



A Dual Celebration: AACT and Samuel French team up to honor great plays

By Ron Ziegler

We're celebrating two anniversaries this season, featuring a pair of great modern playwrights.

AACT is honoring the 75th anniversary of Thornton Wilder's *Our Town* and the 60th anniversary of Agatha Christie's *The Mousetrap* by participating in a joint program with Samuel French, Inc. The program provides various discounts on the two authors' works through the end of 2013. The details of the program are on pages 10 and 11, but for now, more about the people and plays we're honoring!

On November 25, 2012 *The Mousetrap* celebrates its 60th Birthday, a Diamond Jubilee. Agatha Christie's great play has been thrilling audiences from around the world for as long as Queen Elizabeth II has been on the throne.

During the 60-year run there have been 403 actors and actresses appearing in the play, 124 miles of shirts have been ironed and over 426 tons of ice cream sold. Some cast members are in the Guinness Book of Records, David Raven as the 'Most Durable Actor' for 4575 performances as Major Metcalf, and the late Nancy Seabrooke for a record breaking 15 years as an understudy.

The Mousetrap first entered the record books on April 12, 1958 when it became the longest running show of any kind in the history of British Theatre. In 2000 the set was replaced for the first time during the run at St. Martin's Theatre, still to the same design as the original. This task was completed over a weekend without the loss of a performance.

Agatha Mary Clarissa Miller was born on September 15, 1890 in Torquay, England. By the age of five Agatha had already taught herself to read. The rest of her education was through a mixture of tutors, part-time schooling and French finishing schools. She also trained as a singer and pianist.

In 1912 Agatha met Archie Christie, her future husband, an aviator who ultimately fought in World War I. During the war, Agatha became a nurse in the Voluntary Aid Detachment of the Red Cross Hospital in Torquay.

Christie's first novel, *The Mysterious Affair at Styles* was published in 1920. In 1928, Archie divorced Agatha. She then set off on her first of many trips to the Middle East. On her second trip there she met her future husband, archaeologist Sir Max Edgar Lucien Mallowan. She often accompanied him on digs as a member of the team, photographing and cataloguing finds.

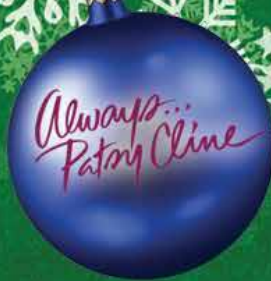
Christie won many awards and honors in her life-time, including: 1955, received the Mystery Writers of America Grand Master award; 1961, awarded an honorary degree from Exeter University; 1967, became president of The British Detection Club; and in 1971 she received England's highest honor, the Order of the British Empire, Dame Commander.

In 1974 Christie appeared in public for the last time on opening night for her play *Murder on the Orient Express*. When she was not travelling the world, her and Max's home in England was in the town of Wallingford, Oxfordshire, where she died peacefully on January 12, 1976.



Agatha Christie

continued on page 10



Happy Holidays

and

Many Thanks

from

TED SWINDLEY PRODUCTIONS INC

FOR FURTHER INFORMATION PLEASE CONTACT:

JOAN KOVATS - 203.978.0102

JOAN@TEDSWINDLEYPRODUCTIONS.COM



FIND US ON FACEBOOK AND TWITTER

WWW.TEDSWINDLEYPRODUCTIONS.COM



Linda M. Lee
AACT President
2011-2013

What motivates you? That question is foremost in my mind as I struggle with the next question - Why am I doing what I do?

I get up each morning at 7 am because I have to feed the cats. If I don't, they start meowing, then attack my feet. I go to work so I can pay my bills. If I don't pay my

**I suspect many of us
experience times in our lives
when we lose our way.**

bills, they turn off my electricity or repossess my car. I stay current on topics relating to politics and money so I can make informed decisions, which will keep my little nonprofit out of trouble. I don't always succeed. I try to do a good job with every commitment I've made so that I won't let people down and embarrass myself. I go through the motions.

Sound familiar? I hope not but I suspect many of us experience times in our lives when we lose our way. When faced with major life changes, when circumstances disrupt normal proceedings, and when you've spent all your reserves, you may just want to stop. Put yourself in neutral. Disengage.

In this state of limbo, I now focus on another question – What inspires you? This question has a much more positive, optimistic connotation for me. Inspiration comes in so many forms – a feeling, a sight, an event, a desire, a person. Even if the event or circumstance that serves as an inspiration is negative, it fosters a creative response. The bombing of a Basque County village during the Spanish Civil War inspired Pablo Picasso to paint *Guernica*, a symbol of the tragedy of war. The song *Abraham, Martin and John* was written in response to the assassinations of Martin Luther King, Jr. and Bobby Kennedy in 1968. Hurricane Katrina and its aftermath spawned a riveting play by Mary Kathryn Nagle

titled *Welcome to Chalmette* — a TNT POPS! New Play Project winner in 2008. Each has an emotional core that reaches out and seeks to make a difference.

Our Town by Thornton Wilder inspires me. I played Emily in my early 20s and the show stays with me. I think of the lines, "Do any human beings ever realize life while they live it? – every, every minute?" And the Stage Manager replies, "No. The saints and poets, maybe – they do some."

I'll stay quiet for a little longer, not stopped but paused, while I realize life and become inspired to jump back in. And I'll look to the playwrights and musicians, artists and poets to give voice and vision to this extraordinary adventure we all share.



contents

Features

1

AACT and Samuel French Celebrate Classic Plays
Honoring anniversaries with member discounts on plays by Agatha Christie and Thornton Wilder

12

AACT Member Theatres Go International
American companies travel to festivals in Canada and Japan

16

AACTFest 2013
A look at the state-of-the-art Booth Tarkington Theatre, home of AACTFest 2013 in Carmel, IN

17

Festival Participation Worth the Investment
A small theatre in Alabama gets past "fear of finance," finds festivals a great experience

18

Preparing a Show for AACTFest
Rick Kirby shares tips to make your festival travels, set-up and performance go smoothly

24

Community Theatre Makes a Difference
AACT and Broadway Cares/Equity Fights AIDS support life-saving and life-affirming services



Company members from Ohlook Performing Arts Center's production of Dog Sees God unfurl the flag onstage at the Liverpool International Theatre Festival in Nova Scotia.

For more about their festival experience, see the story on page 12.

News

AACT Youth Initiatives	24
AACT on the Road	30
Announcements	7
Bravo!	23
Friends We'll Miss	34
MTI, Sherwin-Williams Savings	21
Moving On	28
New Roles	23
Spotlight Award	22

Networking

AACTivity Tidbits	27
Advertisers	33
Another AACTFest Myth	21
Artie's Advocacy Tip	34
Calendar	34
Insurance Points	8
Networking Helps	28
New Play Contests	26
Opportunities and Resources	26
President's Letter	3
Spotlight on Boards	31



Find AACT on Facebook



Follow us on Twitter

Now Licensing...

My Way

A Musical Tribute to Frank Sinatra

My
CHRISTMAS Way

DRACULA
THE CASE
OF THE
SILVER SCREAM



Babes in Hollywood
The Music of Garland and Rooney



A play by
VAMPIRE
Monologues
Jeremy Childs

I LEFT MY HEART
A Salute
to the Music of Tony Bennett

Incredible Jungle Journey of Fenda Maria
and other youth theatre titles by Jack Stokes

Visit our web site
www.summerwindproductions.com

The International
Award winning
documentary
is here!

ROYAL REEL AWARD
2012
CANADA
INTERNATIONAL FILM FESTIVAL

As seen on
KCET
Los Angeles

OPENING NIGHT

The community inside community theatre

Order yours: www.openingnightthemovie.com

A behind the scenes look at a 60 year old community theatre – how it was born and what it takes for a gung-ho group of friends and artists to “put on a show.” From backstage to on stage, from cast reading to board meeting, this heartfelt documentary wanders the wings of the Westchester Playhouse, capturing the Kentwood Players’ rehearsal and production of the classic American musical *Li'l Abner*. And it does so with a smooth, soulful score composed by jazz great David Benoit.

OPENING NIGHT

Directed by Dan Guntzelman

Produced by

Jayne Hamil and Dan Guntzelman

Original Score by David Benoit

"This delightful documentary made me realize once again why we all love musical theatre, no matter one's chosen profession. Dan Guntzelman films and edits his enthusiastic subjects with love, humor and compassion."

Will Mackenzie -- stage, feature film & TV director

"Opening Night is hilariously funny, but it's also touching and real; its heart is imbued with the undeniable love of theatre and the positive impact it has on the human experience. You'll feel better about the world after seeing it."

Teri Bibb -- over 1000 Broadway performances as Christine in *Phantom of the Opera*



Occasionally
Brilliant
Productions

In



AACT Board

Linda M. Lee, *President*
Fort Worth, TX
Gary Walker, *Executive VP*
Grand Rapids, MI
Eugene Irby, *VP Planning/Development*
Artesia, NM
Scott Bloom, *VP Membership*
Silver Spring, MD
Sue Ellen Gerrells, *VP Public Relations*
Alabaster, AL
Kristi Quinn, *VP Festivals*
Dakota City, NE
Penelope Notter, *VP Education*
Grand Rapids, MI
Frank Peot, *Secretary*
Sun Prairie, WI
Tim Jebesen, *Treasurer*
Midland, TX
Rod McCullough, *Past President*
Des Moines, IA

Members at Large

Kay Armstrong (2013)
Dallas, TX
Murray Chase (2013)
Venice, FL
Nancy Eppert (2014)
Independence, MO
Michael Fox (2015)
West Valley City, UT
Yvonne Johnson (2015)
Spokane, WA
Rick Kerby (2014)
Bradenton, FL
Terry Petrie (2013)
Orem, UT
Joline Powell (2015)
Germany (US Army)
Chris Serface (2014)
Tacoma, WA

Region Representatives

I Beverley Lord
Foxborough, MA
II Susanne Caviness
Glenwood, MD
III Lynn Ruhl
Milwaukee, WI
IV Lynn Nelson
Tupelo, MS
V Jim Walker
Aberdeen, SD
VI Tracy Alexander
Midland, TX
VII Donna Fisher
Casper, WY
VIII Gil Savage
San Diego, CA
IX Jon Douglas Rake
Tacoma, WA
X Vikki Hanrahan
Germany (US Army)

Staff

Julie Crawford, Executive Director
Ron Ziegler, Field Services Director
Susan Austin, Program Services Manager
Darlene DeLorenzo, Advertising/Festival Services
Jill Patchin, Membership Specialist
Karen Matheny, Membership Assistant

Upcoming AACT Meetings

AACT Winter Board and Committee Meetings

February 7-9, 2013
Arlington, TX
Hosted by Theatre Arlington

Meetings are open. Contact the AACT office for details.

Upcoming Educational Conference

Artistic Directors Conference

November 11-12, 2012
Hosted by Theatre Arlington (TX)

Did you know?

AACT heard your complaints! Look for a brand new website with the New Year!

Thanks to the following volunteers for assisting with our ASCAP renewal campaign: Tracey Alexander, Kay Armstrong, Joanne Berry, John Chain, Morrie Enders, Michael Fox, Rich Gannon, Kris Geddie, Ginger Heath, Tim Jebesen, Rick Kerby, Dawna Kornick, Lynn Nelson, JoAnne Nissen, Terry Petrie, Kristi Quinn, Lynn Ruhl, Roger Strauss and Brad Toberman.

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 27 No 2 © 2012
American Association of Community Theatre
All Rights Reserved

Contacting AACT

AACT
1300 Gendy Street
Fort Worth, TX 76107
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
325-658-4519 Fax
kenneth.roberts@usi.biz
or check out the program at
theatre.mysgp.com

D&O Liability: Won't My Homeowners Policy Cover This?



by Ken Roberts

Serving on the board of directors, or as an officer for a nonprofit theatre is indeed a noble service. However, there are risks that come with that service. It has long been a common misconception that board members and the organizations they serve don't need to purchase any special liability insurance because the board members' homeowners policies will cover their activities. While there are laws in place that can provide some immunity and limit indemnity for volunteers working for charitable and nonprofit organizations, they do not eliminate the need for appropriate liability insurance with adequate limits.

Don't be misled about the limited liability protection available on homeowners and personal umbrella policies.

Directors and officers of nonprofit theatres, either individually or collectively, are exposed to claims that they harmed the organization or someone else in the course of managing the organization's financial affairs and establishing policies. For example, a major contributor to the theatre may allege that they themselves have suffered a financial loss as a result of a director's or officer's breach of the duty of care or loyalty to the organization. There are also other exposures such as breach of contract, misappropriation of funds, and a host of other employment related exposures, such as discrimination and sexual harassment that a homeowners policy cannot cover.

The liability coverage on a homeowners policy covers legal damages arising out of *bodily injury* or *property damage* caused to others during personal activities *that don't involve the personal business or occupation of the insured*. Volunteering for a nonprofit theatre could be considered a business pursuit, and would therefore not fall under the purview of homeowners liability insurance. A personal umbrella policy will usually extend the limits of liability, but not the scope of coverage. There are "business pursuits" endorsements available that would broaden the coverage to include claims for bodily injuries or property damage as a result of these activities, but that still leaves a tremendous gap in coverage.

Don't be misled about the limited liability protection available on homeowners and personal umbrella policies, nor about the immunities and limitations provided by the law for volunteers acting as directors or officers of nonprofit theatres. Despite the broad protection available on a homeowners policy, *there is no coverage for the typical types of lawsuits filed against directors and officers of nonprofit organizations* – those involving management of the group's financial affairs and establishment of policies and procedures. The best protection for these types of lawsuits is Directors and Officers Liability insurance. The leaders of community theatre groups should be encouraged to purchase D&O insurance for the organization and for its directors and officers – to attract qualified volunteers to direct the theatre's activities (in the short term) and assure the organization's survival (in the long term). ♦

Discover the Magical World of...

Classics On Stage!

- Exceptional Playscripts For Young Audiences•
- Inspired by Classics of World Literature, Legend & Lore•
- Professionally Developed & Performance Proven•

By Shubert Award-Winning Playwright Michele L. Vacca

★ Visit Our Online Catalogue
www.ClassicsOnStage.com
 ★ (773) 989-0532

Only USI Southwest handles the AACT Insurance Program. For more information contact:

USI Southwest
 Ken Roberts, Program Manager
 800-749-5646
 fax 325-658-4519
kenneth.roberts@usi.biz
 or check out the program at
theatre.mysgp.com

The Steele Spring family is growing!

We're pleased to offer 10 new full-length plays and musicals!
Take a look...you won't be disappointed.



Use code NEW13 to download
a free digital perusal on our website!

Code good for titles listed in this ad only. Exp. 1/1/13

Steele Spring
THEATRICAL LICENSING + ROYALTIES
www.steelespring.com

Wilder and Christie continued from page 1

Some of Christie's best-known works are *The ABC Murders* (1936), *And Then There Were None* (opened as *Ten Little Indians* in 1945), *The Mousetrap* (longest ever running stage play in London, first performed in 1952), *Witness for the Prosecution* (1957), *Murder on the Orient Express* (1974), and *Death on the Nile* (1978).

Thornton Wilder began writing *Our Town* in 1936. Unlike most first-time playwrights, Wilder did not have to worry about pitching his play or struggling to get it produced - he was already famous for the novel, *The Bridge of San Luis Rey*, and the famous director and producer Jed Harris had already asked for the rights to Wilder's first theatrical script, whatever it happened to be.

The first performance of *Our Town* took place on January 1938 in Princeton, New Jersey to mostly negative reviews. Harris attempted to "fix" the play with a two-week run in Boston; poor attendance and unenthusiastic reviews ensured that the Boston run only lasted a single week. But in spite of its early troubles, the play opened at Henry Miller's Theatre on Broadway on February 4, 1938. Brooks Atkinson of *The New York Times*, called the play "hauntingly beautiful," "a fragment of the immortal truth," and all subsequent reviews fell in line with Atkinson's.

Besides uncountable non-professional productions around the world, there have been four Broadway revivals of *Our Town*, most recently starring Spalding Gray in 1988 and Paul Newman in 2002. The recent off-Broadway revival at the Barrow Street Theatre ran from February 2009 to September 2010, setting a record for the longest New York run of the play.



Thornton Wilder

Born in Madison, Wisconsin, and educated at Yale and Princeton, Thornton Wilder (1897-1975) was an accomplished novelist and playwright whose works explore the connection between the commonplace and the cosmic dimensions of human experience. *The Bridge of San Luis Rey*, one of his seven novels, won the Pulitzer Prize in 1928, and his next-to-last novel, *The Eighth Day*, received the National Book Award (1968). Two of his four major plays garnered Pulitzer Prizes, *Our Town* (1938) and *The Skin of Our Teeth* (1943). His play, *The Matchmaker*, ran on Broadway for 486 performances and was later adapted into the record-breaking musical *Hello, Dolly!* Wilder also enjoyed enormous success with many other forms of the written and spoken word, among them translation, acting, opera librettos, lecturing, teaching and film; his screenplay for Alfred Hitchcock's 1943 psycho-thriller, *Shadow of a Doubt*, remains a classic to this day. Letter writing held a central place in Wilder's life, and since his death, three volumes of his letters have been published. Wilder's many honors include the Gold Medal for Fiction from the American Academy of Arts and Letters, the Presidential Medal of Freedom, and the National Book Committee's Medal for Literature. On April 17, 1997, the centenary of his birth, the US Postal Service unveiled the Thornton Wilder 32-cent stamp in Hamden, Connecticut, his official address after 1930 and where he died on December 7, 1975. ♦

Information for this article was drawn from several Websites:

Official Website of the Thornton Wilder Family, www.thorntonwilder.com; Agatha Christie: The Official Information and Community Website, www.agathachristie.com; The Literature Network, www.online-literature.com, The Thornton Wilder Society, www.tcnj.edu and The Mousetrap website, www.the-mousetrap.co.uk

Christie/Wilder Discounts for AACT Member Theatres

For Thornton Wilder plays, Samuel French offers:

10% Discount on orders on *all* cast copies of Thornton Wilder titles published by Samuel French.

10% Discount on the licensing fees for *any* Thornton Wilder one-act play published by Samuel French, when the AACT Member theatre has a production that runs for two performances or more.

Samuel French is offering the following on Agatha Christie titles:

10% Discount on all orders of cast copies of *select* Agatha Christie titles published by Samuel French.

10% Discount on licensing fees for *all* Agatha Christie titles published by Samuel French, when the theatre has a production that runs for 6 performances or more.

Eligibility

To be eligible, theatres must be members in good standing of AACT. (In the "Comments" section of the Merchandise Order Form or Licensing Application, you must indicate that you are a member of AACT in order to be eligible for the discount.) Shows must be performed during the time period of the promotion. Both programs are available for productions performed between September 1, 2012 and December 31, 2013.

For more information, contact Samuel French at outreach@samuelfrench.com.

**Thornton Wilder one-act titles
available for licensing fee discount promotion:**

Bernice
Cement Hands
Childhood
Drunken Sister
The Happy Journey to Trenton and Camden
In Shakespeare and the Bible
Infancy
Long Christmas Dinner
Love and How To Cure It
Pullman Car Hiawatha
Queens of France
Ringling of Doorbells
Rivers Under the Earth
Someone from Assisi
Such Things Only Happen in Books
The Wreck on the 5:25
Youth

**Thornton Wilder titles
available for cast copy promotion:**

Alcegiad
The Matchmaker
Our Town
The Skin Of Our Teeth
Thornton Wilder One Act Series: Wilder's Classic One Acts
Thornton Wilder One Act Series: The Seven Deadly Sins
Thornton Wilder One Act Series: The Ages of Man

**Agatha Christie titles
available for licensing fee discount promotion:**

And Then There Were None
Appointment with Death
Black Coffee
Go Back for Murder
The Hollow
The Mousetrap
Murder on the Nile
The Rule of Three
Spider's Web
The Unexpected Guest
Verdict
Witness for the Prosecution

**Agatha Christie titles
available for cast copy promotion:**

And Then There Were None
Black Coffee
Verdict
Witness for the Prosecution

MANN THEATRICALS
 FOR PROFESSIONAL & AMATEUR LICENSING, PERUSALS AND INFORMATION VISIT:
MANNTHEATRICALS.COM
(408) 593 9005

Three posters are displayed below the contact information:

- CUMBERLAND BLUES**: A poster featuring a collage of faces and the text "Winner of the National Musical Theatre Association's 2006 Director's Choice Award".
- BOX 27**: A poster featuring a man in a suit and the text "A Drama in Two Acts" and "Michael Norman Mann".
- Shakedown Street**: A poster featuring a man playing a guitar and the text "A New Musical by Michael Norman Mann" and "With Songs by Jerry Garcia & Robert Hunter".

A central image shows a man playing a guitar, surrounded by a collage of various theatrical scenes and characters.

International Festivals Transcend Barriers

Two companies represented AACT and the USA at international theatre festivals in 2012. Here are their stores.

Ohlook Performing Arts Center, Grapevine, TX
ohlookcreative.com
Liverpool International Theatre Festival, Canada
May 16-20, 2012, www.litf.ca

By Jill Blalock Lord, Artistic Director & Founder

Last February I received an email asking if our theatre might be interested in performing at the Liverpool International Theatre Festival in May. At first I thought, is this real or is this one of those send your money in and you will help the prince of some country escape torture? But, as I read further and saw Jim Sohre's name, I



Ohlook Performing Art Center's company poses with the Lt Governor of Canada (liaison to the Queen of England!) (center). Jim Sohre, AACT International Committee Chair and Ohlook's director, Jill Blalock Lord are on the right.

decided it must be legit! Responding to that email started our little company on an amazing journey.

Our company had the great fortune of winning the National AACTFest11 Best Production for our performance of *Dog Sees God: Confessions of a Teenage Blockhead* by Bert Royal, and so with passports in hand we set off to take our production to the world.

We were of course nervous to compete and curious to see theatre productions from all over the world. Twelve productions from Egypt, Canada, Germany, Poland, Wales, Slovakia, and Brazil would be there. Will the



The whole community is involved in hosting the Liverpool International Theatre Festival.

other productions be in English? If not, will we be able to understand them? Our show is mostly dialogue. Will anyone understand it? But as we all know, theatre is universal and a performance that is specific and intentioned transcends language barriers and this was demonstrated over and over at this wonderful festival.

Our company had the time of our lives. Seeing theatre, meeting other theatre people from literally all over the world and all in one of the most beautiful places I have ever seen! Liverpool is amazing - if you've never been to Nova Scotia, Canada, you must plan a trip. The festival coordinators and volunteers were so knowledgeable and welcoming. The coordinators took us all over the area on



The Ohlook company performs at an open mic party during the festival.

day trips and there were parties every night. It is a very non-stress environment - even the "critiques" are set the morning after the performances at a "Coffee Critique" where all participants and audience members can join



**Performed
ON STAGE**

*to fabulous
audience reviews*

**Perusal Scripts
are
ALWAYS FREE!**

No Deposits!

*You keep
the materials!*

*No return
shipping costs!*

**Music and
Sound Effects
CDs included!**

*Creative@
JandGunlimited.com*

WWW.
JandGunlimited
.COM

**CALL TOLL FREE
855-345-5550**



BLOOMIN THE MUSICAL

has successful premier performance!
Be the first in your area to perform Bloomin.

*Join Mother Earth as she introduces
us to all four seasons of her garden!*

Unforgettable NEW music,
endearing characters and wonderful
laughs for the whole family. **Adults
love it as much as the kids!**

Award-winning **Folkmanis®
Puppets** are so excited about
Bloomin, falling in love with its social
and environmental message, that
they've partnered with J&G to
become the official
Bloomin Puppets! "We
are thrilled to see
puppets represented

*on the stage, elevating the art of
puppetry for all ages in this profound
and beautiful production,"* stated
Elaine Kollias, Marketing Director at
Folkmanis Puppets. Puppets
appear in a few scenes & are
available as official ancillaries.

Don't miss your chance to be the
first in your area to perform this
magical new musical experience.

Call us today, 855-345-5550, and
ask about our special introductory
program for Bloomin,
you will be
pleasantly
surprised!



We started in theatre over 30 years
ago and have had "hands on"
experience in all phases of theatre
work. In other words... we've been
in your shoes and **we understand
your unique problems!** J&G
Unlimited is a small licensing
company, approachable, flexible
and easy to work with. With our

own "in-house" studio and
specialized facility, we can provide
music and sound effects CDs;
affordable printing for your shows
and even **ancillaries to increase
your revenue!** We want you and
your audience to have the best time
with our works! If you have special
needs or concerns, just talk to us!



Ohlook Performing Art Center performs Dog Sees God: Confessions of a Teenage Blockhead at the Liverpool International Theatre Festival.

in with the adjudicator and discuss the shows with the casts, asking questions and hearing each show's journey.

At the awards ceremony our show was privileged to win Best International Production and Best Director which was amazing, but even without that I would have viewed just our attendance there as a win! It is an experience I would recommend to any theatre company. If you have the opportunity to attend this festival, grab it! You will not be sorry! ♦

County Seat Theater Company, Cloquet, MN
www.countyseattheater.com
World Festival of Children's Performing Arts, Japan
July 31-August 5, 2012

By Cheryl Kramer-Milder, Artistic Director

It was incredible! No words can describe the experience of being in Toyama, Japan, in a huge and beautiful theatre at the opening ceremonies, with our County Seat Theater Company cast and crew of *Wiley and the Hairy Man* sitting in the reserved seats for us in the front row, when our group's name was announced to stand and be recognized as the representatives from the United States of America at the World Festival of Children's Performing Arts. The tears flowed and the excitement was building. It came to mind immediately that our wish would have been to have all of our theatre family and patrons there with us to experience that moment. The Festival ran from July 31st to August 5 and is held every four years. It was extremely well organized by the Japanese hosts. It must have been a monumental task to assist so many groups with their performances, arrange for hotels, interpreters and guides, workshops, meals, special entertainment and bus transportation to the events at three different theatres in two cities. Twenty countries were represented, plus many performing groups from Japan. Some were from the devastated areas affected by the earthquake and tsunami of 2011. The tragedy was remembered many times during the week.

For us, it had been such a hard and long journey to not only travel to such a far off country, but the dedication that it took to raise \$30,000 for the travel expenses and prepare the show for travel. It was certainly worth

County Seat Theater Company



Kirk Davis, the Hairy Man, of County Seat Theater Company's Wiley and the Hairy Man enjoyed "rock star" status with the youth participating in the World Festival of Children's Performing Arts in Japan.



County Seat Theater Company

The members of the County Seat Theater Company of Cloquet, MN made many new friends at the World Festival of Children's Performing Arts in Japan.

the effort, to be thrown into the company of people from all over the world who wanted to show off their talents and share their love of performing. We saw amazing performances of dance, music, and plays. The cultural exchange was incredible. We have made friends from so many different countries. Communicating with them was not always easy, to say the least, but we remembered each other's efforts on the stage which opened the conversations. We know for sure that "Wiley and the Hairy Man" will be remembered because of its unique style. We received many heartwarming compliments. Kirk Davis, the very recognizable Hairy Man, had his usual "rock

star" status, especially among the thousands of children attending the festival. Gifts were constantly exchanged as good will memories. Our group personally made nearly 300 red, white and blue braided charm bracelets which we placed on the arms of hundreds of children, among other personalized gifts we carried with us at all times.

We thank the International Committee members who encouraged us and recommended County Seat Theater for the incredible honor to actually perform in Japan. We will never forget this wonderful experience. ♦

AMDA

College and Conservatory of the Performing Arts
NEW YORK • LOS ANGELES

Bachelor of Fine Arts
FOUR-YEAR DEGREE PROGRAMS

- Acting
- Musical Theatre
- Dance Theatre
- Performing Arts

Conservatory Studies
TWO-YEAR PROGRAMS

- Acting
- Musical Theatre
- Dance

**NATIONWIDE AUDITIONS FOR
ADMISSIONS AND SCHOLARSHIPS**
Reserve your opportunity now.

800.367.7908 // amda.edu



State of the Art Venue for AACTFest 2013

Performing companies and attendees at AACTFest 2013 in Carmel, IN, will experience the new state of the art Booth Tarkington Theatre, part of Carmel's Center for the Performing Arts. The theatre is the home of the 2013 festival, and affords attendees the opportunity to celebrate community theatre in one of the newest and best-equipped spaces in the country.



The exterior of the Tarkington Theatre from the green.

The Performing Arts complex is the centerpiece of Carmel's recent redevelopment project. Starting with grand opening of the Palladium in January 2011, the Center has rapidly become an inviting gathering place for the community, along with the Center's Studio Theatre and the Tarkington. Combined, the three venues are a place for community engagement and for people to celebrate the arts together.



Tarkington Theatre seating area

The Center is not only a haven for local theatre, dance and music organizations to perform, it also provides three of the finest stages in the world playing host to the globe's most gifted performers.

The Tarkington:

The 500+ seat proscenium theatre, named the Tarkington, is primarily used for drama, musicals, dance, lectures and variety presentations and completes the Center for the Performing Arts campus, which has become an inviting gathering place for the community. The Tarkington, located in the same building as the Studio Theatre, is across the Green from the Palladium concert hall, and is adjacent to the Monon Greenway.

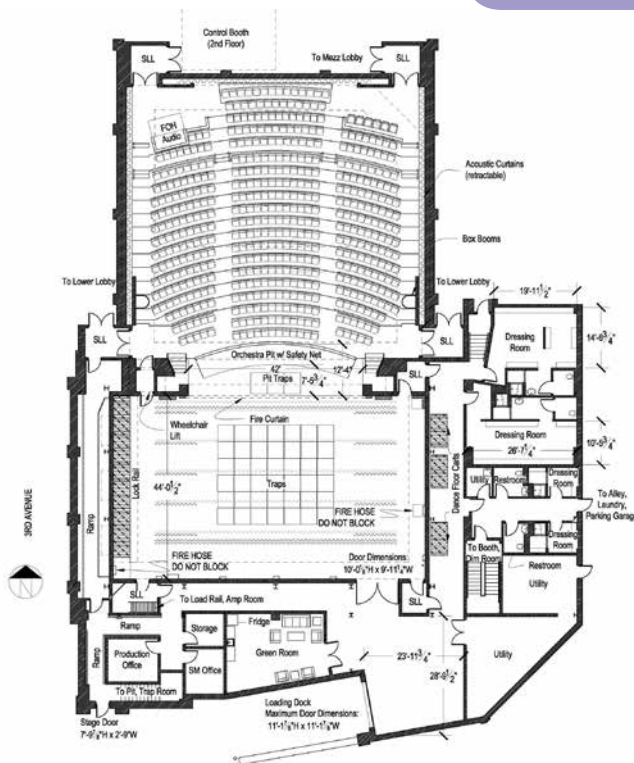
The well-appointed theatre works well for any style of theatre performance, and boasts a fully equipped stage house and support spaces. ♦

The Tarkington's Important Numbers:

Proscenium width: 41'-11"
 Proscenium height: 23'-11 6"
 Plasterline to back wall: 44'-0"
 Plasterline to orch pit (on ctr): 7'-5"
 Plasterline to stage edge (on ctr – pit cover in place): 12'-4"
 Center Line to Stage Right wall: 34'-6"
 Center Line to Stage Left locking rail: 33'-6"
 Orchestra pit size: approx. 400 sq ft
 Orchestra pit depth: 10'-0"
 Number of single purchase linesets: 52 (+ grand drape and valance)
 Lineset distribution: 8" centers (see lineset schedule)
 Batten length: 52'-0" + 3' extension on each side
 Max load per lineset: 1,800 lbs.
 Empty batten weight: 400 lbs
 Low trim: 4'-0"
 High trim: 61'-0"
 Grid height: 67'-4"
 Catwalk height: 31'-0"
 Loading dock door: 11'-1" h X 11'-1" w
 Scene dock door: 10'-0" h X 9'-11" w

**AACTFest
2013**

Carmel, IN
 June 17-23, 2013
www.aactfest.org



Tarkington Theatre ground plan

Festival Worth the Investment

by Kristy Meanor, Executive Director, Wetumpka (AL)
Depot Players



Kristy Meanor

"In good times and bad, we know that people give because you meet needs, not because you have needs." Kay Grace

The Wetumpka Depot Players have a 32 year history producing five shows per year, with one paid staff member and amazing volunteer support. As their executive director, for years I resisted the opportunity to participate in

festivals. I was certain that the negatives outweighed the positives. When we finally entered our first state competition in 2008, not only did I see the benefits, I was hooked!

Fundraising for our first regional festival show, *Second Samuel*, was relatively painless. Because the content was appropriate for high school students, daytime school performances were scheduled. The income from those showings funded state travel expenses. After being selected to move on to the Southeastern Theatre Conference (SETC) regional festival, the stakes got higher. The \$1,500 we spent for state blossomed to a budget of \$7,000. One phone call to our community foundation produced a \$5,000 donation. We partnered with the other winning company from Alabama and performed both shows for one weekend in our theatre. It was unique entertainment for our patrons, and the companies split the proceeds. That put us over our goal. I distinctly remember that as our show was announced as a SETC winner, that I stared into my cocktail thinking, "Dear theatre gods, how will I ever raise \$35,000 to get our little rag tag group to Rochester, NY?"

Surprisingly this was the easiest part. Our local regional theatre, the Alabama Shakespeare Festival, invited us to perform in their much larger space. Civic clubs, businesses, and the state Arts Council offered donations. Finally, one letter writing campaign to our patrons offered the chance to take some ownership in their community theatre being in the national spotlight.

It was obvious when we met our goal (and then some) that the relationships we cultivated over 32 years with our patrons, the business community and school systems were essential to our success. It was imperative to thank those who donated. We invited everyone who had donated to attend one of our musicals and treated them to a dessert reception. The cast, crew and board of directors were all on hand to personally thank donors for


their support. I have no doubt that if we are honored with another opportunity to represent the Depot and Alabama, those same folks would be back to help us continue our mission to serve our community.

The experience for our actors, our board, and our community was fantastic. Don't let the "fear of finance" keep you away from the process. You meet your community's needs – let them help you meet yours. ♦




Wetumpka Depot Players production of *Second Samuel* travelled to AACTFest1.1 in Rochester, NY.

I'LL BE BACK BEFORE
MIDNIGHT
BY
PETER COLLEY



A HIT IN 28 COUNTRIES!

WHEN THE
REAPER
CALLS



A Comedy Thriller
by
Peter Colley

www.petercolley.com

TWO CLASSIC MYSTERY-THRILLERS
From "Canada's Master Of Mayhem" - *Toronto Star* 2011

CANADA'S MOST POPULAR PLAY

"A classic... the best play of its kind I have seen." *Sheffield Star*

"A gripping thriller." *Manchester News*

"You'll either be shivering in your seat or rolling out of it with laughter." *New York Theatre Voice*

"Midnight" is available from:
Samuel French, New York
www.samuel french.com

WOWING THE CRITICS IN 6 COUNTRIES

"A fabulous show... thrilled and chilled... hilarious... don't miss it!" *Saturday Morning Post*

"This beautifully sculpted script will keep you guessing and laughing to the end and beyond... an absolute delight. 4 of 4 stars." *The Tribune*

"Reaper" is available from:
Playwrights Guild of Canada
www.playwrightsguild.ca



Reaping the Rewards of Entering Festivals

By Rick Kerby, Producing Artistic Director,
Manatee Players, Bradenton, FL



photos: Manatee Players

Manatee Players of Bradenton, FL perform Sweeney Todd at the national AACTFest in 2007 in Charlotte, NC.

The first question that comes to my mind when thinking of festivals is “why?” Why would I put myself and our theatre company through the angst, nervousness, stress, time commitment, and substantial financing it takes to get involved? Then I remember the rewards.

Theatre by nature is a bonding experience. That experience is magnified when you step outside your home turf. You start to add layers of experience and I’m talking more than just travel nightmare stories. You begin to find an appreciation and understanding of the work by other community theatres from across the country or even the world and... you get to meet the talented people behind those productions. You get to share stories and best practices. There is just nothing like being in an environment where everyone involved understands your passion. And of course... lots of social time and laughter. The friends you make on this exciting journey become lifelong allies.

And finally, there is nothing that brings your own community together like cheering on the home team. The excitement and pride felt by a community supporting their local actors as they go off to represent THEM is infectious. Your town will feel a true communal investment in the process and your theatre can reap the benefits of a little time in the limelight.

Now that I’ve convinced you, how about a few tidbits I’ve learned from my own experiences?

- 1.** Stop thinking like a community theatre and start thinking like a touring company. Assign tasks like designating a company manager or committee to assign carpooling, investigate hotels, make room assignments, check registrations, and arrange transportation. Even theatres lucky enough to have full time staff can feel overwhelmed by the many details.



Rick Kerby prepares a Manatee Players set piece for storage in the 10'x10' box drawn on the floor.

2. Take your show on the road. Seek out another space to practice how you will transport, load in your set, fit it into the 100 square foot space, set it up, spike it, break down and load out. When I have chaired or served as commissioner for festivals, I can always tell the companies who have skipped this important step. This can also be a great opportunity as a fundraising showcase which

could expand your normal patron base and help defer the costs of participating in the festival process.

3. Make assignments during set up. Make sure everyone knows exactly what their job is during the 10 minute set up, even if it is just to wait and do nothing. People wandering around looking for ways to help are no help. Have a designated person to count bodies once set up is over before calling time. This is especially important with large casts. I have experienced companies that have called time and then had an actor who was out of sight setting up a prop or costume walk back to the box.

4. Dummy proof your set up. Nerves and adrenalin can lead even the most veteran actors to make mistakes. Label prop bins that go to stage right or stage left to make sorting them quick and easy. If there are multiple costume changes inside your show, plan to save space for

costume racks with labels for each side of the stage.

5. After set up, take a breath. Your time stops and won't start again until all actors are at places, your tech crew is ready, and the first moment that takes us into the life of your show begins. I have seen too many companies



Manatee Players cast and crew put finishing touches on the set placement during a festival rehearsal.

funny farces to love

barely heirs by david lassig

the trouble with cats by gary ray stapp

thee and thou by bret jones

headsets (a view from the light booth) by william missouri downs

from heuer publishing

free eScripts weekly at heuerpub.com

I HEART EVERYTHING ABOUT YOU!



Manatee Players perform Sunday in the Park with George at the national festival in Rochester, NY in 2011.

run to places as if they are in a race and then start their show with a panic energy. Think of the timing as:

10 minute set up. Stop.

Go to places. 60 minute performance. Stop.

Return to box. 10 minute break down. Stop.

Adjudication.

6. Prepare your cast and crew for adjudication. You want your company to approach this part of the process with appreciation of the adjudicator's insight and give due respect. Although there is no rule, I always instruct my cast not to make comments during adjudication unless specifically addressed. Also, take a pad and pencil to make notes of suggestions and even to remind you of the compliments made. It all happens so fast that you will be inclined to forget details.



Manatee Players carefully empty the pool portion of the set of Metamorphoses during strike at the national festival in 2005 in Kalamazoo, MI.

7. Keep your home patrons engaged and take full advantage of the free press. Invite local reporters to travel with you, schedule daily call in updates to local radio and newspapers, assign cast members to be photographers and blog reporters, encourage cast and crew to make social posts.

8. Enjoy your moment in the spotlight and make the most of it. ♦

Rick Kerby has directed three Manatee Players productions that advanced to the national AACTFest, plus two that advanced to regional level in non-national years. He serves on the AACT Board and Festival Commission, and has chaired four Southeastern Theatre Conference (Region IV) festivals and five Florida Theatre Conference festivals.

For more about the Manatee Players go to www.manateeplayers.com

"It's the most refreshing murder mystery you'll see this year." —Cleveland.com

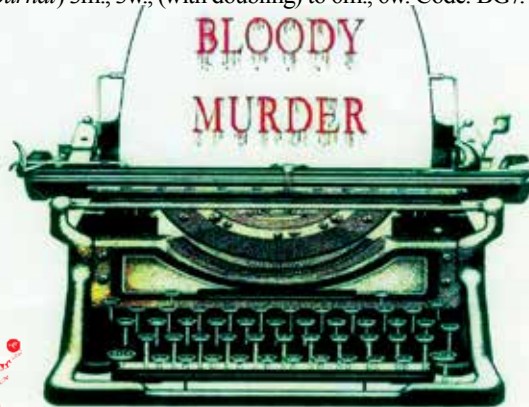
Ed Sala's

Bloody Murder

Festival Award Winner

Agatha Christie meets Pirandello

in this mystery/comedy when characters rebel against their author. A group of British murder-mystery types (the major who served in India; the inebriated, fading actor; the innocent ingénue; the exotic lady in red; the mysterious Chinese gentleman; the rich dowager aunt and her faithful maid and worthless nephew) gather for a weekend retreat at the country estate of Lady Somerset. Suddenly, one of them dies of poison! Well, of course ... But wait! ... Her Ladyship refuses to summon the police! She says she won't go through all this, again. All what, again? And why were they all invited here in the first place? Is this actually just another all-too-predictable mystery story? Or is it something diabolically different? "It's a sign of fresh, intelligent writing when a playwright succeeds in totally messing with his audience's minds." (*Akron Beacon Journal*) 3m., 3w., (with doubling) to 6m., 6w. Code: BG7.



Available Now: www.DramaticPublishing.com
311 Washington St., Woodstock, IL 60098 (815) 338-7170

Another AACTFest Myth

Murray Chase shared Twelve Urban Legends of AACTFest Rules in the September-October *Spotlight*. Here's another one.

Adjudicators are seeing the same show. But their comments are contradictory. They should get it straight.

That's just not going to happen. Art is subjective. Our perceptions vary, depending upon our experiences, point of view...even what we had for lunch today. Adjudications are offered from different personal view points, and often

differ. What can we do? Take in all the information and distill it, from our own view points. More information is good; it gives us more tools to improve our work. ♦

Murray Chase is an AACT Festival Commission Representative and Technical Chair of the Festival Committee.

AACT Discounts Save You Money

Theatres are always looking for ways to stretch their budgets and AACT discounts help.

Music Theatre International (MTI) reports that theatres saved about \$80,000 during the 2011-12 membership year! Participating were 235 organizations producing close to 450 shows. AACT member theatres save 20% on standard rental rates on all MTI shows, except on the fifth MTI show in the season the rental is free! For details: www.aact.org/mti.



Sherwin-Williams saved over 40 theatres and AACT



individual members a total of \$66,683 between December 2011 (when the program began) and June 2012! The AACT Sherwin-Williams discount saves 30% or more on paint and supplies purchased at Sherwin-Williams paint stores nationwide. In addition, AACT received \$1230 in commission on the sales. For details: www.aact.org/sherwin-williams. ♦

For other AACT Discounts go to www.aact2.org/members/group.asp?id=64463 or www.aact2.org, hover over "Programs/Resources" and select "Discounts for Members."

Phallusies

You thought you knew what it meant to have a penis? Guess again!

Starting with a baby's circumcision, six actors take the audience on a wild ride on what it means to be a man. A series of vignettes and monologues on a stage with nothing more than a small bench and a big screen video monitor, *Phallusies* is an entertaining evening for men and women alike.

NOW AVAILABLE FOR PRODUCTION

Contact paul-atreides@cox.net for royalty information and perusal script.
www.paul-atreides.com

From the critics:

"*Phallusies* is our "Pick of the Week"
Las Vegas City Life

"Funny...a generous supply of laughs."
Las Vegas Review-Journal

From the audience:

"Amazingly entertaining show... the "commercials" were hysterical."
"...something special and unique... [an] important piece of theatre."

Spotlight Award Honors Sally Skelding

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.

North End Players, (NEP), Portland, Oregon, paid tribute to retiring Managing Director, **Sally Skelding**, with a surprise presentation of the AACT Spotlight Award on May 12, 2012. The Award was presented prior to the curtain going up on the final show of NEP's 42nd season.

Sally has spent the majority of her life supporting, working and enhancing the value of community theatre. She has been involved with North End Players for over 25 years. Sally took over the reins as its Managing Director in 1999. She implemented exciting changes for NEP's small ensemble theatre.

Two of Sally's major accomplishments are NEP's Children's Theatre and NEP's Readers

Theatre. In 2002, Sally organized a group of local children, and taught them the basics of theatre. She started out with 10 students, and the classes have now grown to over 30 per session. Sally's students have grown up in theatre, and now perform in many of NEP's productions.



North End Players honored Sally Skelding with the AACT Spotlight Award at the opening of the final show of its 42nd season.

On the night of the presentation, current Co-Managing Directors, Ronald Jorgensen and Tim Luke, brought Sally to the stage thanking her for her dedication to North End Players and community theatre as a whole.

Sally was surprised with the AACT Spotlight Award, and with the announcement that NEP was re-naming the children's theatre fund in her name. In addition, NEP's green room is now the Sally Skelding Green Room. Sally was practically speechless, but was able to thank the audience for supporting NEP for 42 years. Then there was a thunderous applause from the audience, and it was on with the show! ♦

If you're an
ACTOR
or want to be an
ACTOR
in community theatre,
you're the person
for whom this book
was expressly written.

Here's a great Opening Night present for a Community Theatre actor, at any level of experience.

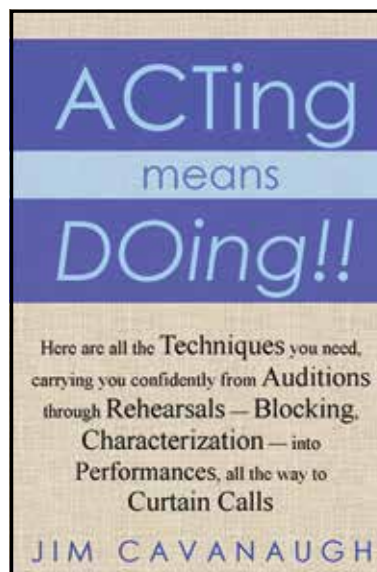
Or a gift to Yourself.

You'll find here every technique needed to get cast, to get the most out of every rehearsal and every performance, and to contribute 100% as a vital member of a creative ensemble, bringing to life, together, the work of the original creative artist, the playwright.

Paperback or Kindle Edition.

Check out the book's website:
www.acting-means-doing.com

A NEW, VALUABLE Book FOR EVERY COMMUNITY THEATRE ACTOR



Acting indeed means 'Doing,' as we've known for several thousand years – since the word comes to us from the Latin "actus" – to Do

Jim Cavanaugh began as a teen in community theatre as the front end of Old Cow in "Jack and the Beanstalk" with the Augusta (GA) Players, and at 21 he was in the army, directing the Heidelberg Little Theatre. Back in the States, he earned his B.F.A. with high honors at the Goodman Theatre School of Drama, stage managed two Broadway musicals and directed two off-Broadway plays - but then went back to his roots in community theatre, as Managing Director of the Rochester (MN) Civic Theatre, and Executive Director of the Omaha Playhouse.

He served several stints on the Board of ACTA, was named one of its earliest Fellows, and was a frequent adjudicator at state and regional festivals.

This experience formed the basis for his 23 years as Professor of Theatre Arts at Mount Holyoke College, while those years of teaching, and the many plays he directed with amateur and student actors, form the basis for this excellent new manual, of great practical use to theatre people of any age, on both sides of the curtain.

New Roles

Grandstreet Theatre, Helena, MT announces the hiring of **Jeff Downing** as its new Artistic Director, replacing **Adam Wagner** who has accepted a position with the Straz Center for the Performing Arts in Tampa, FL. Jeff is originally from Chillicothe, Ohio and received a BFA in Theatre Design and Production from the University of Cincinnati, College-Conservatory of Music. He has served as Associate Artistic Director at the Play Group Theatre in White Plains, NY and has been directing, teaching, and designing there since 2003. Jeff has written two original musicals with collaborator Barry James: *Once Upon a Time* and *Toby and Walter*. He has a history with Grandstreet, where he recently directed *Hairspray* and designed the costumes and set for *Ragtime*. He has also appeared as an actor in several productions for the theatre. He began his new duties September 1.

Dennis W. Gleason has been hired to helm **Abilene Community Theatre**, Abilene, TX. The theatre has been without an Executive Director since January when **Shane Hill** resigned. A California native, Dennis worked for Strauss Theatre Center in Monroe, LA and Black Hills Community Theatre in Rapid City, SD before his arrival in Abilene. His bachelor's degree is in communications studies from California State University - Sacramento, and he holds an MA from what was then California State University - Hayward and an MFA from the Actors Studio Drama School in New York. He began his new duties August 1.

Lindsey Hawley has been named the new executive director of **Grand Island Little Theatre**, Grand Island, NE, replacing **Glenda Kahler** who resigned last May. Lindsey, who moved to Grand Island from Biloxi, MS following Hurricane Katrina in 2005, officially started work July 23. In Biloxi, Lindsey participated in Biloxi Little Theatre on and off stage. She is studying organizational communication at Doane College in Crete, NE and serves on the board of directors of Habitat for Humanity.

The Ohio Community Theatre Association (OCTA) is pleased to announce the hiring of **Aara S. Wise** as Administrative Assistant for the organization. Aara's appointment comes following the retirement of long-time Administrative Assistant **Eleanor Smith**. A Summa Cum Laude graduate of Ohio University School of Education & Theatre, Aara has been active in area community theatre as a director, actor, choreographer, stage manager, musician, set designer, costumer, lighting designer, dramaturge and properties mistress for numerous productions over the last thirty years. Her involvement in OCTA began in 1986 as a delegate for Licking County Players, Inc. Over the years she has been honored by receiving the first OCTA scholarship, the Tech award, several Newsletter awards, and the first woman to receive the Dick Beal Outstanding Regional Rep Award. She began her duties in September. ♦

Bravo!

Congratulations to AgeQuake Theatres, the recipient of the Illinois Theatre Association's 2012 Award of Excellence in Community Theatre! It recognizes individuals and organizations for their significant contributions of promoting quality theatre throughout the state of Illinois.



- REPLACEMENT LAMPS
- ROSCO, LEE, GAM, AND APOLLO GEL
- GOBOS
- TIELINE & CORDAGE
- STAGE HARDWARE
- SCENIC PAINTS & COATINGS
- GAFFERS & SPIKE TAPE
- BATTERIES
- STAGE CABLES & ADAPTERS
- STAGE LIGHTING FIXTURES



Phone:
800-836-0524

www.bmisupply.com

Because Community Theatre Makes A Difference

By Rich Gannon, AACT Advocacy Committee

Though the legacy of community theatre lies in sharing and giving of itself with each and every production that makes its way onto our stages, nothing better exemplifies community theatre's ability to make a difference than AACT's valued association with Broadway Cares/Equity Fights AIDS (BC/EFA), a national not-for-profit organization whose mission is to support life-saving and life-affirming services in communities across the country.

Each year Broadway Cares provides grants to more than 400 service organizations that tend to the needs of those in our communities who are most vulnerable and in need of help. In 2012, Broadway Cares made grants totaling more than \$10 million with funds going to health clinics that provide medical aid and counseling services, as well as to family service organizations that provide safe places to sleep, nutritional meals and many other basic needs that most of us take for granted. In 2005, BC/EFA responded to the devastation wrought by Hurricane Katrina, sending hundreds of thousands of dollars in relief funds to communities affected by the storm.

At AACT's 2012 convention held in New York City this past July, Advocacy Committee chairperson, Joanne Berry, and BC/EFA's Director of Education and Outreach, Joe Norton, greeted attendees and addressed just how important it is that community theatres come forward and assist in this worthy cause. As Joanne noted, "We must always remember that not only are we the theatres in our communities, we are first and foremost citizens in our communities. Supporting an organization such as Broadway Cares goes a long way in demonstrating to our friends and neighbors just how much of an impact



AACT Members Joanne and Kerry Berry (left) join BC/EFA's Joe Norton to man the Broadway Cares/Equity Fights AIDS booth at the AACT NYC Convention in June.

community theatre can make in our daily lives." Taking part in the exhibitor session of the convention, Joanne and Joe also distributed recently produced informational literature that offered many practical, simple ways that AACT members can raise money in support of Broadway Cares, including audience appeals after performances, auctions, benefit performances, cast meet-and-greet opportunities in exchange for donations, to name a few. To facilitate, BC/EFA is ready to supply ribbons, brochures and logos as well as raffle and auction items. ♦

For more information on how your community theatre can make a difference, contact Broadway Cares' Joe Norton at 212-840-0770, ext. 227 or norton@broadwaycares.org.

AACT Exploring Involving Youth

The American Association of Community Theatre is a vibrant, inclusive association of theatres and individuals serving their communities in a variety of ways. Over the past twenty years, there has been a steady growth in the creation of youth programs within those theatres, incorporating education, performance and leadership activities. AACT's role regarding youth has been somewhat arm's length to date – providing guidance and education to the organizations and people providing programs for youth. It may be time for AACT to explore more direct ways of connecting with the young people who are engaged in theatre and may eventually be the community theatre leaders of the future.

So begins AACT President Linda Lee's charge to a Task Force on Youth Initiatives. During the next few months, the task force will assess AACT's current policies and responsibilities concerning AACT and youth, discover how many member theatres have youth programs, explore potential benefits to furthering AACT's mission through the involvement of youth, discuss possible activities for youth within AACT as individuals or as groups, and make recommendations (with budget implications) to the AACT Board. ♦

25% off your License Fee!!

Small Shows with BIG Appeal!



For perusals and information, contact:

www.select-shows.com

800-517-6500



When you book ANY Select Entertainment Productions show between now and December 31, 2012, you will receive a 25% discount on your license fee!

Contact us by phone or email to receive your discount.

It's because of you and your audiences that Select Entertainment celebrates 25 years of quality entertainment!

Listings do not imply AACT endorsement



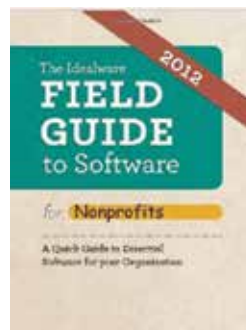
Lovely: The Life and Times of My Fair Lady

By Dominic McHugh

A ground-breaking book that considers one of the most popular musicals of all time, Lerner and Loewe's *My Fair Lady*. Using previously-unpublished letters and documents, author Dominic McHugh presents a completely new behind-the-scenes look at the creation of the show, revealing the tensions that went into the making of this beloved musical.

Oxford University Press
Academic/Trade Marketing
198 Madison Avenue
New York, NY 10016-4314
www.us.oup.com/

Available in the AACT Bookstore for \$26.15
www.aact.org/bookstore



The Idealware Field Guide to Software for NonProfits

What types of software should your nonprofit be using? It's hard to even know what exists, let alone what is best for you. The fully updated and expanded 2012 Field Guide includes an overview of more than 60 different types of software, helping you to understand what each is, how it fits in

with your needs, how much you might expect to pay, and some of the most common vendors.

What's included? All the types of software that can help you with your fundraising, communications, collaboration, and back office processes.

Idealware
640 Brighton Ave #5B
Portland, ME 04102
www.idealware.org/homepage-features/field-guide-feature2

Available for \$19.95 from Idealware
Also available in the AACT Bookstore
www.aact.org/bookstore

Denton Community Theatre Method and Madness Playwriting Competition and Festival

Denton Community Theatre
214 W Hickory
Denton, TX 76201
940-382-7014
thedctteam@campustheatre.com

Second annual one-act playwriting competition focusing on Imagination and the Human Condition. The winning plays will receive cash prizes and a staged reading at the Method and Madness Playwriting Festival, May 30 - June 2, 2013, in conjunction with Mental Health Month.

All submissions should run under 50 minutes and should focus on imagination, the human condition, and/or mental health issues.

Prizes range from \$2,000 for first place to \$200 for fifth.

Submission deadline: December 1, 2012

Details: www.dentoncommunitytheatre.com/#!/__outreach-home/play-writing-contest

Mountain Playhouse International Comedy Playwriting Contest

Mountain Playhouse
7690 Somerset Pike
PO Box 205
Jennerstown, PA 15547
814-629-9201

Plays must be world premiere candidates, must be able to be performed by eight actors or less, and must be comedies.

First Prize: \$3,000 and a public reading of the play before the end of 2013 at The Mountain Playhouse. In addition, Mountain Playhouse will consider presenting a live stage production of the play during 2014 or 2015.

Submissions deadline: December 31, 2012

Details: www.mountainplayhouse.org/playhouse/contest.php

AACTivity Tidbits

AACTivity is a resource for theatre companies. It helps AACT members discover trends in running a theatre organization and connect with other theatres to learn what worked, or didn't work, for them. Check to be sure your theatre is sharing its data and ways of work on AACTivity. To view AACTivity, go to www.aact2.org, hover over "Programs/Resources" and then "AACTivity."



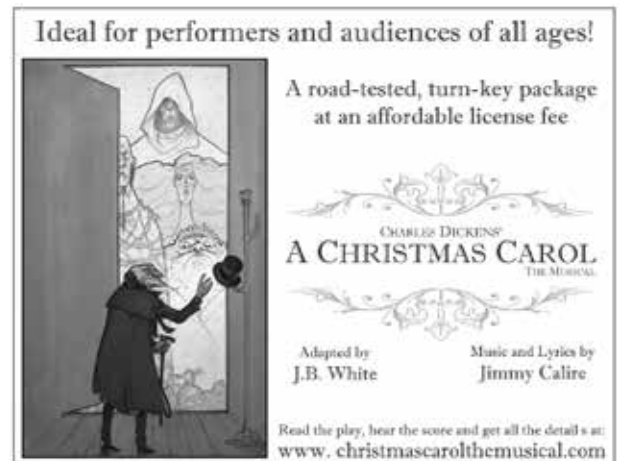
Season Selection

Data as of September 16, 2012

Primary Responsibility for selecting shows

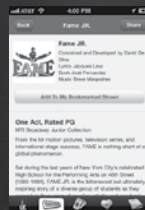
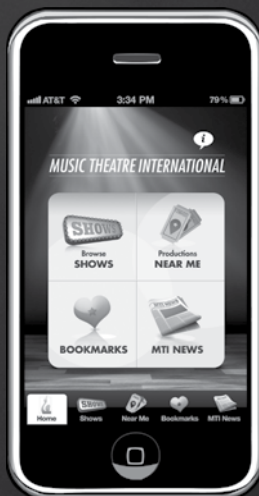
Committee	42.7%
Artistic Director	19.7%
Board	24.1%
Executive Director/ General Manager	9%
Individual Director	1.7%
Other	2.8%

Go to AACTivity to see who gives input to those who select the season. ♦



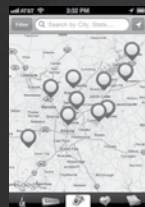
MTISHOWS™

The Free iPhone App from Music Theatre International



EXPLORE OUR THEATRICAL ENCYCLOPEDIA

Every MTI show has its own page with song samples, synopses, author bios and more.



FIND MTI SHOWS PLAYING NEAR YOU

Search our interactive map to find MTI productions by date, title, or zip code.

DOWNLOAD IT NOW ON ITUNES, KEYWORD: MTISHOWS www.mtishows.com/app

Tips for taking a show to AACTFest

Shared on AACTList

(sign up at www.aact2.org/default.asp?page=aactlist)

Find a mentor who has taken a show to Festival who can give you personal insight into the process; read the Festival handbook; prepare a well thought out budget for all levels (state, regional, national) in case your show is selected to move forward; enjoy the process!

– Linda Miller, Prescott Center for the Arts (AZ)
www.pca-az.net

Reduce scene changes to 30 seconds, pay attention to the 10x10 boundaries, and above all: small cast w/minimum props to focus on the acting talent.

– Donna Fisher AACT Region VII Rep, Painted Past Productions (WY)
www.paintedpast.org

Take notes regarding judge's feedback at every level. Make sure your team is tight. Practice your load in and load out. Treat everyone at Festival with utter respect. Make the most of every moment. Meet as many people from different theatres as you can. At the end of each level, after all is said and done, try to pick the brains of the judges, even if you didn't win – the object is to LEARN, not necessarily to win!!

– Nikolette Adams, Burlington County Footlighters (NJ)
bcfootlighters.com

Posted on Facebook

Rehearse your tech rehearsal. You have 80 minutes, and every person should have their job and know their job. Efficiency during this time will mean success for your run. Remember, the staff is there to help you. And HAVE FUN!

– Stacey Hansen (National AACTFest 2011 stage manager), Driftwood Players (WA), www.driftwoodplayers.com



Always remember why you are going in the first place. It is to have fun and get better! Keep an open mind about the adjudication, they are just giving their trained opinion on your production. They are not scolding you, they are helping you to have a more polished production. Attend as many workshops as you can too! You will go back to your theatre with a renewed passion for our craft.

– Chris Williams, ReACT (OK)
www.facebook.com/pages/react-at-noc/212238888801576

Find a play you really love and can do well and keep it as simple and truthful as you can.

– Sue Ellen Gerrells, South City Theatre (AL)
www.southcitytheatre.com



Moving On

Theatres recently selected to represent their states in AACTFest 2013

Some states qualify to send two shows to the regional festival.

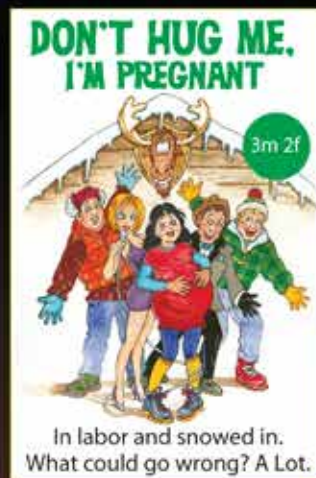
Reg	State	Theatre	From	Production
I	NH	Milford Area Players	Milford	<i>Cabin 12</i>
I	NH	Nashua Theatre Guild	Nashua	<i>City of Bones</i>

Affordable. Hilarious. Award-winning small-cast musicals.

Over 3,000 performances, breaking box office records across the country!

Put a little Bunyan Bay in your theater and your audiences will thank you forever.

It's "Fargo" meets "The Music Man" (without the blood or the trombones).



Also available:



"Hysterical!" — KCLA

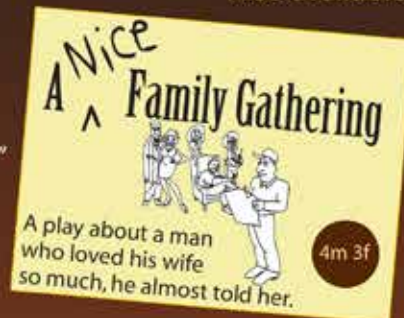
"Wonderful!" — Dick Clark

"Exquisite sense of humor!"
— Daily Variety

"A hokey-jokey karaoke crowd pleaser!"
— Los Angeles Times

"I laughed so hard my sides hurt!"
— American Radio Network

Also available:



Available NOW for licensing from Samuel French
(212) 206-8990 • SamuelFrench.com

SAMUEL FRENCH
FOUNDED 1864
New York, Hollywood, London, Toronto

Please visit: DontHugMe.com

PolyesterTheMusical.com or ANiceFamilyGathering.com



Colorado State Contact Allan Liebrott passes out programs at the Colorado Community Theatre Coalition festival, held in Salida, CO, August 1-4, 2012.

photos by Ron Ziegler



AACT Board Member at Large Murray Chase checks in with the office from the Colorado Community Theatre Coalition festival at the Steam Plant Theatre in Salida, CO, August 1-4, 2012. Murray was serving as Festival Commission Representative for the festival.



AACT Vice President for Education Penelope Notter responds to a question at the Education Directors Conference, held at Grand Rapids Civic Theatre, Grand Rapids, MI, August 17-18, 2012. Penny served as facilitator for the conference.



Education Directors from across the country gather at the Education Directors Conference, held in Grand Rapids, MI, August 17-18, 2012.

AACT Board Member at Large Rick Kerby sorts forms at the New Hampshire Festival of Community Theatre, September 21-22, 2012 in Milford, NH. Rick served as Festival Commission Representative for the festival.



New Hampshire State Contact Jerry White (seated) mans the ticket booth at the New Hampshire Festival of Community Theatre. The festival took place September 21-22, 2012 in Milford, NH.





On Getting the Best

by Twink Lynch

We just lost several board members at my theatre, part of our rotation plan. Most of these individuals had served two three-year terms, the maximum our bylaws allow before a mandatory year off the board is required. One of the board members chose not to serve another three years because of a new job that set up a conflict of interest regarding fundraising for him.

Two of the board members had actually served a total of twelve years each (with the required year off between their sixth and seventh year). You might imagine these two are extraordinary people, and they definitely are. One

After she and her volunteer team did such a thorough, diligent job on that project, we were smart enough to realize what a prize she was.

of them I have described before – our lead donor of one million dollars to our capital campaign, a wise and savvy business man and a devoted true believer in the mission of Topeka Civic Theatre and Academy (see *Boards in the Spotlight*, chapter 39).

The other is a former school teacher. She is perhaps the best down-in-the-trenches board member I ever had the pleasure to work with, both when I was a staff member and also when I was a co-volunteer on the board.

I first met Pam at a Leadership Greater Topeka training session in 1988. Our trainer that day was Michael Murray (“Turning Gripes into Goals,” *Spotlight*, March-April 2011). He had been talking about solving problems, and I badly needed a volunteer chair for a fundraising project for the theatre. So I took his advice and said to Pam: “I have a problem and I need your help.” I told her about the project and she agreed to take it on if she could recruit a co-chair. Of course I agreed and she took it and ran with it.

As I came to realize (and appreciate greatly), she approached her responsibility with typical Pam skills. She and her co-chair laid out a plan, organized the work, developed a team of committed volunteers, and got the job done. When it was over, she and her team evaluated the entire project, at which time she presented the theatre with a 3-ring notebook so the process could be replicated the following year. The fundraiser was one of the most successful in the theatre’s history, and Pam set a standard for the work of a volunteer task force that has been difficult to match.

Keep in mind Pam was not on the board at the time. This was her first experience with TCTA. But after she and her volunteer team did such a thorough, diligent job on that project, we were smart enough to realize what a prize she was and snapped her up at our next annual meeting.

Keep in mind, too, that Pam is not a theatre person. She told me she’d only been onstage once in her life and hoped never to do it again. But she loves supporting those who love being onstage. She says working on that fundraising concert, especially when she heard the music

Living paycheck to paycheck...



WHAT? My job’s been outsourced??

Lust ★ Rust
THE TRAILER PARK MUSICAL

samuelfrench.com

lustnrust.com

opening night, was one of the most thrilling experiences of her life and led her to accept our invitation to serve on the board.

What I knew about Pam when I asked for her help in 1988 was that she was an organized person who had demonstrated leadership in the Junior League, as chair of the “Next to New Sale,” and as their President. She has incredible energy. She is a self-starter and a self-admitted “pack rat.” She not only has organized all the file folders for the many commitments in her very busy life, she can actually find the right folder when needed. And she loves running special events.

But Pam not only brings such personal traits to board service, she believes in being trained for the job. The Junior League provides extensive, mandatory training for its officers. In addition, the Topeka Junior League developed “training of the trainers” workshops and Pam signed on for those. She became a trainer for the League in fundraising, running meetings, parliamentary procedure, reading financial statements, management by objectives, board orientation, and how to take minutes. And we were lucky enough to recruit her for our board!

At the first meeting of the gala committee that I had to chair, I kept feeling “where is Pam now that I need her?”

Pam became President of our board four years later. That was the year of the flood. Spring rains caused water table pressure to create cracks in our foundation. This resulted in geysers in our basement and led to a sudden and mandatory evacuation from our warehouse facility. This meant scrambling to find temporary housing for staff, equipment and materials, and performance space for the current and upcoming productions. A cash flow crisis developed that necessitated unexpected and somewhat desperate fundraising efforts. Truthfully, TCTA could have died.

Pam never gave up. Her organizational and leadership strengths were of great significance to TCTA during this period. Her courage, fortitude and optimism were also critical to our morale and ultimate survival. Her compassion for the staff having to deal with the dailiness of the crisis was heartwarming. She was really a cheerleader for us all. She chaired many critical meetings and helped find needed resources. In later, happier times, she helped with the capital campaign for our new home and has chaired our opening gala for several years with the

same sunny outlook and commitment of time she has always given to our theatre.

In her second six-year commitment, besides chairing many special events, she was a superb board liaison to at least two productions a year (board liaisons “adopt” a show, attend rehearsals, bring occasional treats, order and serve the dinner for the whole company at the first tech rehearsal, and arrange for a board gift on opening night), and was a model board member in her preparation for and attendance at our monthly meetings. She and her husband are annual donors to our theatre.

Boy, did we hate to see her leave the board. At the first meeting of the gala committee that I had to chair, I kept feeling “where is Pam now that I need her?” The temptation, of course, is to revise the bylaws so she could stay on. But that would preclude the important principle of bringing new blood onto the board, not to mention the possibility of burnout for Pam.

The answer, I think, is to keep the Pam’s of the world involved in our work. I’ve already warned her I’ll be calling in January to see where things are with her other commitments. I’m going to tell her “I have a problem and I need your help.” I hope she’ll sign on for the project I’m currently working on, even if I have to wait till spring or summer for her to have the time.

So what’s the point of this rhapsody for Pam? I want to give you an idea of what a really great board member can bring to the theatre board. I want you to realize that your Nominating Committee has a bigger job than just figuring out who they can “get” to serve on the board. They need to work year round to identify the really great board members in the community and cultivate them to your cause. And when those great board members rotate off your board - as they should to make room for new talent and new ideas, your theatre needs to keep in touch with them (while giving them some space), keep them involved in some project, if possible, and bring them back on the board when you can. ♦

Reprinted from *Spotlight*, December 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 ads on pages 34 and 36 for ordering information.

take the drama out of your theatre productions

YOUR THEATRICAL PRODUCTION DOESN'T HAVE TO BE SO... DRAMATIC
FOCAL PRESS HELPS TAKE THE DRAMA OUT OF STAGING YOUR SHOW



By Rita Kogler Carver
\$54.95



By Susan Crabtree
and Peter Beudert
\$49.95



By Allison Lowery
\$34.95



By Allison Lowery
\$34.95

Save **30%** on all Focal Press books when purchased from **www.focalpress.com**.
Use discount code **FOCAL** at checkout.



Creativity has an endless shelf life.

Focal Press Books are available wherever fine books are sold or through your preferred online retailer.

Advertisers

- | | |
|--|--------------------------------------|
| 15 American Musical & Dramatic Academy | 11 Mann Theatricals |
| 21 Paul Atreides | 27 Music Theatre International |
| 36 Boards in the Spotlight | 6 Occasionally Brilliant Productions |
| 23 BMI Supply | 29 Olson Brothers Entertainment |
| 22 Jim Cavanaugh | 3 Plays for Young Audiences |
| 8 Classics on Stage | 17 Playwrights International |
| 20 Dramatic Publishing Company | 25 Select Entertainment Productions |
| 27 Five Smooth Stones | 9 Steele Spring Theatrical Licensing |
| 33 Focal Press | 5 Summerwind Productions |
| 19 Heuer Publishing LLC | 2 Ted Swindley Productions |
| 13 J&G Unlimited | 35 Theatrical Rights Worldwide |
| 31 Lust 'n Rust | |

Thanks to our advertisers!

Please patronize our advertisers and mention that you saw their ad in AACT's *Spotlight*.

Advertise in Spotlight

Reach a perfect audience for all things theatrical.

Contact Darlene Delorenzo darlene@aact.org 866-Our-AACT

When	Who/What	Where	Information
Nov 2 - 4	Kentucky Theatre Association ★State AACTFest 13	KY Lexington	859-312-1041 www.theatreky.org
Nov 2 - 4	South Carolina Theatre Association ★State AACTFest 2013	SC Newberry	803-366-8425 www.southcarolinatheatre.com
Nov 9 - 11	Community Theatre Association of Michigan Theatre Leadership Conference	MI Traverse City	989-463-1252 www.communitytheatre.org
Nov 11 - 12	AACT Artistic Directors Conference	TX Arlington	886-687-2228 www.aact.org
Nov 16 - 18	Theatre Association of New York State ★TANYS Festival 2012	NY Batavia	585-654-9447 www.tanys.org

★ Indicates festival in the 2013 Cycle

For dates farther ahead, check the website: www.aact2.org

Artie's Advocacy Tip



Do you talk to the other arts organizations in your community?

Team up to promote the arts, plus draw moral support from each other!

Friends We'll Miss: Ruth Legg

AACT Board member Ruth Legg died in August; she was 74. Ruth is probably best known to AACT members as the chair of the national festival, AACTFest11, which was held in Rochester, NY. She joined the AACT board in 2010. Ruth was also an AACT Festival Commission Representative and an adjudicator. She lent her expertise to the Education and Marketing Committees.

Her involvement in theatre started in grade school; her community theatre experiences in college. She earned degrees in theatre and communications from the University of Charleston and Penn State. She was Professor Emeritus of Theatre at Finger Lakes Community College, where she developed and headed the theatre program until her retirement.

She was a founder of the Ontario County Arts Council and served on the boards of Geneva Theatre Guild, Bristol Valley Theatre, and Smith Opera House. Ruth directed and designed over 100 college and community theatre productions, co-authored a children's play, and was an award-winning director. She was involved with the Theatre Association of New York State since its formation in 1987, serving as a Roving Adjudicator, President, and chair of TANYS and ESTA Festivals. She was president of



Ruth Legg

the Eastern States Theatre Association (ESTA) when she died.

She adjudicated Eastern Massachusetts, Delaware, Pennsylvania and Maryland festivals, a Region III festival, and ESTAFest/Original Works festivals. She also found time to write a novel, *Veils of Conspiracy* (a political thriller). Ruth received TANYS' Mary Eva Duthie Award for Outstanding Contributions to

Theatre in New York State and AACT's Special Recognition Award for contributions to community theatre that are far reaching and of a special nature.

Ruth is remembered as a strong and independent woman, with a sense of humor, a commitment to excellence, brilliant, outspoken, a mentor, tough taskmaster, teacher, an amazing spirit, generous, and a great friend. ♦

Theatri©al Rights

WORLDWIDE



*The
Addams
Family*

**MONTY PYTHON'S
SPAMALOT™**

A new musical *lovingly* ripped off from the motion picture
MONTY PYTHON and the Holy Grail



AM 55 60 70 80 100 120 140 160 kHz
MEMPHIS
THE MUSICAL

The
**Color
Purple**
The Musical about Love.



www.theatricalrights.com

A great gift for all occasions!

Boards in the Spotlight

A guide to improving your board's performance.

In *Boards in the Spotlight*, nationally recognized community theatre consultant Twink Lynch, Ph.D., brings you the benefit of over 30 years of experience in helping nonprofit boards. Includes 30 pages of worksheets and support materials!

Pricing for *Boards in the Spotlight*

\$29.95 for AACT members

\$34.95 for non-members

plus shipping and handling (\$4.75 for first book, \$1.50 for each additional book)



Order online in the Shop
at www.aact2.org.

Name _____ Organization (if applicable) _____

Address _____

City _____ State _____ Zip _____

Phone _____ Email _____

_____ # of Books @ \$29.95 or \$34.95 + shipping/handling per book ☐ Check Enclosed Amount \$ _____

☐ Visa ☐ MasterCard ☐ AmEx ☐ Discover # _____

_____ V-code Billing Address (if different) _____

(V-code = last 3 numbers on the back of your card on the signature line.)

Expiration ____/____ Signature _____

Send order to: AACT • 1300 Gendy St. • Fort Worth, TX • Toll Free 866-Our-AACT (687-2228) • 817-732-3177 • Fax 817-732-3178 • info@aact.org