful world of insurance. I've been involved in community theatre longer than I've been involved in the insurance business, and like most theatre folks, I didn't know much about the insurance exposures associated with the theatre universe in the beginning, other than to know that we all needed some kind of insurance for

**As the insurance liaison for AACT, I want us to be your resource for all things related to the protection of your assets, and those of your patrons, volunteers, employees and directors and officers.**

something or other. Now that I've been fortunate enough to not only gain valuable knowledge about the insurance field, but also to partner with AACT, I have combined the two worlds and shared what I've learned with all of you. After over three dozen articles on topics that I thought were relevant, it's time that I heard from the readers as to what you want to know more about.

This forum was created to benefit all of you, and it's time for me to step out of the way for a moment and hear from you as to what issues, questions or problems

you've encountered for which I might be able to provide insurance guidance. Maybe you've had an insurance claim that was denied for some reason, or maybe you don't think your organization is large enough to need coverage, or even be able to afford it, or maybe you just don't understand why insurance is needed at all. No topic or question is going to be considered too simple or too complicated.

As the insurance liaison for AACT, I want us to be your resource for all things related to the protection of your assets, and those of your patrons, volunteers, employees and directors and officers. My mailing address, toll-free phone number and email address are listed at the end of every article, and I encourage you to contact me with your issues in the coming weeks so that we can make this forum more interactive for your benefit. I look forward to hearing from as many of you as possible, and will endeavor to provide each of you with satisfactory answers to your questions and concerns.

AACT has my previous articles posted on its website, and while those may help address some of your questions, they may also create even more. Take advantage of our alliance with AACT, and utilize our resources to their fullest potential. I truly appreciate each and every one of you who reads my articles, and I'm excited about the opportunity to address your individual needs. ♦

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and many buildings from the city's early days are still in use. Many participants took time to visit two of the city's famous attractions, the George Eastman House and Susan B. Anthony House, as well as the Memorial Art Gallery and the Strong Museum, which features the National Museum of Play (the second largest children's museum in the country). The short walk between the Riverside Hotel and the historic Geva Theatre was also a pleasant activity, and was only rarely interrupted by rainfall. If walking was not the desired mode of transportation, a continuous parade of shuttle busses was able to handle all crowd-moving needs with ease.



*Annette Procnier adjudicates after one of the festival performances*

Festival performances were held at the historic Geva Theatre in the Elaine P. Wilson Mainstage. The theatre, which was built into Rochester's old (1868) Naval Armory building in 1982, provided a semi-thrust viewing experience for the festival's patrons. Each show was preceded by an earlier eighty-minute onsite rehearsal. Most workshops were held at the host hotel, with three informal lunch hour discussions taking place in the theatre's café. Washington Square Park, located across the street from Geva, provided between-show lounging space.

Two pre-festival conferences took place early in the week. The National Community Theatre Management Conference appeared for a fourth time at the national festival June 20-22, and was aimed at any person responsible for managing a community theatre, from volunteers to part time and full time professional employees. Tim Jebson, executive director of Midland (TX) Community Theatre, served again as the conference's able facilitator, and led the discussion for the event's 28 participants. AACT's Technical Theatre Conference took place for the second time at a national festival, and was also held June 20-22 at the Roberts Cultural Life Center, located on the campus of Roberts Wesleyan College. The conference focused on three core technical areas: sound and lights; costuming, make-up and millinery; and set design and dressing, props and technical direction. Award-winning designer Curtis J. Phillips, Associate Professor at the University of Minnesota, Duluth, offered Design, Painting and Dressing

a Set workshops in conjunction with technical direction and props master workshops. An exciting addition this year was a flying workshop presented by a flying director from ZFX Flying Effects. 21 people participated in the conference.

The festival proper began with a "Welcome to Rochester" reception on Tuesday evening, where those assembled were introduced to AACTFest11's official theme song, which would be heard several more times throughout the course of the festival. On Wednesday, AACTFest11 began in earnest with the first session of two of the twelve festival productions. Following the Opening Night Picnic, presented with the generous support of Theatrical Rights Worldwide, the second performance session occurred, followed by an afterglow party sponsored by Geva Theatre Center. Thursday's afternoon performance session was abbreviated because of Spokane Civic Theatre's travel delay, and included only one performance. No evening performance occurred, but 115 registrants sailed away on the Colonial Belle from Fairport, NY on an Erie Canal cruise. Two Friday performance sessions took place in the afternoon and evening; the evening session included three shows, with the addition of the show from Spokane. Friday's evening performance session was followed by an afterglow at the hotel, sponsored by Music Theatre International and featuring show tune karaoke hosted by MTI's John Prignano. The performance part of AACTFest11 concluded with a two-show session on Saturday afternoon.



*Boarding the Colonial Belle for the Erie Canal Cruise*

As always, the twelve productions were the main focus of the festival. Each performance began with assembly of sets as final preparations were made in full view of the audience. Large houses of festival registrants and local ticket buyers were treated to the less-than-60-minute performances, bracketed by set up and strike periods of fewer than 10 minutes each. The shows all came off without a hitch, and were received with the enthusiastic applause of the audience.

Three adjudicators shared their insights with performers and audiences alike following each show. The



adjudicators—Scott Richard Klein from Lawton, OK, Larry Nielsen from Benton Harbor, MI and Annette Procnier from Bala, Ontario, Canada—presented their viewpoints separately after only a few minutes of preparation, with alternate adjudicator Allen Ebert waiting in the wings if needed. Comments dealt mostly with acting and directing, and included commentary on the overall effectiveness of each piece.



*Linda Lee takes over the gavel as President of AACT, surrounded by Past Presidents (l-r) Rod McCullough, Ron Ziegler, Ross Rowland, Bea Miller and John Viars.*

Between performances attendees could browse through and bid on items in the AACT Endowment's silent auction, pick up a snack or beverage in the café, stroll through AACT's third Design Exhibition, with 35 entries from 15 different scenic, costume, graphic, sound and special effects designers. Back at the hotel, 27 different workshops were presented in the mornings from Thursday through Saturday. The workshops covered a wide variety of topics and were accessible to novices and experts alike;



*Past president Jill Ptchin making an award presentation*

participants were given the opportunity to learn from and ask questions of experts in the field. In all, a participant could attend as many as six workshops during the three day period.

Besides the regular workshop schedule, AACT once again conducted a festival-long adjudication workshop. 13 participants joined instructor Ron Cameron-Lewis from Mississauga, Ontario, Canada to learn adjudication techniques. The workshop members watched all of the festival productions, with the opportunity to adjudicate them and discuss various approaches to the craft.

The festival was also the setting for presentation of 2011 AACT National Awards. Five new Fellows were inducted on Wednesday evening: Kay Armstrong, Dennis Gilmore, Ginger Heath, Tim Jebson and Sherman Ward, Jr. During the run of the festival other awards were presented to Jim



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Sohre, Sherman Ward, Jr., Dennis Gilmore, April Cochran, Ginny Morrison, Ruth Legg, Ross Rowland, Geri Becker, Wayne Presnall, Bennett Wood, Theatre Memphis, Fargo-Moorhead Community Theatre, and SC Johnson.

The festival closed with the third version of a musical



*The AACTFest Singers introduced awards in a musical revue format.*

awards program, written, composed and arranged by Region X Representative Jim Sohre. A seven piece band and ten singer/dancers introduced awards in a musical revue format with show tunes appropriate to the award being presented. After the awards show, cake was served in the lobby in celebration of the 25<sup>th</sup> anniversary of the founding of both AACT and TANYs.

Throughout the week the AACT Board and committees met to transact the business of AACT. Board and committee members arrived early to begin meetings Monday evening, working on budgets, developing programming and strategizing for the future. State Contacts and Region Representatives also met to discuss issues specific to their positions. At the Annual Membership Meeting, incoming President Linda Lee began her two year term by receiving the gavel from retiring president Rod McCullough. Linda thanked Rod for his two years of effective leadership.

AACTFest11 was the culmination of a great deal of hard work by countless volunteers, board members, staff and performers to bring the event to reality. Performances in the festival cycle began on an April day in Maine in 2010 and continued through May 1, 2011 with the final regional festival leading to the national event. The 2013 Festival Cycle is already underway. The first of the organizational meetings with the national committee took place in July, and the people at Carmel (IN) Repertory Theatre (the 2013 host) have been hard at work in the planning process for over a year. By the time the next cycle ends, thousands more people nationwide will have participated in the grand community theatre celebration known as AACTFest. It's a great way to spend a couple of years! ♦

## Thanks to AACTFest11 Singers and Musicians

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Anthony del Rosso  
Nancy Fancher  
Daniel Galipeau  
Tracey Gittens  
Teri Madonna  
Jeff Moon  
Joline Powell  
Jeanne Ragonese  
Steven Stanfill  
Jennifer Van Bruggen

### Musicians

Jim Schmitt (Piano)  
Donna Mero (Flute)  
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Glenn Estey (Sax)  
Ron Bowks (Trombone)  
Greg Ludek (Bass)  
Dick O'Connor (Drums)

### Eldridge Plays and Musicals

By Robin Pond

Photo: Midtown International Theatre Festival, New York

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# AACTFest11 Companies



Region I  
Arlekin Players  
Newton, MA  
*The Bear*



Region II  
Chapel Street Players  
Newark, DE  
*The Zoo Story*



Region III  
Center Stage Theatre  
Midland, MI  
*Urinetown*



Region IVA  
Wetumpka Depot Players  
Wetumpka, AL  
*Second Samuel*



Region IVB  
Manatee Players  
Bradenton, FL  
*Sunday in the Park with George*



Region V  
County Seat Theatre Company  
Cloquet, MN  
*Wiley and the Hairy Man*



Region VIA  
Broken Arrow Community Playhouse  
Broken Arrow, OK  
*The Gin Game*



Region VIB  
Ohlook Performing Arts Center  
Grapevine, TX  
*Dog Sees God*



Region VII  
Evergreen Players  
Evergreen, CO  
*Parallel Lives*



Region VIII  
Chino Community Theatre  
Chino, CA  
*Check Please!*



Region IX  
Spokane Civic Theatre  
Spokane, WA  
*The 25th Annual Putnam County Spelling Bee*



Region X  
SHAPE Players  
Belgium  
*Hauptmann*



# FALL NEW RELEASES

**Parlor Games** by Brian Feehan

**G-Men in G-Strings** by Various Authors

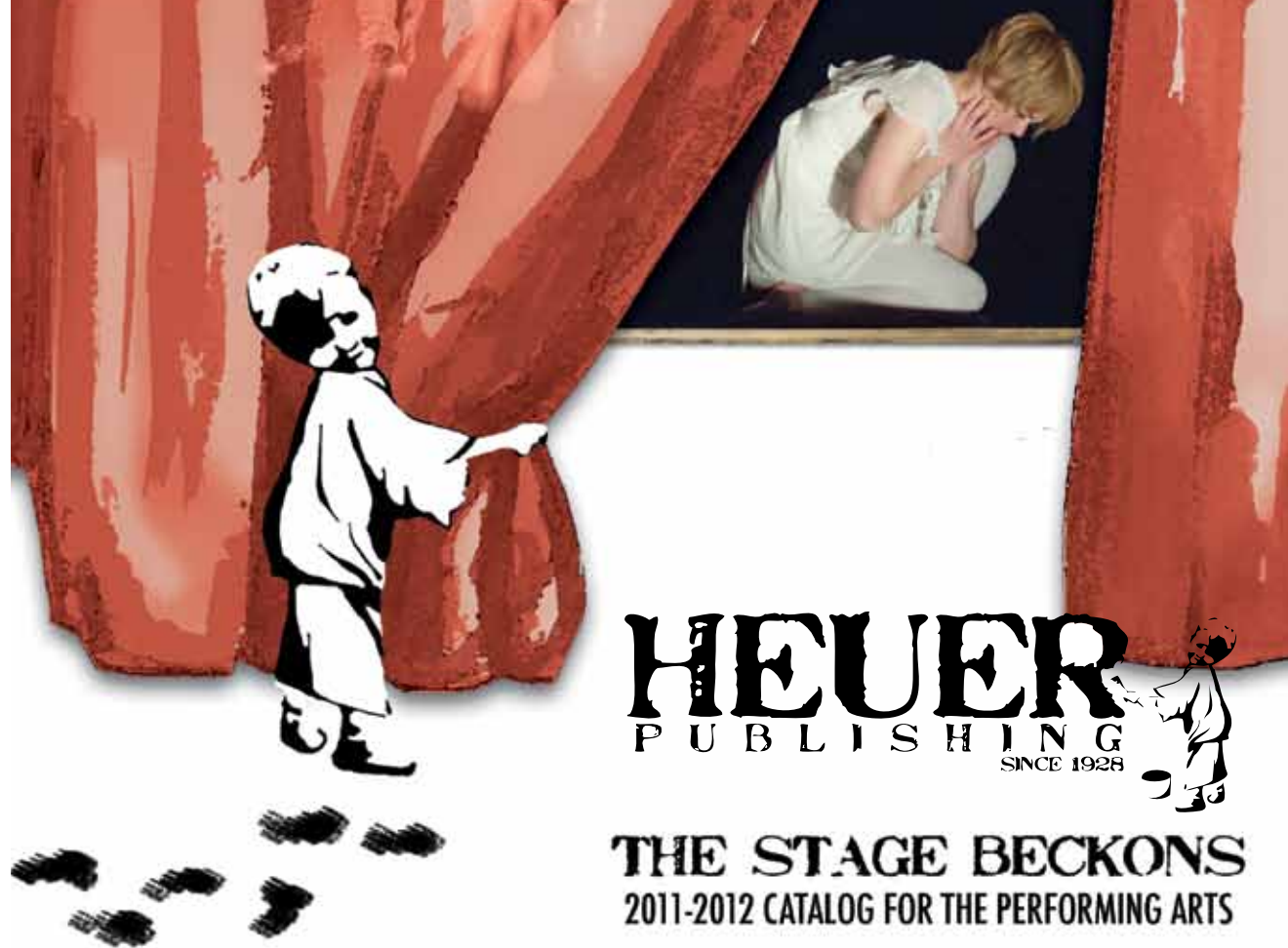
**Cannibals** by R.J. Colleary

**Head Games** by Brian Feehan

**A Neverland Christmas Carol**

by Sheri Flannery Verrilli

**A Christmas Chaos** by Michael Wehrli



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# AACTFest Photos

All AACTFest photos by Stephen Bird







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## Creativity at the Curtain

By Dave Agans, President, Milford (NH) Area Players

Does your producer read a laundry list of announcements before each show? Want to have more fun? The Milford Area Players do humorous monologues, delivered by a costumed, often accented character, in theme for the play. Before *I Hate Hamlet*, in tunic and tights, I implored the audience to “draw forth thy cell phones, and with a stroke, silence them” – then pointed out the restrooms, such that “To pee or not to pee is never the question.” For *Getting Away with Murder*, a group therapist invited amnesiacs to “take a program home for future reference. Kleptomaniacs may take two.”

Our audience loves it, and now expects it. How about yours? Here’s why, and how, to make your curtain speech something special.

### Benefits

You should tell your audience about fire exits, smoking, restrooms, and cell phones, and warn them about strobes, gunshots, and actors in the aisles. It’s good business to push your concession stand, raffle, and other fund-raisers, plug upcoming events, and invite them to join your mailing/email list. But you’re tempted to cut back on the marketing to avoid putting everyone to sleep.

Don’t skimp or bore – entertain and inform! Your audience will pay attention because it’s fun. The humor will warm them up and the theme will help them enter the world of the play. The actors will pay attention too, gauging the crowd by the reaction to the skit. And you or a few local playwright wannabes will enjoy writing funny monologues, seeing them performed, and hearing the applause.

### Planning

Creating themed announcements is easy and quick – just a few hours spread over a few weeks. Start with the angle, based on the show: lifeguard for a beach show, doctor for a hospital show. The angle should use common cultural knowledge, and create a recognizable character.

The tone depends on the show and your audience. Serious plays deserve muted humor; for *All My Sons*, we pretended it was the 1947 premiere, predicting future success for “young playwright Arthur Miller.” For a hilarious comedy like *I Hate Hamlet*, go all out with jokes like “to pee or not to pee.”

Be careful not to upstage the play. Don’t steal jokes, give away surprises, or add confusing information to the world your audience is about to enter. Use what everyone knows coming in – the title, the brief publicity blurb, the time and place, the set if it’s visible when you go on. Avoid particulars from the play itself.

Whatever you come up with, clear it with the director, who is trying to deliver the best possible experience of the play, and doesn’t want your intro to ruin it.

### Writing

You have an angle, now write. List the items to announce, a phrase each. (Keep this as a template for every show, and soon you’ll have a standard, easily remembered sequence to follow.) Then list things relating to the angle – for my group therapist, I listed well-known psychological disorders.



Show: *The Foreigner*

*“You’ll be pleased ta know our outhouses are indoors. We got a coupla nice plumbed and heated three-holers jest ‘round the corner in the lobby for ya.”*

A standard joke-writing technique is to combine two unrelated things – like your announcements and your angle. For each announcement topic, write down something from your angle list (“...oral fixation goes with smoking...”). Or make up something new; carry a pocket memo recorder and note potential jokes whenever you think of them.

Don’t be afraid to aim high or low. “Something for everyone,” says Pseudolus.

Once you’ve picked the best jokes for each announcement, write the actual lines. Make it flow; if needed, add material to set up jokes or segue between segments. But keep it tight and short – under three

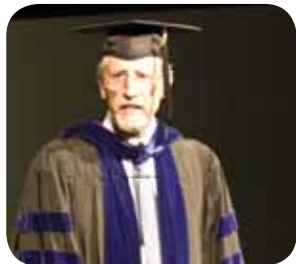


minutes delivered naturally, including any accent. (The accent can be lots of fun! A great audio resource for world accents is <http://accent.gmu.edu>)

Be consistent; work everything into the theme. Once you're in character, it's jarring to become an ordinary announcer for even one item.

### **Delivery**

The costume can be simple, like a French waiter's bow tie and menu, or a fisherman's waders and flannel shirt. It's not the play, so it doesn't have to be perfect – suggest enough to get the idea across, and you're done.



*Show: The Pursuit of Happiness  
"There are a few things you  
need to know that aren't covered  
by your Bachelor of Audience  
diploma."*

Get your walk-on cue into the lighting board. A "spot" with house lights to one-half makes it easier to see and connect with the crowd.

I memorize the intro (barely), refresh my memory just before the show, and carry a copy onstage. If your character is doing anything resembling announcements, you can glance at the paper – but you can't read it. Print key phrases in bold to jog your memory.

Don't gun it – if you wrote it correctly you can deliver it, with proper accent and dramatic timing, in less than three minutes. (Comedy 101: Wait for laughter – if you start the next line too soon they won't laugh again, for fear of missing something.)

It won't be perfect – some jokes will work, some won't – and you can revise after each show. (You may even have to add items at the last minute. Keep them in theme – it's easier than it sounds.) You may perform flawlessly, or not, but that's okay – the audience is so pleased to hear something more entertaining than a dry list, they'll forgive you.

### **Impact**

Once you start doing themed announcements, you won't want to stop! It's a signature for the Milford Area Players – our audience now expects it, and more importantly, it brings them back. Our actors count on it to break the ice before each show. I even used this commitment as my angle for *Inspecting Carol* – as Jacob Marley, I shook chains made from photos of my previous intros, moaning that I was "doomed to deliver themed announcements for all eternity!" The regulars in the crowd roared in appreciation.

Unlike Marley's ghost, I enjoy it, as does my audience. Trust me; you and your audience will, too. It makes theatre going more fun and theatre making more creative. Isn't that what theatre is all about? ♦

*Dave Agans is a founder and current President of the Milford Area Players (MAP). He has produced many MAP shows, and written one, the musical comedy Hot Buttons. His funny, technical book Debugging was published in 2002 and continues to sell well. He is currently finishing a novel in the comic thriller genre. He lives in Amherst, NH. For the text of some of Dave's curtain speeches go to [www.aact2.org/?page=Spotlight](http://www.aact2.org/?page=Spotlight). Contact Dave at [daveandgailagans@comcast.net](mailto:daveandgailagans@comcast.net). Learn more about Milford Area Players at [MilfordAreaPlayers.org](http://MilfordAreaPlayers.org).*



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# AACTFest Awards 2011

**Overall Best Production** – *Dog Sees God* – Ohlook Performing Arts Center, Grapevine, TX

**Runner-Up:** *Urinetown: the Musical* – Center Stage – Midland Center for the Arts, Midland, MI

**2nd Runner-up:** *Sunday in the Park With George* – Manatee Players, Bradenton, FL

**Backstage Award – Musical** – *Sunday in the Park with George*

**Backstage Award – Play** – *Wiley and the Hairy Man*



*Dog Sees God*, named Overall Best Production.

## Director:

From *Dog Sees God*, Jill Blalock

From *Urinetown*, Bill Anderson, Jr.

From *The Bear*, Igor Golyak

From *Wiley & the Hairy Man*, Cheryl Kramer-Milder

**Winner:** Jill Blalock

## Lead Actor

Nominations:

From *The Zoo Story*, Patrick Cathcart (Jerry)

From *Second Samuel*, Jonathan Conner (B-Flat)

From *Dog Sees God*, Evan Spreen (C.B.)

From *The Bear*, Gene Ravvin (Smirnov)

**Winner:** Patrick Cathcart

## Lead Actress

Nominations:

From *The Bear*, Alana Kumalagova (Popova)

From *Sunday in the Park With George*,

Dianne Dawson (Dot)

From *Parallel Lives*, Gail Montgomery

**Winner:** Dianne Dawson

## Supporting Actor

From *The Bear*, Eduard Snitkovsky (Luka)

From *Spelling Bee*, Mark Pleasant (Lief)

From *Second Samuel*, Steve Mitchell (U.S.)

From *Dog Sees God*, Lloyd Harvey (Beethoven)

From *Urinetown*, Paul Yakuber (Lockstock)

**Winner:** Lloyd Harvey

## Supporting Actress

From *Sunday in the Park with George*, Grace Gibbs (Yvonne)

From *Spelling Bee*, Lacey Bohnet (Olive)

From *Dog Sees God*, Lacey Jane Smith (C.B.'s Sister)

From *Urinetown*, Carol Rhumba (Pennywise)

**Winner:** Lacey Bohnet

## Featured Actor

From *Sunday in the Park With George*, Ken Basque (Mister)

From *Second Samuel*, Brad Moon (Doc)

From *Dog Sees God*, Matt Purvis (Van)

**Winner:** Matt Purvis

## Featured Actress

From *Sunday in the Park With George*, Ellie Pattison (Nurse, Peaches)

From *Dog Sees God*, Heather Biddle (Van's Sister)

From *Urinetown*, R. Jeanne Gilbert (Josephine Strong)

**Winner:** R. Jeanne Gilbert

## Best Ensemble

*Spelling Bee*

*Parallel Lives*

*Dog Sees God*

**Winner:** *Dog Sees God*

## Costume Design:

From *Sunday in the Park with George*, David Walker

From *Wiley and the Hairy Man*, Cheryl Kramer-Milder

From *Urinetown*, Laurelei Horton

**Winner:** David Walker



### Lighting Design

From *The Bear*, Mike McTeague

From *Hauptmann*, Dan LaMorte

From *Spelling Bee*, Bryan Durbin

From *Wiley & the Hairy Man*, Frank Milder

**Winner:** Frank Milder

### Sound Design

From *The Bear*, Igor Golyak & Mike McTeague

From *Wiley & the Hairy Man*, Frank Milder

From *Dog Sees God*, Jill Blalock

**Winner:** Jill Blalock

### Scenic Design

From *Hauptmann*, Dan LaMorte

From *Sunday in the Park with George*, Mark Lalosh

From *Urinetown*, Bill Anderson, Jr.

**Winner:** Bill Anderson, Jr.

### Discretionary Awards

Scenery & Projections: Mark Lalosh, *Sunday in the Park With George*

Choreography, Kelli Jolly, *Urinetown*

Musical Accompaniment, *Spelling Bee*

Outstanding Choral Ensemble, *Urinetown*



*Urinetown: The Musical*, from Center Stage Theatre in Midland, MI.

## 2011 Design Exhibition and Competition Awards

### Best of Show

*Alice in Wonderland* - Joseph McWilliams, SHAPE Performing Arts Center, Mons, Belgium

### Costume Design

**Best** - *Peter Pan* - Kristen Lences, Laurelei Horton, Midland Center for the Arts, Midland MI

**Special Merit - Best Craftsmanship** - *The King and I* - Nick Hartman, Venice Theatre, Venice, FL

*continued on next page*

## Award Winning Playwright Ed Stevens

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– Goodman Theatre

"The writer clearly has a way with language" – The New Group

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## Design Exhibition and Competition Awards:

continued from page 21

### Costume Design *continued*

**Special Merit - Innovative Use of Materials** - *The Reptile Woman* - Sugar Bean Sisters - Sherida Black, Wetumpka Depo Theatre, Wetumpka, AL

### Graphic Design

**Best** - *Alice in Wonderland* - Joseph McWilliams, SHAPE Performing Arts Center, Mons, Belgium

**Special Merit - Integrated Marketing** - *Dr. Jekyll and Mr. Hyde* - Randall Hartzog, Theatre Memphis, Memphis, TN

### Set Design

**Best** - *Sunday in the Park with George* - Marc Lalosh - Manatee Players, Bradenton, FL

**Special Merit - Innovative Use of Space** - *Diary of Anne Frank* - John & Kathy Campbell, Monroe Actors Stage Company, Columbia, IL

### Sound Design

**Best** - *The Pillowman* - Corey Neale, Bootless Arts Works, Wilmington, DE

### Special Effects

**Best** - *Seussical, Jr.* - Black Light Fish - Aerin Lanphear, Geneva Theatre Guild, Geneva, NY



## AACT Endowment Fun Aids Companies

Each company that performed in Rochester received \$1825 toward their travel expenses from the AACT Endowment Fund. To keep the fund going, Endowment Trustees conducted fundraising activities that also added to the fun of AACTFest11. The theatre lobby was home to an amazingly interesting and colorful collection of silent auction items throughout the week, Trustees were on hand to accept donations, and an Erie Canal Cruise was a fun, relaxing, and educational party break mid-way through the festival. All that fun resulted in over \$10,600 raised for the AACT Endowment Fund. Many thanks to event chairs John Viars and Murray Chase, the Endowment Trustees, and all who contributed or purchased auction items, cruised, or made donations. ♦



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# Years of Service Recognized

In celebration of volunteer service to AACT, the Board created the Years of Service recognition. The first Years of Service pins were presented in Rochester during AACTFest11 as part of AACT's 25th anniversary celebration. Eight volunteers received pins for 25 years of service!

Years of Service pins are presented to volunteers who have served AACT as Board members, on committees, and as State Contacts for 5, 10, 15, 20 or 25 years. As this is the first year of the presentation of the pins, persons who achieved a milestone year previously were included. Actual years are in parentheses.

## 25 Years

Jim Carver  
Shirley Harbin  
Norm McPhee  
Bea Miller  
JoAnne Nissen  
L. Ross Rowland  
John Viars  
Ginny Winsor

## 20 Years

Frank Peot (24)  
Jon Kerkhoff (23)  
Stephen Krempasky (23)  
Joanne Berry (22)  
Mary Britt (22)  
Bob Kafka (22)  
Al King (21)  
Ron Ziegler (21)  
Jon Skaalen (20)

## 15 Years

Mary Doveton (19)  
Twink Lynch (19)  
Patricia White (19)  
Dwight Martin (18)  
Rod McCullough (18)  
Jack Phillips (18)  
Hal Robinson (18)  
Bruce Tinker (18)  
Kay Armstrong (17)  
Jill Patchin (17)  
Stephen Peithman (17)  
Harv Thompson (17)  
Stephen Bird (16)  
Kathie Maldonado (16)  
Donna Norberg (16)  
Tim Jebson (15)  
Bill Muchow (15)  
Larry Parker (15)  
Barbara Rowell (15)

## 10 Years

Tim Bixler (14)  
Shirley Cockrell (14)  
Steven Helsel (14)  
Linda Lee (14)  
Jim Sohre (14)  
Linda Miller (13)  
Penelope Notter (13)  
Murray Chase (12)



AACT's new Years of Service pin

Morrie Enders (12)  
Dennis Gilmore (12)  
Ginger Heath (12)  
Jimmy Vaughn (12)  
David Allen (11)  
Tom Cowley (11)  
Norm Small (11)  
Lowell Williams (11)  
Lisa Bell (10)  
Tom Cordingley (10)  
John Harper (10)  
Kristi Quinn (10)  
Eleanor Smith (10)  
Susan L. D. Smith (10)  
Sherman Ward (10)  
Jerry White (10)  
David Young (10)

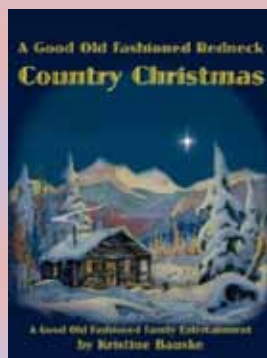
## 5 Years

Marilyn Pool Allen (9)  
Scott Bloom (9)  
Nick Credgington (9)  
John Davis (9)  
Duwain Hunt (9)  
Walter Hurst (9)  
Carolyn McCloskey (9)  
Carole Ries (9)  
April Cochran (8)  
Bob DeVito (8)  
Toni Higgins-Thrash (8)  
Keith Martin (8)  
Larry Nielsen (8)  
Wanda Schenk (8)  
Gary Walker (8)  
Jim Walker (8)  
Richard Bostwick (7)  
Cynthia Johnson (7)  
Steve Kennedy (7)  
Jon Douglas Rake (7)  
Dave Sheppard (7)  
Jamie Ulmer (7)

Karen Willis (7)  
Jerry Zimmerman (7)  
Deborah Allison (6)  
Ron Cameron-Lewis (6)  
Kristen Chesak (6)  
Michael Cochran (6)  
Julie Crawford (6)  
Stephen Cunetto (6)  
Nancy Eppert (6)  
Donna Fisher (6)  
Tim Higdon (6)  
Eugene Irby (6)  
Elise King (6)  
joan kole (6)  
Patty Loftis (6)  
Elizabeth Nelson (6)  
Walter Nijadlik (6)  
Lynn Ruhl (6)

Michael Spicer (6)  
Sondra Foti (5)  
Donna Kennedy (5)  
Gil Savage (5)

In addition AACT staff were recognized for their service to AACT. Julie Crawford (23 years) and Ron Ziegler (23 years) received 20 year pins for their combined volunteer and staff service. Darlene DeLorenzo received a 10 year pin for staff service. ♦



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(4 W/6 M)

Check out [www.krisbauske.com](http://www.krisbauske.com) for additional plays for AACT members! Contact agent Gary DaSilva (310)318-5665 for production details.





# Milder and Soukkala Receive Spotlight Award

The **AACT Spotlight Award** partners AACT with theatres to recognize individuals and organizations for long or special service that has had a significant impact on the quality of their local theatres. Any AACT member theatre may apply to present the Spotlight Award.

**Frank Milder** and **Joel Soukkala** of **County Seat Theater Company**, (Cloquet, MN) were presented with the AACT Spotlight Award on May 26<sup>th</sup>. The presentations were made following a special fundraising performance of *Wiley and the Hairy Man*, which was one of the twelve productions at AACTFest11 in June in Rochester, NY. AACT representatives, Bill Muchow and Donna Norberg were onboard to help with the award presentations.

Frank Milder serves as Technical Director for County Seat Theater Company (CST). He oversees all facility construction projects and maintenance for the home of CST, the Encore Performing Arts Center and Gallery. Frank is board treasurer for the theater and has a talent for raising funds. He was extremely instrumental in the purchase of a new building for the Encore in 2008. Frank is actively involved in the technical aspects of every production and every event. His high quality standards were rewarded at AACTFest11 as the winner for Lighting Design for CST's *Wiley and the Hairy Man*.

Joel Soukkala, General Manager for CST, is a very popular face at the theater. He serves as the leader in finding sponsors for all productions. Joel works closely with the volunteers and his tireless efforts are an inspiration to all. One of Joel's



Frank Milder (left) and Joel Soukkala received the Spotlight Award following a special performance of *Wiley and the Hairy Man*, County Seat Theater's entry in AACTFest 11.

specialties is publicity. Joel designs playbills, posters, and brochures and performs countless other duties. Joel serves as the main director for the summer Children's Theater Day Camp. He is also a talented actor and performed in CST's production of *Wiley and the Hairy Man* at the national festival.

Frank Milder and Joel Soukkala have been strong leaders at County Seat Theater Company for its 25-year history. The AACT Spotlight Award was a special way to honor both highly valued volunteers. ♦

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# Set Your Sights on NYC! AACT Convention 2012



Once again AACT is planning a great time in a great city – the AACT Convention NYC 2012. Come July 12-15 or come early (or stay over) and see even more great theatre or more of the city that never sleeps.

The AACT Convention will headquarter in the Millennium Broadway Hotel in the heart of the Theatre District. Registration (\$997 double/\$1342 single\*) includes three nights hotel, two Broadway shows, workshops and panels, the AACT Awards Party and a reception with a major playwright (we can't announce who yet; watch for details!). Add a night or two at the Millennium Broadway for only \$115 double/\$230 single per night.



*The Millennium Broadway Hotel, AACT Convention headquarters in the heart of the Theatre District.*

The NYC Convention Committee is still checking out some exciting leads for workshops and panels, taking advantage of the talent and resources of the Big Apple. Watch *Spotlight* or email blasts for details as they develop.

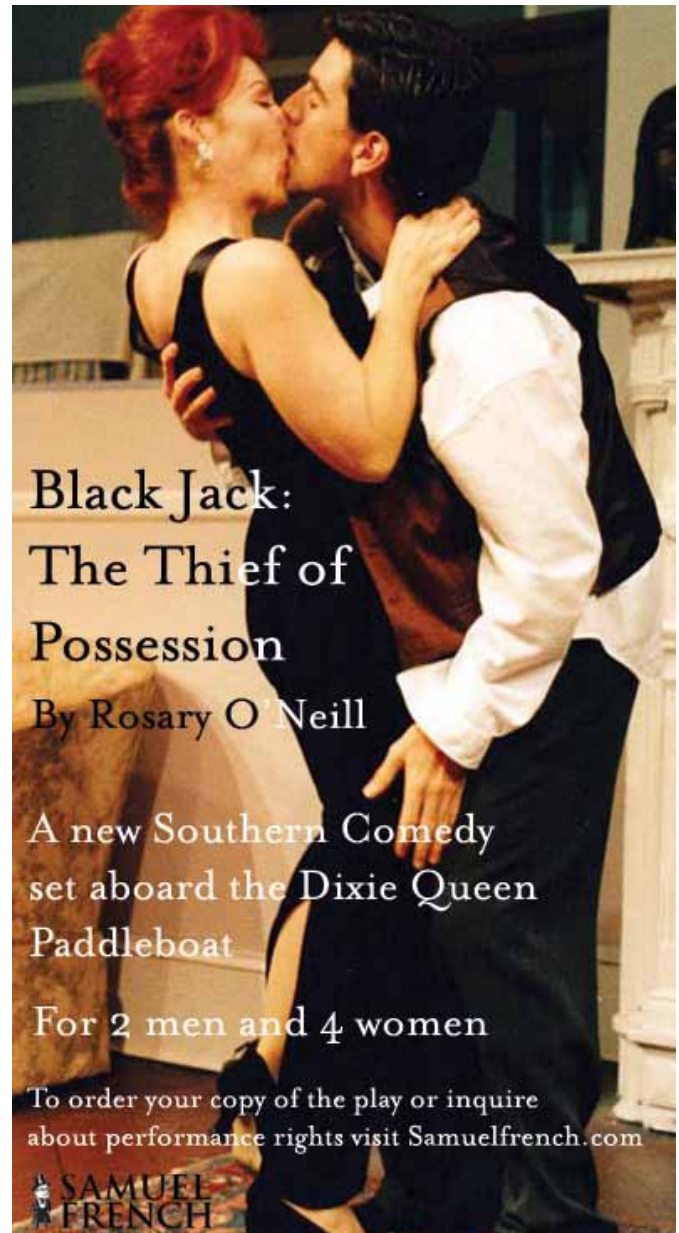
There will also be time to get out and see the sights! Not sure about striking out on your own? The AACT Convention will surround you with friends to share your adventures, provide you with tour options, even teach you the ins and outs of the NYC subway, when to take a taxi instead, and where to get half price Broadway and off Broadway show

tickets. You'll be only minutes from Radio City Music Hall, Lincoln Center, Broadway walking tours, the Metropolitan Museum of Art, NBC Studio tours, the David Letterman Show, and shopping 'till you drop – plus *anything* you want to eat. Oh, yes, there are also harbor cruises and the Statue of Liberty. What more could you want?!

Don't wait to book your adventure in New York in 2012. Registration goes up \$50 on February 1. Watch your mail and the AACT website for more information or send your \$200 deposit now to the AACT office. ♦

\*AACT member early bird rate - registrations received before February 1, 2012. Non-members add \$55.

Programs and activities subject to change.





### Volunteer Perk

Topeka (KS) Civic Theatre and Academy (TCTA) ([www.topekacivictheatre.com](http://www.topekacivictheatre.com)) celebrates its volunteers early in the run of each show with Volunteer Night when current TCTA volunteers can get up to two tickets at a great discount (sometimes half price).

### Donor Perk

Diamond Head Theatre in Honolulu, Hawaii, ([www.diamondheadtheatre.com](http://www.diamondheadtheatre.com)) thanks its major donors (starting at \$1,100) with a private cocktail reception, prior to curtain, on opening night. In addition, those who have given \$2,500 or more enjoy reserved parking spaces right next to the theatre.



### Subscriber Perk

Lake City Playhouse (LCP) ([www.lakecityplayhouse.org](http://www.lakecityplayhouse.org)) in Coeur d'Alene, ID offers a Theatre Fan Discount! Patrons who provide proof of season membership to one of several nearby theatres receive 10% off their Lake City Playhouse Season Tickets. It was promoted with a coupon in the LCP e-news.



### Audition Perk

Sunset Playhouse in Milwaukee, WI ([www.sunsetplayhouse.com](http://www.sunsetplayhouse.com)) gives every actor who auditions for a show a comp to use for the preview of the next show. Managing Director Jonathan West says, "It seems to be producing more talent at auditions." ♦

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Submitted plays must explore scientific and/or technological stories, themes, issues and/or events. Science and/or technology must figure prominently in the script, whether in content or form or both.

Biographical dramas, history plays, and medical dramas are discouraged unless they significantly employ science and/or technology. Authors are strongly urged to avoid the stereotypes often assigned to science, technology, and those who engage in these disciplines. This competition is not open to plays written in the genre of science fiction.

For original plays that have not been produced professionally or published.

Prize: \$10,000 prize plus staged reading

Submission: Between September 15 & December 1, 2011

Details: [www.stage.ucsb.edu/competition/](http://www.stage.ucsb.edu/competition/)

### Catch A Star Theatrical (CAST) Players One-Act Playwriting Competition

Catch A Star Theatrical (CAST) Players  
One-Act Playwriting Competition  
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Top six plays will receive \$100 each and three performances at a One-Act Play festival in June 2012. Additional monetary prizes for the top three plays and an audience favorite will be awarded at the conclusion of the festival.

Submissions deadline: December 31, 2011 (postmark)

\$10 entry/handling fee

Details: [www.castplayers.org](http://www.castplayers.org)



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Details: [www.nationalguild.org/Home.aspx](http://www.nationalguild.org/Home.aspx)

National Guild for Community Arts Education  
520 8th Avenue, Suite 302  
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## New Roles

**The Woodford Theatre**, Versailles, KY is pleased to announce that **Steven J. Arnold** was selected by the theatre's Board of Directors to become that institution's new Executive and Artistic Director. Steve has worked throughout his life as a professional producer, director, designer, playwright, and actor. He received his theatre degree from Ohio State University and has amassed over 80 production credits in the past 30 years. For the past four years, Steve has worked as the Executive Producing Director of the Church Hill Theatre, in Church Hill, MD. Prior to his work at the Church Hill Theatre, Steve performed freelance work as a director and designer for various nonprofit organizations in central Ohio and eastern Maryland. He began his new duties in May.

**Lary Etten** has accepted the position of Artistic Director for **Sioux Empire Community Theatre (SECT)**, Sioux Falls, SD. Lary is both a founding member of SECT and past president of the board. He has directed several productions for the theatre and for many other organizations in the Sioux Falls area over the past 30+

years. SECT also announces the appointment of **Patrick Pope** to the position of Managing Director. Prior to his appointment, Patrick worked as a production manager, tour manager and technical director for theatres on the East coast. In his new position, he manages day-to-day operations, spearheads fund development activities, works in community outreach and assists in the development of children's theatre programming. Lary and Patrick both began their new duties on March 1, 2011.

The Board of Directors of **Davidson Community Players** Davidson, NC, has wrapped up the search for a new Executive Director, with the appointment of **Matthew B. Merrell** to the role. Matthew is a graduate of Davidson College and the University of North Carolina School of Law. He brings over 23 years of professional experience to the organization as a result of his legal career and his positions as Alumni Relations Director and Director of Major Gifts for Davidson College. Most recently, he worked as a Settlement Consultant for Lawyers Insurance Agency. He began his new position in May. ♦

## AACTivity Tidbits

These figures are based on information provided by AACT member theatres via the AACTivity online database. If your company is not yet part of AACTivity, go to [www.aact2.org](http://www.aact2.org), "Programs/Resources," "AACTivity." There's a wealth of information at your fingertips!

Data based on theatres responding as of 7/18/2011

### Number of Board members

|     |      |     |      |
|-----|------|-----|------|
| 1-5 | 6.7% | 23  | 0.6% |
| 6   | 1.7% | 24  | 2.2% |
| 7   | 3.3% | 25  | 1.1% |
| 8   | 3.9% | 27  | 1.1% |
| 9   | 7.8% | 28  | 0.6% |
| 10  | 4.4% | 29  | 1.1% |
| 11  | 7.2% | 30+ | 4.4% |

### Length of Term

|    |       |         |       |
|----|-------|---------|-------|
| 12 | 7.8%  | 1 year  | 9.4%  |
| 13 | 7.8%  | 2 years | 20.6% |
| 14 | 4.4%  | 3 years | 53.9% |
| 15 | 12.2% | 4 years | 3.3%  |
| 16 | 5%    | 5 years | 1.1%  |
| 17 | 2.8%  | Other   | 11.7% |
| 18 | 7.8%  |         |       |
| 19 | 2.2%  |         |       |
| 20 | 1.7%  |         |       |
| 21 | 1.1%  |         |       |
| 22 | 1.1%  |         |       |

### Term Limits?

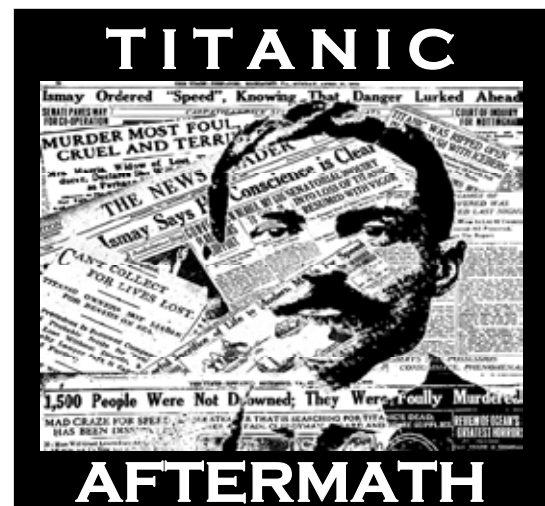
|     |       |
|-----|-------|
| Yes | 60.3% |
| No  | 39.7% |

## Artie's Advocacy Tips



*Keep your message clear.*

Too many statistics and reasons cloud the issue: be direct.



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## READY? or not...

by Twink Lynch

Recently I was visiting with a friend who is active in a community theatre in another town. That theatre program has a budget of about \$50,000 a year and one part-time paid administrative person who handles day-to-day business, including reservations, ad placements, and secretarial work for the Board. Two years ago they created the position of "Artist in Residence" and that position has been filled by a director and now by a set designer with a small stipend for consulting on four shows. They share a 160-seat facility with another performing arts group and do four shows a year.

My friend mentioned his theatre would be having a retreat soon and they would be looking at "issues that will take us to the next level." I asked what that meant and he said, "paying set designers, choreographers, lighting designers and costumers." This would not be a "slam dunk" for his group, he said. Not everyone on the Board thinks people should be paid. Some of them believe a community theatre should be all volunteer, period. Many are also worried that their theatre can't afford the salary, benefits, and office support required. On the other hand, some of the Board members think if their goal is to notch each show "up one each time," they ultimately have to be looking at trained, paid artistic leadership. And so my friend asked, "how do you know you're ready?"

I was reminded of when my theatre group hired a full-time "resident director" back in 1972. We were 36 years old and real "gypsies." Hardly anyone in Topeka knew of our existence – we were lucky if a total of 200 people attended the three performances of our shows. Our props and sets and costumes were stored in an old flea market, we performed in many different spaces (from school auditoriums to outdoor band shells), our theatre records were stored under various volunteers' beds, and we were so hard up for directors we recruited theatre students from a nearby university or used local people who had never directed before and used the printed directions in the script, whether our set had the same floor plan or not.

We did have talented actors and tech people, though, who needed artistic leadership to grow and get better, which hopefully would lead to larger audiences and greater

cachet in the community. And, truth to tell, we lucked out. We unexpectedly inherited \$40,000, and the Board, rather than squandering the money on daily operations, voted to hire a fulltime director in order to develop the group into a truly viable artistic organization. Within a year, that director had not only directed six shows, but had found an old warehouse for sale that seemed ideal to him for "our own space." Again the Board "screwed their courage to the sticking place," this time voting to conduct a capital campaign to raise enough money to turn that old "warehouse on the levee" into a 135-seat theatre. Our lives were completely transformed as a result of those two brave decisions.

So, how do you know when you're ready? I think hiring professional artistic or business staff can meet two kinds of needs: one, survival, the other, growth. And, in the best of all possible worlds, the first would segue into the second.

Under "survival," these conditions might be present:

1. You have to beg people to direct (or do design/tech or handle the financial work of the organization).
2. The quality of shows is noticeably uneven (or bills aren't getting paid on time and the Board isn't getting accurate financial information).
3. You're beginning to notice a falling off in season memberships and/or single ticket sales, probably related to #2 above.
4. Your best actors won't audition for some of your volunteer directors.

On the other hand, the following conditions might be true:

1. Growth of the past couple of years has made it impossible for directing, design/tech or even the business end to be done effectively by a volunteer.
2. You already pay a stipend to individual directors, music directors, and/or musicians (among the hardest to recruit as volunteers).
3. Your financial position, while not great, is relatively stable.
4. Your Board is willing to fundraise to support the new positions and if they "don't know how," they are willing to learn.



5. Board members understand about – and are willing to – share power and authority with professional staff.
6. Board members are willing to be trained in how to be competent as a group employer.
7. Your group has developed job descriptions for the paid staff positions AND for the Board, whose job will be different once professional staff have been hired. The Board has also bought in to its responsibility for annual staff evaluation, based on mutually agreed upon criteria.
8. Your group has developed a mission statement and a long-range plan based on shared vision and values.
9. If you're lucky, your group has access to human resources professionals who are willing to help, especially with the interview process.
10. More than a simple majority of Board members want to take this step. Consensus or a unanimous vote would be best.

It's a scary step, hiring full-time paid professional staff. This means ongoing overhead expense. Furthermore, such individuals are not only going to do what you want them to do, but also what they want to do as trained theatre (or business) people. There will be some changes – perhaps the way auditions or purchase orders are handled, perhaps rehearsals will be scheduled differently, perhaps stage managers will need new training, perhaps budgets will be developed differently, perhaps there will be new rules in the shop, and perhaps new people will be cast in the shows. Whatever changes are suggested, they are sure to be challenges for the whole group.

Is your theatre group really ready to deal with these challenges? If not, better think hard before you hire someone. It isn't fair to the person you hire for your

Board to be unprepared for the consequences of its action. How will your theatre prepare your volunteers for paying some but not all? Your volunteers (maybe you still call them “members”) may find themselves feeling frustrated or left out by new policies and practices and may need to vent to various Board members (maybe they are Board members themselves!). So the Board needs to establish a system for dealing with complaints. They will occur, sometimes legitimately and sometimes because change is hard for many of us and we tend to want things to be the old way, or at least what we remember as the “good part” of the old way.

Bottom line is, moving from one stage of development to another involves changing the way things are. Hopefully this will be for the better, but for a while it may not seem that way, especially to people who have to give up some of their power and authority. Art Cole, the “dean” of community theatre directors in the U.S. and a mentor to me, has often anguished over the “human debris” left in the wake of a bad hiring decision. It is rarely the Board that gets fired, but it is often true that when a paid professional gets fired, whatever is wrong is really the Board's fault.

So, are you ready? Or not. Be very careful – but also be brave – when you answer that question. ♦

Reprinted from *Spotlight*, October 2003

*Twink Lynch wrote a regular column on boardsmanship for Spotlight for many years. Her early articles are compiled into a still-relevant book for boards: Boards in the Spotlight. See how to order on the next page.*



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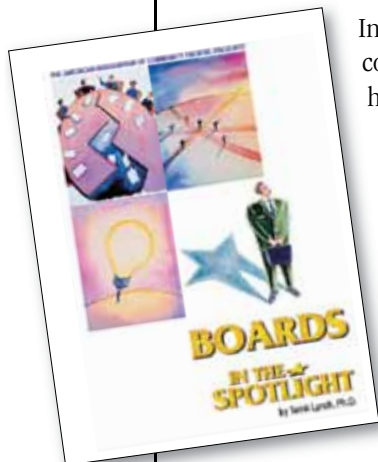
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|------------|--|---------------------|---|
| Sept 2-5   | Ohio Community Theatre Association<br>State Convention       | OH Independence     | 330-671-3995<br>www.ohiocommunitytheatre.org      |
| Sept 23-25 | Community Theatre Assn of Michigan<br>2011 Fall Conference   | MI Cadillac         | 989-463-1252<br>www.communitytheatre.org          |
| Sept 24-25 | New Hampshire Community Theatre Assn<br>40th Annual Festival | NH Manchester       | 603-434-5990<br>www.nhcommunitytheatre.com        |
| Oct 7-9    | Installation Management Command<br>One Act Play Festival     | Heidelberg, Germany | 011-49-631-411-6252<br>james.sohre@eur.army.mil   |
| Oct 13-15  | Georgia Theatre Conference<br>2011 Festival                  | GA Statesboro       | 229-985-8194<br>www.georgiatheatreconference.com  |
| Oct 14-16  | Alabama Conference of Theatre<br>Alabama State Festival      | AL Jacksonville     | 205-936-9162<br>www.alabamconferenceoftheatre.com |
| Oct 20-23  | Tennessee Theatre Association<br>Conference 2011             | TN Dickson          | 901-452-1877<br>www.tn-theatre.org                |
| Oct 26-29  | Florida Theatre Conference<br>2011 Festival                  | FL Gainesville      | 850-385-2978<br>www.flatheatre.org                |
| Oct 28-30  | Virginia Theatre Association<br>2011 Festival                | VA Reston           | 540-568-6038<br>www.vtasite.org                   |

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