



Head for the Big Apple AACT New York Convention 2012

What's the best way to see a Broadway play? How about with community theatre friends from around the country? AACT is once again providing that opportunity in the summer of 2012 when our National Convention returns to the Big Apple, July 12-15. Come early or stay late (with a great hotel rate!) and see even more theatre and more of "the Capital of the World!"

Register now for the best deal!

- Save \$50 with the early bird rate. Registration (\$997 double/\$1342 single, non-members add \$55) includes three nights hotel, two Broadway or off-Broadway shows, workshops and panels and the AACT Awards Party. Registration increases by \$50 on February 1.
- Only \$200 holds your place. Pay \$200 now and the rest in installments. Balance is due by May 1.
- Get tickets for the hottest show on Broadway! AACT has secured 75 tickets for Trey Parker, Robert Lopez and Matt Stone's *The Book of Mormon*, available on a first come, first served basis. Because of the cost of the show, there is a \$15 surcharge per ticket for conference-goers who want them. (Note: The show contains language and material that may be deemed offensive to some.)

The Millennium Broadway Hotel, on 44th street just east of Broadway in the heart of the Theatre District, will be headquarters for the AACT Convention. Registration includes three nights, but if you want to come in a day or more early or stay to see more shows or do more exploring, just add nights at the Millennium for only \$115 double or \$230 single per night. And if you book extra nights through AACT you won't pay taxes on your room!

The Book of Mormon tickets are available as one of your show choices, but act fast! Only 75 seats are part of AACT's package, and they will go quickly. Because of the cost of the show, a \$15 surcharge will be added to the cost of the

conference package. *The Book of Mormon* is a religious satire musical with book, lyrics, and music by Trey Parker, Robert Lopez, and Matt Stone. Best known for creating the animated comedy *South Park*, Parker and Stone co-created the music with Lopez, who co-wrote and co-composed *Avenue Q*. The show lampoons organized religion and traditional musical theatre, reflecting the creators' lifelong fascination with Mormonism and musicals. *The Book of Mormon* tells the story of two young Mormon missionaries sent to a

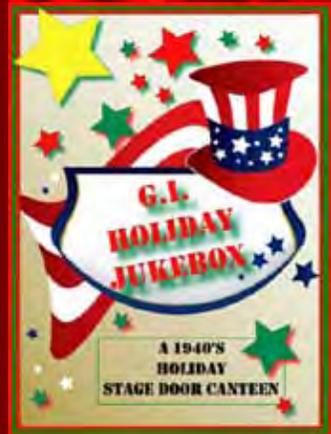
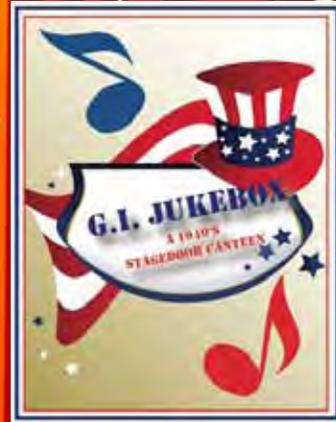
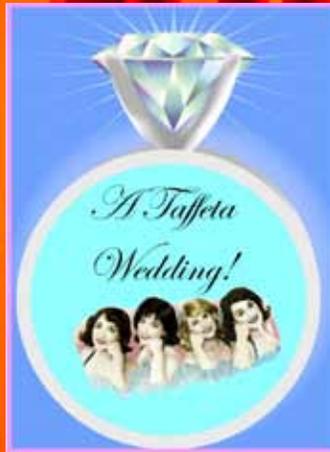


The convention allows plenty of time to explore New York City. Here, pedestrians enjoy a warm afternoon in Times Square - the Millennium Broadway Hotel, Convention Headquarters, is only half a block away.

remote village in northern Uganda, where a brutal warlord is threatening the local population. Naive and optimistic, the two missionaries try to share their scriptures—which only one of them knows very well—but have trouble connecting with the locals, who are worried about famine, poverty, and AIDS. After nearly seven years of development, the show

continued on page 11

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Linda M. Lee
AACT President
2011-2013

NEW! Surround that with a sunburst and you've got a common sales tool. Who doesn't like new? New size, new color, new formula, new packaging – whatever it takes to grab your attention and make you pick up the box or click the link. For marketers it's a tried and true strategy, sometimes getting folks to try something they haven't before or re-engage those who may have strayed from the product.

January is the perfect time to celebrate what's new. We've got new clothes and gadgets from holiday celebrations, new resolutions for healthier living, a new date to write on checks, and a brand new year that is filled with possibilities.

By producing new plays, theatres nurture the playwright, build the available canon, and expand the audience base.

As I think about "new" my mind snaps to plays – new, unpublished plays. There are many such plays out there, created by aspiring playwrights with novel ideas. If you're an artistic director or a member of the play reading committee, you probably receive these unsolicited plays in the mail and, as a conscientious person, read as many as you can, hoping to find one that piques your interest.

But then comes the question – will anyone buy tickets to come see a new play? If they don't recognize the title, will they make the effort to expand their viewing repertory? A valid question – since that may impact your profit and loss statement.

Many theatres around the country have embraced the challenge to produce new works. They have developed new play competitions and turned the results into special events: Midland Community Theatre (Texas) produces the McLaren Memorial Comedy Play Writing Competition, Camino Real Playhouse in California has the Showoff Playwriting Festival of 10 minute plays, and Capital Classics Theatre Company of Connecticut has just started a new project featuring original scripts by Connecticut playwrights. Some theatres produce

new plays in special adventure series or in alternate spaces. They use new plays to cultivate an audience that wants to experience new ideas – or even old ideas expressed in a new way.

Community theatres have a real opportunity to advance the basic element of theatre – the play. By producing new plays, theatres nurture the playwright, build the available canon, and expand the audience base.

I encourage all theatres to include new works in their seasons and I urge all theatre goers to attend shows even if they've never heard of them. Some you'll love, some you won't, but either way, you will have an experience.

And producers – stick a big NEW! in a bright sunburst on the advertising so the consumer knows it's exciting. Works for toothpaste, right?

AACT has a Playwright Services Task Force currently researching ways for your national organization to support and serve playwrights.



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Elite Commercial Members believe in AACT and Community Theatre

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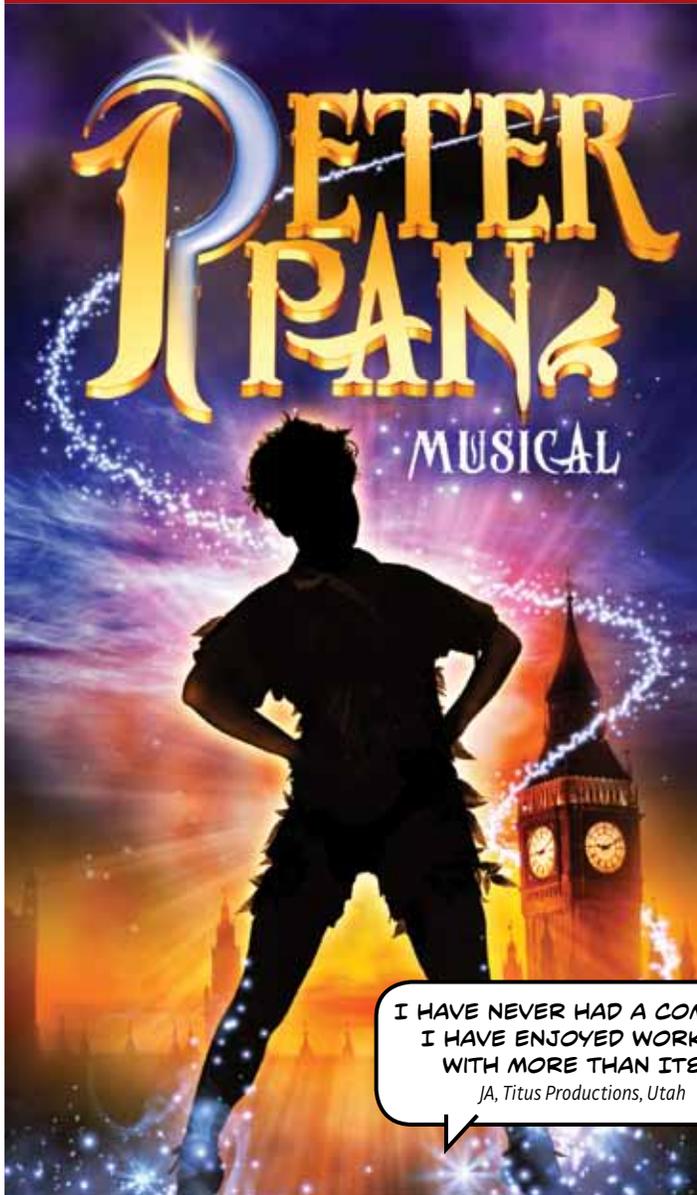
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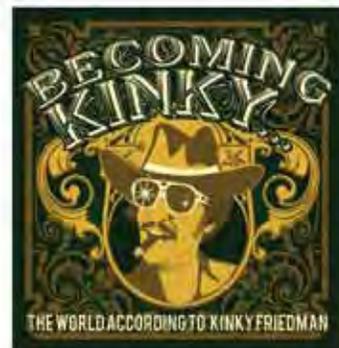


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Upcoming AACT Meetings

AACT Winter Meetings February 1-5, 2012
West Valley City (near Salt Lake City), UT
Hosted by Hale Centre Theatre

AACT Summer Board & Committees

July 11-12 & July 14, 2012

Annual Membership Meeting

July 14, 2012
Millennium Broadway Hotel
New York City, NY

Meetings are open. Contact the AACT office for details.

Thanks

to Sarah Marty and the University of Wisconsin, Madison for hosting the Executive Committee meeting and conducting the Full Time Community Theatre Directors Conference in November, 2011.

Did you know?

You can network through the AACT Community website. Just search for another member, click their name to go to their profile, then click the "Connect" button near the top of the profile to send a request for them to be connected to you.

If you are seeing this newsletter for the first time or haven't seen it in a while, you probably aren't a member of AACT. We hope you will explore all AACT has to offer and join! See membership information on page 17.

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 or at the phone numbers below.

Vol 26 No 3 © 2012
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Contacting AACT

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817-732-3177 • Fax 817-732-3178
866-Our-AACT (toll free) • info@aact.org

AACT Insurance Program

AACT organizational members are eligible to participate in property, liability, and other coverages of the AACT Insurance Program.

For more information, contact:



800-749-5646
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or check out the program at
theatre.mysgp.com

Insurance Shopping: Where Do You Start?

by Ken Roberts



We get calls every day from theatres that are just getting started, or are leasing a venue for the first time, and have been told they need insurance. The problem they have is that they're not sure what kind they need or why they need it. There is not one simple answer that fixes everything, because the reasons for purchasing theatre insurance are as unique as the theatres themselves. That's why it pays to work with an insurance broker who is experienced with, and dedicated to, the theatre industry. Locating the right broker is always the best place to start.

An experienced theatre insurance broker will know which questions to ask to develop the appropriate strategy for the situation at hand.

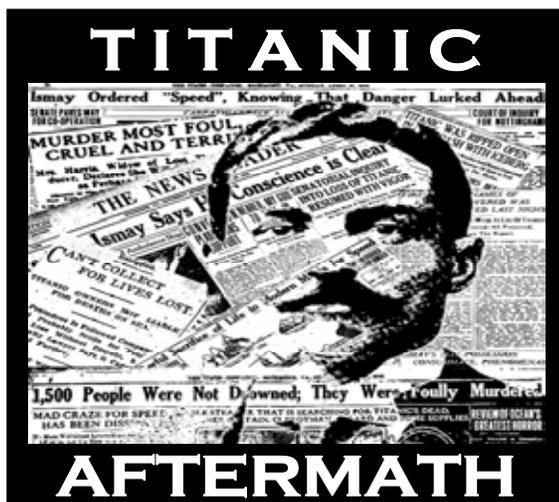
More often than not, newer organizations will not have given the need for insurance a second thought, and all of a sudden, a venue they're working with requires them to not only have their own general liability insurance, but to name the venue as an "additional insured" on that policy. This sends them scrambling, often the day before they need access to the venue, to find a policy that satisfies their lease requirements, only to discover that it may or may not

be possible to put together coverage in 24 hours. Then the issue of cost comes into play, which most young theatres haven't budgeted.

An experienced theatre insurance broker will know which questions to ask to develop the appropriate strategy for the situation at hand. Do they only need coverage for the impending production or year-round? Will they be using this venue again during the year, or another one with the same requirements? How quickly do they need a certificate of insurance? The answers to these questions will help a broker narrow down the options to get to the best policy at the best price as soon as possible.

The previous example only addresses general liability insurance, which is the most common need. There will be other situations where the need for workers compensation, auto liability, or directors and officers liability precipitates a similar set of circumstances, and a completely different set of questions. The important thing to remember is that the right broker will always know the right questions to ask to tackle any of these issues.

The search for insurance is never an easy one, especially when a theatre is under the gun to have it in a hurry. Knowing where to start can take the burden off of the theatre and put it in the hands of an experienced professional. That professional should always be someone who is experienced in the insurance industry *and* the theatre industry, to make sure that the need is met in the most expedient and cost-effective manner. After all, don't theatres have more important things to worry about? ♦



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premiered on Broadway in March 2011. *The Book of Mormon* has garnered positive critical response and numerous theatre awards, including nine Tony Awards. An original Broadway cast recording was released in May 2011 and became the highest-charting Broadway cast album in over four decades, reaching #3 on the Billboard charts. Warning: The show isn't everybody's "cup of tea." It contains language and situations that may offend. Other shows to be included in this package will be announced as soon as we have them in hand!



Stapleton, Joseph Wiseman and a young Lee Grant making her Broadway debut; Lillian Hellman's *Toys in the Attic* with Jason Robards, Maureen Stapleton and Ann Revere (who earned a Tony for her performance) and the revival of *Strange Interlude*, starring Geraldine Page. In 1987, the building received landmark status, and when the surrounding property was converted into a new luxury hotel (now the Millennium), the landmarked theatre was included and today is used as a conference center and auditorium. Conference participants will have the opportunity to bask in the Hudson's elegance during the Ken Ludwig event and again at the Saturday Awards dinner.

Relax with friends at the Millennium's Charlotte bar and lounge. Discuss the show, talk theatre, or just sit back and enjoy a nite cap! And don't forget, if you want to go out, you're just steps from Times Square, one of the most exciting nightlife atmospheres in the world! A nearly unending list of events and entertainment opportunities will be literally at your doorstep!

See the sights of the Big Apple. There will be time to explore the city. If you're not sure of striking out on your own, don't worry! You'll be surrounded by friends who can share your adventures, provide you with tour options, teach you how to use the subway, when it's better to catch a cab and how to get half-price show tickets. Radio City Music

Hall is nearby, as is Lincoln Center, the Metropolitan Museum of Art, Rockefeller Center, Central Park and the Ed Sullivan Theatre (where the David Letterman show is taped). You're also just a stone's throw from some of the greatest shopping anywhere, and it's easy to get around Manhattan island on a boat tour, as well as to the Statue of Liberty and numerous cafes and restaurants.

continued on next page

Celebrate Ken Ludwig! Noted playwright Ken Ludwig will be the guest of honor at the Convention Celebrity Reception on Thursday afternoon. Come and meet Mr. Ludwig and hear him tell about his experiences as a playwright of such well-known and much-produced plays as *Lend Me a Tenor*, *Moon Over Buffalo*, *Crazy for You*, and *Leading Ladies*. For two years AACT theatres are celebrating his work beginning late 2012 and through August, 2014. It's part of the new Act Locally, AACT Nationally program, with significant benefits provided by Samuel French, Inc. (See the article on page 16. Our thanks go to Samuel French, Inc. for sponsorship of this celebration.)

Are there workshops? Are there tours? Of course! One of the most popular features of past New York AACT Conventions has been the presentation of a variety of workshops. We're working on a series of exciting workshops, including our ever-popular actor panel and an Entertainment Law session. Meet royalty house reps face to face as they tell about upcoming releases and ways to negotiate rights and royalties. Visit the fabulous TDF Costume collection. These and other opportunities are in the works for the AACT NYC 2012 Convention. Watch for future announcements!

One of the great advantages to staying in the Millennium Broadway Hotel is the fact that the complex surrounds the famed Hudson Theatre, one of the oldest surviving legitimate theatres on Broadway. During its time as a legit theatre the Hudson hosted *State of the Union* starring Ralph Bellamy and Ruth Hussey, *Detective Story* with Bellamy, Maureen



The Millennium Broadway Hotel, Convention Headquarters, in the heart of the Theatre district

Register now to get the best deal. Don't wait long, especially if you want to get your hands on *The Book of Mormon* tickets! Act by February 1 and get set for a summer of great theatre and great friends in a great city: AACT New York Convention 2012! ♦

*Programs, activities and schedule subject to change.

AACT New York Convention 2012 Links

Info and registration:
www.aact2.org/event/NYC

The Millennium Broadway Hotel
www.millenniumhotelnyc.com/

The Hudson Theatre
www.bisg.org/docs/HudsonTheatre.pdf

Broadway Show Listings:
www.playbill.com/events

NYC Visitor information
www.nycvisit.com

The Book of Mormon
www.bookofmormonbroadway.com

Ken Ludwig
www.kenludwig.com

AACT NYC 2012 Schedule

Wednesday, July 11

10 am Executive Committee
 5 pm AACT Board Meeting

Thursday, July 12

9 am AACT Committee Meetings
 1 pm AACT Committee Meetings
 4:30 pm Reception & Celebration with Playwright Ken Ludwig
 Show 1
 8 pm Show 1

Friday, July 13

9 am Vendor Exhibits Open
 9 am Workshops
 Noon Lunch with Exhibitors
 3 pm Rights & Royalties Panel
 4 pm Vendor Exhibits Close
 8 pm Show 2

Saturday, July 14

9 am Workshops
 11 am AACT Board Meeting
 5 pm Awards Dinner & AACT Annual Membership Meeting

Sunday, July 15

Goodbyes and Departures

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New York City
July 12 - 15, 2012**

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AACT NYC 2012 Registration Form

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Name for Badge, if different _____

Address _____

City _____ State _____ Zip _____

Phone Business _____ Home _____

Cell _____ Email _____

Theatre Affiliation _____

Special needs _____

(Any special needs must be requested by May 1.)

CONVENTION & HOTEL - AACT Member Rates

	with shows	without shows
Double Occupancy	<input type="checkbox"/> \$997	<input type="checkbox"/> \$700
Single Occupancy	<input type="checkbox"/> \$1342	<input type="checkbox"/> \$1045
Triple Occupancy	<input type="checkbox"/> \$950	<input type="checkbox"/> \$653
No hotel	<input type="checkbox"/> \$715	<input type="checkbox"/> \$418

Non-members add \$55 or include membership.

Fees increase \$50 if deposit not paid before Feb 1.

Daily \$90 Thursday: Celebrity Reception

\$195 Friday: Exhibits, Workshops, Lunch

\$210 Saturday: Workshops, Awards Dinner

\$150 Saturday: Awards Dinner only

If you plan to share a hotel room, roommate's name _____

Check if you want help finding a roommate

- Female Non-smoking
 Male Smoking

Extra Nights at the Millennium Broadway Hotel

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3 nights: arrive Thursday, July 12 & depart Sunday, July 15.

Please book my early arrival on July _____

Please book my late departure on July _____

Please split cost with roommate

THEATRE TICKETS check to reserve

\$15 upgrade for *The Book of Mormon* - only 75 tickets available, first registered, first served.

Other show choices will be sent later.

I agree that AACT may publish photos taken of me during this event.

PAYMENT

I am an AACT member or membership is enclosed.

\$200 deposit (Must accompany registration. Deposit deadline is April 1, 2012. \$50 is non-refundable.

Partial Payment of \$ _____

Payment in full - must be received by May 1, 2012

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Here's how it works: Visit the AACT website or contact the AACT office to

- set up your affiliation with AACT's Sherwin-Williams National Account and
- get the special flyer to take to your local Sherwin-Williams store, then
- set up your Sherwin-Williams account, if you don't already have one, on your first visit to Sherwin-Williams (it takes only a few minutes).

It's as simple as that. When you make a purchase you can use a Sherwin-Williams charge account, or pay by check, credit card, or cash. (If your state exempts sales tax for nonprofits, save more by providing the store with your state exception certificate.)

The AACT National Discount is at least 30% off list price on paints and related items. Other items like ProMar 400 Flat Black and ProMar 200 Zero VOC paints, bushes,



rollers, and tape are discounted even more. Great savings to help your budget!

Other Sherwin-Williams Advantages add to the sweetness of the AACT discount.

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- Consider the environment, including your painting environment, with S-W's Zero VOC-Low odor-Eco-Friendly Paints. AACT has special pricing on key products like ProMar 200 Zero VOC that can be tinted to S-W complete pallet.

- S-W can help you find experienced painters, if the need arises.

In addition to the theatre discount Sherwin-Williams contributes 2-4% of every sale to AACT. So your Sherwin-Williams purchases not only help your budget, they help AACT provide great programs and services to promote and improve community theatre across the nation. Sherwin-Williams and AACT working to make you look good! ♦

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Act Locally, AACT Nationally: Celebrating Ken Ludwig

Ken Ludwig's plays have been delighting audiences since his first major work—*Lend Me a Tenor*—premiered in London's West End in 1986. Since the play opened on Broadway in 1989, his works have become staples of American community theatre; his new plays are snapped up for production as soon as they become available. Now, community theatres have the opportunity to participate in a national theatre experience, celebrating Mr. Ludwig's contribution to community theatre.

AACT and Samuel French, Inc. are pleased to announce a new program, Act Locally, AACT Nationally: Celebrating Ken Ludwig. Participating AACT member theatres can not only honor Mr. Ludwig, but also get some great benefits! (If your theatre is not a member, it's easy to join. Go to www.aact.org.)

Great Incentives on Great Shows! As part of the celebration, Samuel French, Inc. is offering royalty incentives and script discounts on any Ken Ludwig play it handles:

- Royalties: 10% off fees for ALL Ken Ludwig titles handled by Samuel French, Inc. (SFI)
- Scripts: 10% on all orders of cast copies of ALL Ken Ludwig titles handled by SFI

To be eligible, theatres must be members in good standing of AACT. To be eligible for the Royalty discount, the AACT member theatre must present 6 performances or more of the Ken Ludwig title. Also, all script orders must be placed and shows must be performed during the time period of the promotion, Sept 1, 2012 to August 31, 2014.

Ken Ludwig titles in the promotion:

- *Be My Baby*
- *Leading Ladies*
- *Lend Me A Tenor*
- *Moon Over Buffalo*
- *Postmortem*
- *Shakespeare in Hollywood*
- *The Beaux' Stratagem*
- *The Fox on the Fairway*
- *The Three Musketeers*
- *Treasure Island*
- *Twentieth Century*

Several additional benefits are also part of Act Locally, AACT Nationally: Celebrating Ken Ludwig, including:

- 1) A Skype session with Ken Ludwig for groups that schedule two or more of his shows (handled by Samuel French, Inc.) in their 2012-13 season (performance dates beginning September 1, 2012 – August 31, 2013)
- 2) Autographed cast order copies of *The Fox on the Fairway* to the first ten groups that license this play during the promotion
- 3) Prize drawing at the AACT New York Convention 2012 (details to be announced!)

Act Locally, AACT Nationally: Celebrating Ken Ludwig is a great way to remember that community theatre is America's national theatre. Start the celebration now by including a Ken Ludwig show (or shows!) in your next season! ♦



Celebrating its 181st anniversary of continuous service to the theatrical community, **Samuel French, Inc.** currently

offers over 5,000 plays and musicals which can be found online or at its bustling performing arts bookstores in London, Hollywood and Studio City, CA. Find Samuel French on Facebook and Twitter, and be sure to visit their website at samuelfrench.com.

Ken Ludwig has had 21 plays and musicals produced, including six on Broadway and six in London's West End. He has been commissioned by the Royal Shakespeare Company and has won the Laurence Olivier Award, three Tony Award nominations and two Helen Hayes Awards. His work has been performed in at least thirty countries in over twenty languages. His most famous hits include *Lend Me a Tenor*, which won two Tony Awards, *Shakespeare in Hollywood*, *Twentieth Century* with Alec Baldwin, and *Moon Over Buffalo* with



Carol Burnett. Ken had three world premieres in fall 2011, and a critically acclaimed, five-star revival of *Crazy for You* is now playing in the West End. He has written for *The Yale Review* and he has just completed a book for Crown Publishing entitled *How To Teach Your Children Shakespeare*. For more information, please visit www.kenludwig.com.

Conversation with Ken Ludwig

Ken Ludwig's connections to community theatre run deeper than the performances of his plays. In his hometown of York, PA his mother was heavily involved in (current AACT member theatre) York Little Theatre, where she acted in several productions and Ken went to the theatre as a child. In a recent interview, Mr. Ludwig reminisced about his involvement in York Little Theatre as a high school student, including his (unsuccessful) audition for *The Music Man*. "Community theatre has been very much a part of our life," he says. "I love community theatre." ♦

Read the entire interview with Ken Ludwig on the AACT website at www.aact2.org/?page=LudwigInterview.

AACT Member Discounts

These companies also offer discounts to AACT members. For details go to www.aact2.org, "Search," "Directory," "AACT Member Discounts."

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The American Association of Community Theatre is *the* resource for networking, resources, and support for those involved in community theatre.

- **Networking.** AACT connects you online, on the phone, and in person to the network of people who share your passion, and understand your issues and needs, to provide you with the tools you need to succeed.
- **Festivals.** As a member of AACT, you get to attend and participate in theatre festivals that let you see the best of the best in theatres across the country.
- **Advocacy.** AACT members know what the issues are that face community theatres locally, regionally, and nationally. AACT's strong membership creates a literal and figurative voice for you as policy is shaped.
- **Validation.** Our membership numbers represent the artistic and economic impact that theatre has on a community. As a member, your work and the work of your theatre is made clear to all.
- **Resources.** AACT's website, newsletter, workshops and conferences help answer your questions and ensure your theatre's growth and development. AACT puts you in touch with others who share your challenges and can answer your questions, share resources and ideas that help save money, time and the environment. These resources alone more than pay for your yearly membership.
- **AACT represents the interests of more than 7,000 theatres** across the United States and its territories, as well as theatre companies with the armed services overseas:
 - 7000 theatres strong
 - More than a 1.5 million volunteers
 - Over 46,000 productions per year
 - Entertaining an audience of 86 million people
 - A combined annual budget of well over \$980 million

Visit www.aact.org/aact/benefits.html for a list of AACT benefits and services. ♦

Spotlight Award Honors Bill Thorne

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.



AACT President Linda Lee presents the Spotlight Award to Bill Thorne

Bill Thorne, longtime volunteer for **Greater Lewisville (TX) Community Theater (GLCT)**, was honored with the AACT Spotlight Award on August 11, 2011. GLCT was delighted that AACT President, Linda Lee, could be there to present the award. Linda highlighted Bill's 25 years of service to GLCT in the presentation.

Bill served as board president for eight years, and has been treasurer for the past sixteen years. In addition to managing all financial aspects of the theatre, including preparing budgets, grant reporting, and season membership management, he oversees building renovations and maintenance, hauls set construction materials, ushers, and sells concessions. His most enjoyable activity, however, has been acting, with his favorite roles as Owen Musser in *The Foreigner*, Boolie in *Driving Miss Daisy* and Captain Keller in *The Miracle Worker*.

The presentation of the Spotlight Award was made at GLCT's annual Sneak Peek. The evening previewed the upcoming season. ♦

A screenshot of the Musson Theatrical website. The top navigation bar includes 'My Account | Log In', 'View Cart', and 'Checkout'. The main menu has 'Home', 'Sales', 'Rentals', 'Production Services', 'System Design and Integration', and 'Contact Us'. A search bar is present with a search icon. Below the search bar are links for 'About Musson', 'Manufacturer Links', 'Field Service and Repair', and 'Customer Service'. A 'Search by Product Type' section lists categories like Audio, Books, Color Gels / Filters, Dance Equipment, Dimming and Control, Expendables, Gobos / Pattern Projections, Inroom, Lighting, Make Up, Photographic, Pipe & Drape, Scenic, Scenic Paint, and Special Effects. The main content area features a large image of a stage light with the text 'Entertainment Lighting' and a description of Musson's services. Below this are contact details: '1-800-843-2837' and 'info@musson.com'. There are also buttons for 'Come to Musson' (with address: 100 Welch Avenue, Center City, CA 95000), 'PLACE A SALES ORDER ONLINE', and 'GET A RENTAL QUOTE ONLINE'. At the bottom, there is an 'ABOUT MUSSON' section and a Facebook 'Like Us on facebook' button.

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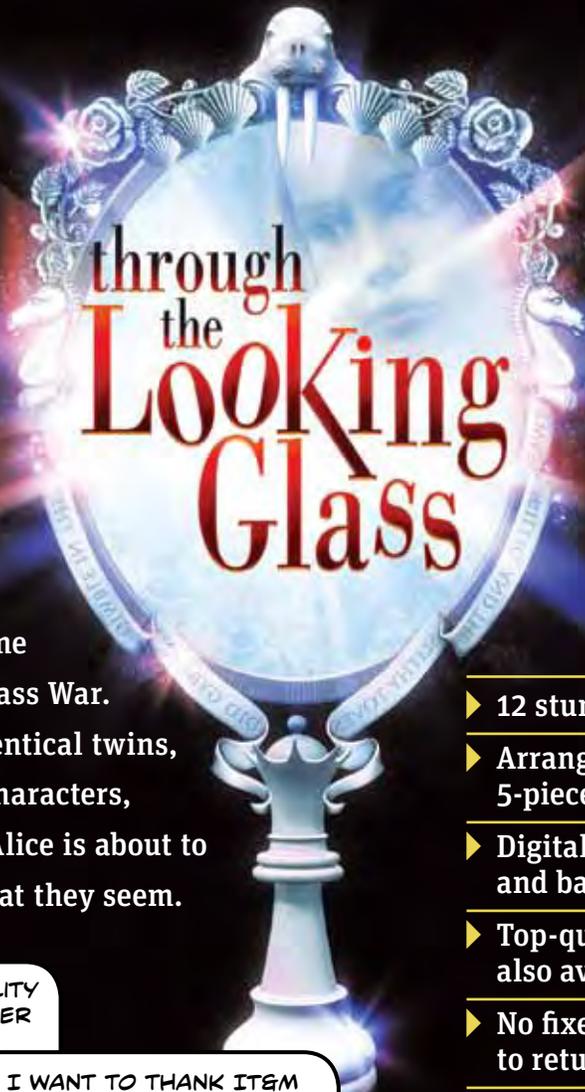
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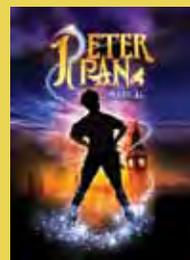
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The Facebook Challenge

How to use social networking to benefit your theatre

By Stephen Peithman

The Internet has always been a place to exchange ideas and to create networks and communities, but social networking via Facebook, Twitter, and other services has taken this to a new level.

So how can a theatre company best use this technology—specifically, Facebook?

Let's start with an understanding of how social networking functions, and how it is different from a website.

Social Networking vs. Traditional Websites

- A website is considered a “pull” medium, because it pulls in visitors who are seeking information.
- Social networking is primarily a “push” medium. Postings to your Facebook page are automatically delivered (“pushed”) to the Facebook accounts of people who “like” (subscribe to) your page.
- Websites excel at delivering small to large amounts of information.
- Social networking is best for small bites of information.
- Websites can provide complex, detailed content.
- Social networking is best for simple, narrowly focused content.
- Websites can provide past, present and future information.
- Social networking is best for ongoing, current information, with frequent updates.
- Websites are typically one-way: you provide visitors with information, with limited opportunities for dialog or community-building.
- Social networking encourages two-way communication, and a sense of community among participants.

For a theatre company, Facebook offers the ability to:

- support and enable audience development, volunteer recruitment and retention, and community relations
- provide ongoing news and other important information to those involved in your theatre, so

they feel & stay connected

- develop virtual communities (with Facebook groups, for example, you can create an insider community for your volunteers, or one for your board)
- market and enhance your programs & services dates.

Opportunities & Challenges

You may already use a personal Facebook page to keep up with friends or share photos, but for your theatre



company, go with a business page, which offers a number of features that personal pages do not, including tracking of “fans,” which is what “friends” are called on business pages (to create an account visit: www.facebook.com/pages/create.php).

As noted, your company's Facebook “fans” can respond in a public way, helping to create dialogue and a sense of community. Someone may post a question, and another “fan” (not necessarily someone from your company) may respond. This presents both an opportunity and a challenge.

The opportunity: Your company's Facebook page becomes a way to listen to—and learn from—what's posted. In other words, it becomes a large focus group. Insights gained can be used to make corrections or improvements in customer service, volunteer satisfaction, season selections, and educational programs.

The challenge: In the marketing world of advertising and direct mail, your organization has control of your message. On Facebook, however, that's not the case, and that reality may require a fundamental shift in your thinking. Postings from “fans” may contain incomplete or inaccurate

information that you will need to “clarify” politely. On the other hand, if they say bad things about our organization or program, Facebook gives you a chance to hear those complaints and act on them. Again, think of negative comments as an opportunity.

Planning & Outcomes

Your Facebook page should have concrete and measurable goals. You may not come up with the right measurements when you begin, but at least you’ll have a reference point that you can use to rework your social media strategy as you learn more. (See the “Questions to Answer” box on the next page to help get you started.)

Whether you’re new or experienced in social networking, you’ll find valuable insights in the 2011 Idealware survey of over 500 nonprofit staff members, asking them how and what they have gained and learned from their organizations’ Facebook activities. (The free report can be found at: www.idealware.org/facebook_survey.)

Among other findings, the report notes that “many consider Facebook to be . . . a straight-forward ‘touch point’ with their supporters, rather than a way to reach new audiences, or to drive their existing constituents to action. The trick is to encourage—in the short interaction of one’s visit to your organization’s Facebook page—a single, specific, set of actions that can be carried out quickly, yet still engage the participant.”

Survey participants commented on Facebook’s ability to build enthusiasm for events, particularly when people repost and share event information with their friends. They also found it to be a great way to remind supporters to visit the organization’s website for more information.

On the other hand, only 29% of respondents had seen an increase in donations thanks to their time-investment in the social network. Even efforts to expand email lists of potential donors seemed to fall flat for well over half the respondents.

This reminds us that while Facebook can be incredibly useful, it’s not the end-all. It reinforces and reminds better than it creates. It encourages the spreading of news about specific events. And it helps build a sense of community that can strengthen ties with volunteers, audience members, and others in the community.

The report notes that half of the respondents did not establish a set of goals or a strategy for using Facebook, and 46% admitted that they do not follow the trends of activity at their site—thus robbing themselves of the insights they might gain from active listening.

The lessons: Plan how you will use your Facebook

page, keep it current and newsy, find ways to encourage community-building, monitor it daily and use it as a focus group to help you in marketing, audience development and volunteer management.

Above all, don’t assume that “If we build it, they will come.” The truth is that people come together online because of interests they already share. You need to determine what those interests are, then use Facebook in a way that lets you encourage those interests and benefit from them. ♦

Further reading: Internet Management for Nonprofits: Strategies, Tools & Trade Secrets, by Ted Hart, Steve MacLaughlin, James M. Greenfield, and Philip H. Geier, Jr. Available for \$42.95 in the AACT Bookstore at www.aact.org/bookstore.

continued on next page








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8 Key Questions

Before you begin—or as you evaluate your current Facebook site—ask yourself these questions:

1. Why are we establishing a social media presence?
2. What do we plan to achieve? Inform? Encourage dialogue? Share information? If the latter, what kind of information?
3. How does this differ from our primary website?
4. Who are we trying to engage? Audience members? Volunteers? Performers? Staff?
5. Who in our company will be reading and commenting on our social media?
6. How often will our Facebook information be updated? (Updates at least daily are common).
7. How will we connect our Facebook page to our website?
8. How and where will we promote our Facebook page?

Stephen Peithman is AACT's webmaster.



Artie's Advocacy Tip

Be consistent.

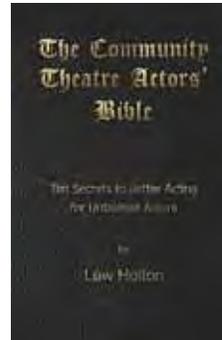
Don't waffle on issues – when speaking with elected officials keep your focus on the idea or problem at hand.

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AACT Educational Conferences

One of the best ways to learn is from others who do the same job. That's the foundation of AACT's educational conferences. Through roundtable discussions guided by an experienced facilitator, participants share materials and exchange ideas. Prior to the conference, registrants are asked to rank and add to the topics list, so the agenda is tailor-made to the needs of those in attendance. AACT conferences result in renewed enthusiasm and valuable contacts all over the country, a network of colleagues whose friendship and support are as close as an email or a phone call.

For more details on these upcoming AACT Educational Conferences watch the website or contact the AACT office.

Education Directors Conference

August 17-18, 2012

Hosted by Grand Rapids (MI) Civic Theatre

The Education Directors Conference is for persons, whatever their titles, who are responsible for their

theatres' educational programs, whether they be large, small, or just getting started. Topics will include just about every aspect of conducting educational programs: classes to offer, curriculum design, schedules, instructor selection, marketing, registration, and making sure all runs smoothly.

Artistic Directors Conference

Fall/Winter 2012-13

The Artistic Directors Conference is designed to benefit each theatre's long range artistic vision and goals, and the direction of the theatre's programming. Topics will include artistic resources, developing the season, collaborating with the design team, working with guest directors, managing and developing volunteer actors, ideas for youth and senior theatre, minority participation, encouraging new works, and dealing with administrative necessities. ♦

Friends We Miss: Al King



Albert C. King of Clinton, Iowa did in October 2011 at the age of 85. Al was a founding member of AACT, serving on the Board for three years after its founding. He was the Iowa State Contact for AACT for 18 years. Al received AACT's David C. Bryant Outstanding Service Award in 1989 and was elected an AACT Fellow in 1990. He and

his wife Elise rarely missed an AACT summer meeting, until recent years, when his health began declining. Al served as President of the Iowa Community Theatre Association and was its treasurer and otherwise active for many years. Al had a background in accounting and served several theatres and other groups as treasurer. Al was a founder of the Clinton Area Showboat Theatre (CAST). In the summer of 2010, CAST named the lobby and outdoor deck of the Showboat in his honor – King's Court and King's Courtyard. Al is survived by his wife Elise, who wrote, "We both enjoyed the time spent, and the friendships while attending AACTFests over the years. Those trips were always special." ♦



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AACT Festival Commission member Morrie Enders (left) and Gary Sohrweid from Colorado's Evergreen Players enjoy the view of Heidelberg Castle from the old bridge in Heidelberg, Germany. Morrie was in Germany to adjudicate the Region X Festival of One Act Plays and Gary was attending with a showcase production of *Parallel Lives*. The festival took place in Heidelberg October 7-9, 2011.



Region X Representative Jim Sohre picks a name for a door prize at the Region X Festival of One Act Plays in Heidelberg, Germany, October 7-9, 2011.

All photos by Ron Ziegler



Secretary Frank Peot (foreground) takes the minutes of AACT's Executive Committee meeting, while VP Membership Scott Bloom (left in back), VP Education Dennis Gilmore (center) and VP Public Relations Sue Ellen Gerrells participate in the discussion. The meeting was held in Madison, WI, November 19, 2011.



AACT Board Member at Large Murray Chase (left) talks before a session of the National Community Theatre Directors Conference with Tom Cordingley, Managing Director of Helena, MT's Grandstreet Theatre. Behind them, Facilitator John Viars looks over his notes. The conference took place in Madison, WI, November 20-22, 2011.



Managing Directors from around the United States visit in Madison, WI just before the beginning of the National Community Theatre Directors Conference. The conference was held November 20-22, 2011.

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Bravo!

The New England Theatre Conference (NETC) celebrated 60 years of service at its annual convention in Natick, MA November 17-20, 2011. Two community theatres were presented with the Moss Hart Award. **The Un-Common Theatre Company**, in Mansfield, MA, for its production of *The Secret Garden*, received the Moss Hart Award for Best Overall Production and Best Production in the Children and Youth Division. The Moss Hart Community Theatre Division Award went to **The Company Theatre** in Norwell, MA for its production of *Singin' In the Rain*.

The Moss Hart Awards are presented each year to theatre groups in each division of NETC – professional, community, college, secondary school, and children and youth – whose productions most completely fulfill the stated purpose of the award. ♦

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A Southern Exposure by Kelley Kingston-Strayer
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www.damselflypublishers.com

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, "Programs/Resources," "AACTivity." There's a wealth of information at your fingertips!

Size of House (# of seats)

1-99	17.1%
100-199	27.8%
200-299	22.2%
300-399	12.7%
400-499	7.1%
500-599	2.8%
600-699	4% ^s
700-999	3.2%
1000-1999	3.2%

Rehearsal Space

On site owned	45.9%
On site rented/leased	23%
Off site owned	1.9%
Off site rented/leased	11.7%
Combination	8.2%
Other	4.3%
None	5%

Type of Stage

Proscenium	60.6%
Black Box	15.5%
Thrust	12%
Flexible	7.2%
Arena	1.6%
Round	1.2%
Other	2%

Set Construction Space

On site owned	49.4%
On site rented/leased	21.8%
Off site owned	5.4%
Off site rented/leased	8.6%
Combination	2.3%
Other	5.1%
None	7.4%

As reported in AACTivity as of November 13, 2011.

Owned/Leased

Theatre Space

Own	48.4%
Rent	21.9%
Lease	17.2%
Other	12.5%

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HalloweenCostumes.com

was founded in 1992 by the Fallenstein family of Mankato, Minnesota as a small costume rental business. The company grew and gained its brand name when it launched online in the early 2000s. Today, HalloweenCostumes.com is a leading online retailer of Halloween costumes

and accessories for kids and adults. Though the company has grown exponentially over the past two decades and now employs many, it is still family-run and has maintained its friendly, entrepreneurial spirit.

HalloweenCostumes.com sells items ranging from basic renaissance peasant shirts to licensed authentic Darth Vader costumes. The company's selection includes classic scary costumes (of course, "Halloween" is in its name), historical costumes, fairytale-themed costumes, superhero costumes, and animal costumes. Accessories such as shoes, swords, hats, wigs, and jewelry are also offered. Costumes are available in sizes from infant to adult plus size, for women and men.

HalloweenCostumes.com often can make special arrangements for schools and bulk orders, so it is best to email info@halloweencostumes.com or call 507-386-8388 when placing a special order. There is a 10% discount available to all AACT members on the AACT website. You can find the store online at www.HalloweenCostumes.com.

HalloweenCostumes.com sometimes offers freelance writing work to those interested in sharing tips and tricks in their area of expertise, with full credit going to the writer. For more information, contact Stephanie at sbeadell@halloweencostumes.com.

Halloween Costumes 507-386-8388
2080 Lookout Drive www.halloweencostumes.com
North Mankato, MN 56003 sbeadell@halloweencostumes.com



Heuer Publishing LLC

Heuer Publishing has long shown its versatility when it comes to theatre. From its beginning as a play publisher for rural school drama departments in 1928, Heuer has evolved into a contemporary publisher of crowd-pleasing comedies and rich dramas for schools and community theatres. Comedies like *Cannibals* by R. J. Colleary, *Parlor Games* by Brian Feehan and *Barely Heirs* by David Lassig have set the tone for Heuer's 21st century persona. With

an output of more than 50 new titles a year, including the commissioned musical *One Toy for Christmas* by Geff Moyer, John Lallis and Mario Lombardo in 2011, Heuer boasts a consistently high-quality list of plays and musicals for middle schools, high schools and community theatres.

These days Heuer has been building its offerings to include plays that range in length from ten minutes to 120 minutes. While the subject matter and format vary widely from a ten-minute play about unicorns to a 90-minute drama about Alzheimer's, Heuer admits they currently favor short and full-length comedies for all audiences, like Gary Ray Stapp's *Daddy's Girl*. And when the holidays call for something fun and festive, look no further than Sheri Flannery Verrilli's *A Neverland Christmas Carol* which is undoubtedly one of the most creative mash-ups of *Peter Pan* and *A Christmas Carol* ever imagined!

Eighty-three years later, Edward Heuer's vision remains true. Always quality, always service, always in drama.

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Long, long ago, in a far-off distant land, composer and lyricist Piers Chater Robinson created a musical that was to become an international best seller. The year was 1985 and that land was England.

Peter Pan Musical has since been

translated into seven languages and enjoyed record-breaking professional seasons in UK theatres (including London's West End) plus tours in the Netherlands, Denmark and Spain and performances around the world.

More recently Robinson has been developing some new musicals for his publishing company, INTERNATIONAL THEATRE & MUSIC (IT&M), with a view to licensing them to community theatre groups and schools worldwide.

The template for each show is easy! Robinson chooses a classic story, devises a faithful adaptation, and composes a string of brilliant and melodic musical numbers around the narrative, with the help of brilliant British writer/actor/director Chris Blackwood! IT&M simplifies the licensing and payment procedures and harnesses new technologies so that the scripts, scores and backing tracks can be delivered anywhere in the world with the touch of a button.

In 2010 IT&M released *A Christmas Carol* (with a World Premiere in Washington DC). It has just published *Through The Looking Glass* and this year will release *Around The World In 80 Days*. For more info, check out www.itmshows.com soon – you'll wish you had discovered IT&M long, long ago.

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United Kingdom
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Theatrical Rights

WORLDWIDE

Theatrical Rights Worldwide

(TRW) is the exclusive representative of Monty Python's *Spamalot*, *All Shook Up*, *Curtains*, *Memphis*, *The Addams Family* and *The Color Purple*. Based in New York City, TRW has sub-agents throughout the world, and features a full catalogue of Broadway, Off-Broadway and Regional Theatre musicals for stock and amateur performance.

Under the guidance of President and CEO Steve Spiegel, TRW brings innovation to theatrical licensing with revolutionary new concepts embracing the digital age. PerusalsNOW™ is an industry-leading advance that allows customers to read and hear any musical in TRW's catalogue...instantly. And, www.theatricalrights.com is the most easily navigated website in the theatrical licensing realm.

TRW's most popular breakthrough is our delivery of brand new performance materials with each license - that do not have to be returned. This print-on-demand model has been praised by thousands of theatres around the globe and continues to distinguish TRW as the most user-friendly musical theatre licensing experience.

With hugely successful tours of TRW's Broadway titles around the globe and scores of community theatre and school productions of *Curtains* and *All Shook Up*, TRW continues to make a bold statement in the theatrical licensing world. And, in 2012, the much anticipated general releases of Monty Python's *Spamalot* and *The Color Purple*, *Game Show* and the brilliant original high school musical *Changing Minds* (see ad in this issue) will coincide with publication of our brand new catalog, featuring our latest Broadway acquisitions and an exciting roster of new shows. For more information visit www.theatricalrights.com.

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The Woodward/Newman Drama Award Bloomington Playwrights Project

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Details: www.newplays.org/cmsms/for-artists/submissions/woodward-newman-drama-award

McLaren Memorial Comedy Playwriting Competition Midland Community Theatre

Midland Community Theatre, Inc.
2000 W. Wadley Ave
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ATTN: McLaren Competition

For one act or full length comedies only. All submissions are evaluated by at least three readers, who choose the winner in the one act category. In the full length category, the winner is chosen by audience vote in a reading presentation.

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Any finalist may be chosen for full production at MCT; in that case the playwriting receives travel and lodging for the opening, plus royalties.

Submissions: January 1 - February 29, 2012
\$10 entry fee. Electronic submissions only (email or disc).

Details: www.mctmidland.org/McLarenFestival.php

Posted on Facebook: How does your theatre use Facebook? What works?

Marie Delahoussaye-Diaz, Production Manager
Search Facebook for Acting Unlimited in Lafayette, Louisiana

We use it to keep people aware of what's coming up and then to make events for publicizing auditions and performances. It also serves to help us connect to other companies and theaters.

For a company like us, with very little money in our advertising budget—FB works as well, or perhaps better—than most traditional methods of advertising. We have now expanded our internet presence, and are keeping a website (including a blog) for the company, maintaining a YouTube channel for Acting Unlimited, trying to keep up a Twitter account, and using a mailchimp generated newsletter for people who have indicated an interest. It's a little time consuming, and there's definitely a learning curve, but I think it's really worth it.

Ben Blankley, Volunteer Coordinator
Search Facebook for Wichita Community Theatre in Wichita, KS

We originally started using Facebook, since we had some new volunteers that swore they checked Facebook more

often than their email. Now, we use it extensively, with about 1000 hits per month on our page. I post the weekly newsletters as Notes, and we regularly post photos and status updates of what's going on that day at the theatre.

The events management is very helpful for shows and special events. While we don't use it as our official reservation list, it gives our patrons a handy reminder of upcoming shows.



We still have a website, and while a Facebook page is very helpful, it probably won't replace our website entirely. It is still good to have a separate space that's more customizable.

It's also handy to have multiple people with admin access, so the responsibilities for publicity can be more easily divided.

Lee Hamby, Founder and Board Member
Search Facebook for The 5 & Dime, A Theatre Company in Jacksonville, Florida

A good idea is...asking a weekly trivia question and the first to answer correctly gets free or discounted tickets. It starts quite a Facebook following. Also announcing a reservation code for discounted ticket prices was a huge hit. ♦

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2 MEN
2 WOMEN



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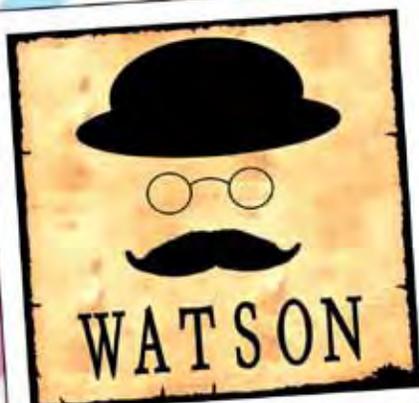
—*Ashland Gazette*

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MUSICAL

CASTING

3 MEN
3 WOMEN



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COMEDY

CASTING

7 MEN
4 WOMEN

Listings do not imply AACT endorsement



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Backstage Drama

Backstage Drama is a web series, which is much like a tv series, except it is accessed via the internet. Imagine *Waiting for Guffman* meets *Glee*, with a splash of *The Sopranos*!

Backstage Drama is commercial-free; viewers sample the series by viewing the pilot episode and are invited to subscribe (\$9.99) to the rest of the ten part series. Episodes are released every two weeks. Theatres that host the pilot on their websites will receive up to 30% of the subscription fees sold through their sites.

The series, filmed almost entirely on location at Grand Rapids Civic Theatre, features a volunteer cast of more than 70 actors from the Grand Rapids area and Chicago – both working actors and community volunteers - and more than 75 volunteer crew members from professionals to students.

www.backstagedrama.com/



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www.setc.org/theatre/convention



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by Daniel MacIvor

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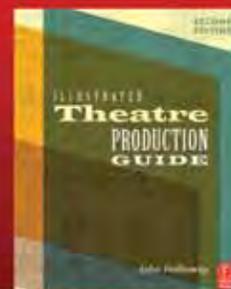
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World Theatre Day Promotes Harmony

Theatre is an international language. Those who have traveled to international theatre festivals can attest to the universality of theatre and to the friendships and understanding of other cultures that happen when theatres gather from several countries.

World Theatre Day seeks to draw attention to international harmony as well as to theatre. It is celebrated annually on March 27. National, international, and local theatre events and personal celebrations mark the occasion.

AACT and the International Amateur Theatre Association embrace and urge celebration of World Theatre Day. Your celebration can be simple or complex. Here are a few ideas.

- Go see a play and take a friend
- Offer backstage tours of your theatre to the community
- Collaborate with other theatres to offer free tickets
- Host a World Theatre Day reception after a show
- Pay tribute to a playwright
- Write, videotape, record, or blog why you love theatre
- Announce World Theatre Day on Facebook

Discover more about World Theatre Day and how countries around the world have celebrated World Theatre Day at www.world-theatre-day.org. ♦

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Bill of Rights (& Wrongs) For Boards

by Twink Lynch

New Year's Day is a time to make lists: lists of self-improvement activities to be begun (again!), of thank you notes to write, of foods containing the "white stuff" (sugar and flour) that can no longer live in our house, of home projects to be done. There are two lists I've been meaning to make for some time, and in the spirit of the list-making season, here they are!

Bill of Rights for Boards

I believe all Board members have a right to:

1. **A proper recruitment interview.** I do not mean a phone call. I mean a face-to-face interview with the Nominating Committee representative, and/or the President of the Board, and/or the chief staff person of the theatre. (Try not to do it at lunch – there are too many interruptions.)
2. **Full disclosure (within appropriate privacy policies) regarding the status of the theatre organization.** What is the mission? What is the long range plan? What's the financial situation? What are the expectations of each Board member, especially in regard to financial support and fundraising obligations?
3. **Orientation and training.** Board members need to know "how things work around here." They need a tour of the facilities used so they will understand the limitations within which the work of the theatre is done. They need to meet the paid staff and learn what they do. They need a walk through the budget and current financial situation and a board book containing historic and current information. They also need ongoing training in areas of board work such as fundraising, group dynamics, active listening, etc.
4. **Serve in a capacity for which they have skills, training, experience and desire to work.** When candidates are interviewed, they should ask why the group wants them. They should be clear about their areas of expertise and how they can contribute to the work of the theatre. If a candidate is an accountant but doesn't want to crunch numbers in his/her volunteer work, he/she should say so. If someone is assigned to a committee and doesn't like it, he/she should re-negotiate the assignment with the President.
5. **Timely, accurate information (especially financial)** so they can make informed decisions instead of decisions based on assumptions and wishful thinking. This means a board packet is sent to all board members before each board meeting with reports and the rationale for action items. If there is an emergency (a theft at the theatre, an injury, etc.), the Board should be informed immediately and not hear the story first on the street. (With email this is much easier.)
6. **Substantive Board meetings.** The purpose of a Board is to make group decisions about policy and governance. When a theatre group has no or very few paid staff, the Board also makes decisions about operational functions (marketing, pro-

duction issues). If there are no real issues to come before the Board, and reports can be mailed (or emailed), then no meeting may be necessary.

7. **Voice their opinions, even if they differ from the opinion of others.** They are further entitled to respect for their opinions, no matter how divergent they are from the majority view. To not listen to or to ignore a person's input is essentially to say, "you don't matter to us." (If a person's ideas are consistently out in left field, the President and/or chief staff person should meet privately with that Board member to try to discern where he/she is coming from. Perhaps additional orientation/training would alleviate the problem.)

8. **Not have their time wasted.** Lack of leadership in setting an appropriate agenda, or in guiding discussion so it doesn't go on endlessly, or not starting meetings on time (whether everyone is there or not) – these are examples of wasting people's valuable time. If it happens often, Board members will predictably start missing meetings.

9. **Serve without personal financial risk.** Some states have Good Samaritan laws that protect volunteer Board members,

Board members need to know "how things work around here."

and some homeowners' insurance policies have coverage for volunteer Board service. But some theatres will need to look into Directors and Officers Insurance, especially for Board volunteers who are employed by big companies which require that protection.

10. **Be recognized and thanked for their service.** How many of our theatres let Board members rotate off without any ceremony or even a thank you note? I personally like the practice of introducing Board members who are attending performances of our productions. Board members give major talent, skill and time to our theatres (and money, too!) – they should be thanked often for their service and commitment.

My second list is a result of listening to "war stories" over the past few years - incidents that really happened and on a certain television talk show would qualify as the "outrage of the week." I'm listing them as a "Bill of Wrongs."

continued on next page

Bill of Wrongs for Boards

I believe no Board member has the “right” to:

1. **A seat on the Board.** Board membership is a privilege and must be continually earned through service and commitment.

2. **Speak for the Board unless specifically charged to do so.** The “Board” only exists when it’s in session and when it’s not in session individual Board members may not create policy, make ad hoc decisions, or offer personal opinions as if they came from the Board.

3. **Seats at a sold-out performance when the Board member didn’t make their reservations at the appropriate time.** Bullying of volunteers or staff is not allowed.

4. **A lead role (or any role, for that matter) in a show.** This goes for the Board member, his/her spouse, child, second cousin or best friend. The right to cast the show belongs to the Director, period. (I know of two theatres that use a casting committee. The same caveat applies: no one should be cast in a show just because they are on the board or are related to someone on the board. If they deserve to be cast because of their talent, that’s another story.)

5. **Insist that paid staff use the services of their company or their family’s company (bank, law firm, grocery store, etc.)** or the Board member will withdraw support from the theatre. That’s blackmail.

6. **Take credit for the artistic accomplishment of the theatre** (unless the Board member is the Director of the show being praised). Some years ago, the President of the Board of a win-

ning show at a national festival was incensed that the Director of that show accepted the trophy, insisting a Board member should have accepted it, and tried to get the Director fired over the issue. Appalling but true.

7. **Give subordinate staff orders or make “busy work” for staff, or put the Board member’s job duties onto staff.** The staff have enough to do and the Board is not their boss.

8. **Know specific staff salaries.** Most theatres with multiple staff design policies regarding salary ranges. The budget item devoted to “total salaries” is approved by the Board, but the specific distribution is up to the chief staff person, within the salary ranges previously approved. It’s a privacy issue.

9. **Bad mouth the organization.** If the Board member isn’t happy with the theatre group and can’t make desired changes from within, he/she should get off the Board.

10. **There are probably other war stories out there.** If you have an “outrage of the week” let me know.*

And now I’m off to make my list of resolutions. Happy New Year, everyone! ♦

*Send to Julie@aact.org or the AACT office

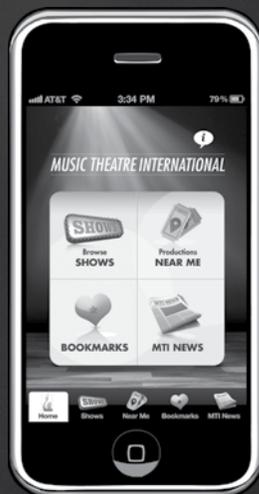
Reprinted from *Spotlight*, February 2004

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 ad on page 38 for ordering information.



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New Roles

Albert J. (A.J.) Kalanick has been selected as the new executive director at **Billings Studio Theatre**, Billings, MT. A long time Montana theatre veteran and former director of operations for the Energy Efficient Group, A.J. was selected from a pool of applicants as a result of a national search. He replaces long-time director **Eric Hendricks** who retired last year. A portion of A.J.'s other previous theatre work includes stints with the Missoula Children's Theatre, the White Chapel and Loft Theatres in Bozeman, the Vigilante Theatre Company, the Illustrious Virginia City Players as well as Venture Theatre in Billings. A.J., who is the Billings Studio Theatre's 10th leader, started in his new position last October.

John Bonanni, the former executive producer of the "Radio City Christmas Spectacular" shows in New York and on tour, is the new executive director of the **Warner Theatre** in Torrington, CT. John oversees all operations of the performing arts center, which includes the Warner Stage Company and the Warner Theatre Center for Arts Education and works on developing the scope of programming and community outreach. John launched his theatrical career as production stage manager at the Goodspeed Opera House in East Haddam, CT where he was involved in several Connecticut-to-Broadway transfers, including *The Five O'Clock Girl*, *Whoopie* and *Take Me Along*. Previously he was head of Big Fish Big Pond, Ltd., a theatrical production company. He began his duties with Warner Theatre in August, 2011. ♦

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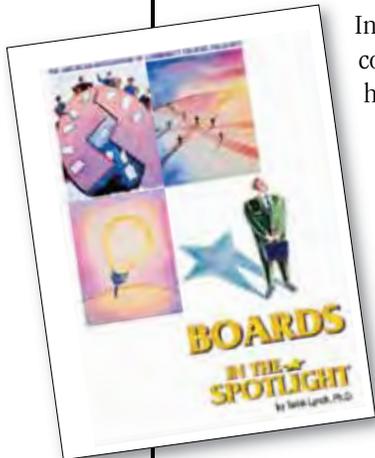
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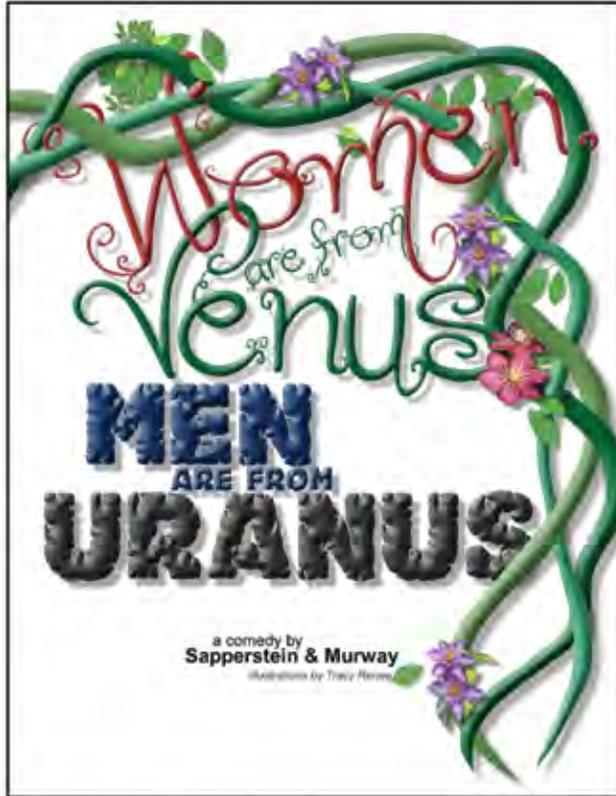
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Women are from Venus, Men are from Uranus



We see the differences in the two "Subjects" as we follow them through their introduction, their growth in getting acquainted, their ultimate joining, and, of course, procreation. (The procreation part got a little ugly at the actual moment of birth, but, luckily, they survived it.)

Unfortunately, the whole thing was supervised by two rather unorthodox Lab Technicians who, against explicit instructions, couldn't help tampering. They really should have left well enough alone, but they felt so bad because "Man" seemed to be at a definite disadvantage in several situations.

In the end, the two "Subjects" grew to maturity and had to acknowledge that, even through the rough spots, the whole thing was quite worth it because, in fact, they grew to love each other very much.

This is a touching and funny play that involves only two on-stage Actors. The set is simple and the message is a happy one.

Everyone in the audience will be able to relate to what they watch unfold on the stage before their eyes.

CAST SIZE: 2 On-stage actors,
2 Off-stage voices

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THAT'S RIGHT! It seems that, per the "Boss's" instructions, an experiment was conducted that yielded a split result. The Subject divided into a positive and negative of itself, requiring careful introduction to each other in order for the experiment to continue. Relabeled "Man" and "Woman", the subject matter was poured into a Petri Dish and the experiment observation was begun.

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