



## AACTFest 2013: Our Place to Tell Stories

By Larry Creviston, Chair, and Shannon Speicher, PR Director, AACTFest 2013

AACT is proud to bring the premier community theatre event to you every other year. This biennial event culminates the cycle of festivals held in the ten regions comprising community theatres from across the United States and the U.S. Armed Services abroad. In 2013 AACT is proud to be bringing the festival to Carmel (CAR-mul), IN. AACTFest 2013 is going to be a tremendous event which will help to show the nation why Carmel, IN was named by CNN Money Magazine as the #1 "Best Place to Live in America" and why its residents are so proud to call it home. The productions, conferences, workshops and all other aspects of AACTFest 2013 welcome the public as well as the participants of the festival.



### What to Expect at AACTFest 2013

This year the Festival will be set in the amazing small city of Carmel, IN. We are planning for a robust festival experience!

#### 1. Theatre Performances:

The heart of AACTFest 2013 are the theatre performances. Over the past year community theatres from various cities and abroad have been vying on local and regional levels to win one of twelve spots to perform at AACTFest 2013. Each production entered meets very specific guidelines. In the competition, from a ten-foot by ten-foot square, the set must be assembled on stage, the show performed and the set struck within specific time frames. The performances are supervised by a host of volunteers and judged by three adjudicators.

The twelve performances in 2013 will be seen in the brand new

Tarkington Theatre. The Tarkington is one of four performance venues in the Carmel Center for the Performing Arts. This proscenium theatre is the optimal space for this competition.

#### 2. Theatre Conferences:

There is a definite opportunity to learn and bring back to your home theatre valuable information. This year there will be two pre-festival conferences to add on to your festival experience: **Theatre Management** and **Technical Theatre**. Each conference will be a wealth of information on the chosen topic. Some of the top Community Theatre professionals will lead the conferences allowing the participants to bring to their home theatres ideas to improve their own product as well as share their successes.

#### 3. Vendors:

The vendors are a theatre geek's dream. You will get to meet some of the people you have been working with for years. Past vendors include the publishing houses of MTI, Rodgers and Hammerstein, Theatrical Rights, Steele Spring, Samuel French, Dramatist to name a few. Also we will bring in some of the top lighting, sound, makeup and technical theatre vendors. You will be able to see and talk to top sales people associated with theatre.

#### 4. Workshops:

Surrounding the performances, the festival plays host to a variety of workshops. Led by the ever popular Adjudication Workshop, we are planning for a variety of topics available to give you a thorough



*The exterior of the Tarkington Theatre, where AACTFest 2013 performances will be held.*

*continued on page 10*

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Linda M. Lee  
AACT President  
2011-2013

Don't you just love days when you learn something new? Isn't there an exhilaration to figuring out how something works and putting it into practice?

Long gone are the days of my "formal" education, but very present is my need for the continued excitement of discovery. One of my favorite discoveries was a bit of computer script which, in less than 20 seconds, created over 500 little html pages that became the basis for an online directory of all the known (to me) theatres in Texas. That little procedure saved me days and days of manually encoding each record.

### What's out there that can help you work more effectively, produce stronger results, and expand your reach?

Of course, I did not figure it out all on my own. I plugged into a support group, posed the question and received several responses. One came complete with the script (Greek to me!) that I copied, pasted and hit "go" – Voila! Success!

Learning the value of tapping into resources is an education in itself. What's out there that can help you work more effectively, produce stronger results, and expand your reach?

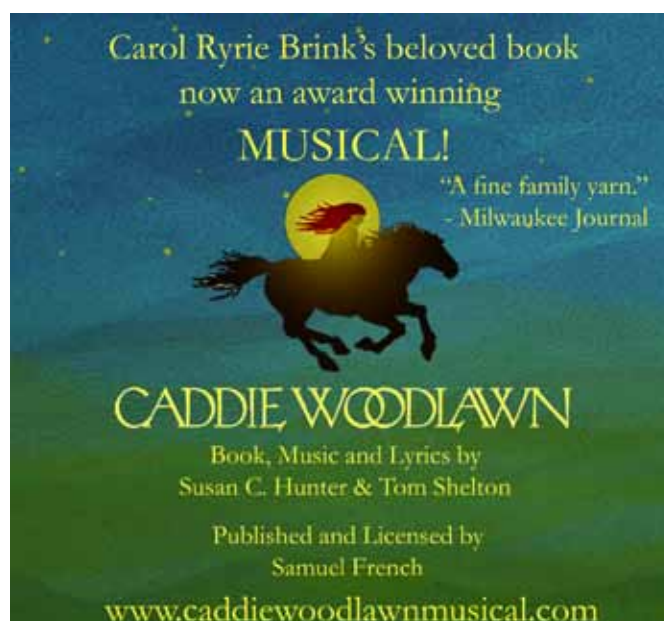
The most immediate answer is AACT. Where else can you find such a compilation of expertise? The AACT website is packed with sample documents and legal forms, a Knowledge Base with articles on Acting/Directing, Front of House, Marketing, Rights and Royalties and more. It has a job posting site, a Resource Roster, the AACTivity database, an email discussion group. And AACT offers discounts that will save you money through agreements with ASCAP, Sherwin-Williams, MTI, Samuel French, and many more.

I recently watched AACT in action at the Artistic Directors Conference in Arlington, Texas. For two days artistic leaders came together to discuss their challenges, concerns and triumphs. Facilitated discussion ranged from selecting a season to the care and feeding of volunteers. They walked away with new ideas and rejuvenated spirits, not to mention a new network of associates and friends.

Yes, you can produce good theatre without belonging to an association such as AACT. But you may be cheating yourself of a much more rewarding experience. AACT has a very capable, dedicated staff, but it is actually the legions of community theatre producers, directors, actors, technicians, volunteers and board members that make up the corpus that is the association. From this body comes AACT's strength and relevance. Every member of AACT, both organizational and individual, adds value to the whole.

You know the old saying – you get out of something what you put into it. If you want to keep learning and growing, invest! Join those who are already members and take advantage of all that AACT has to offer. You will add value for all of us!

Linda M. Lee  
President





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Join now to take advantage of all AACT has to offer, including discounts which can pay for your membership

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Once you have a Dramaturge, you will wonder what you ever did without this invaluable person

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# New shows for a new year!

## New Musicals!



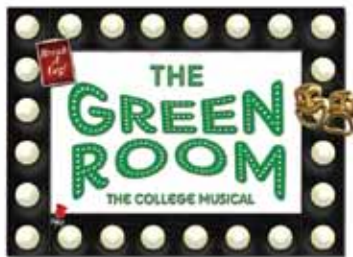
## New Plays!



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Michael Fox (2015)  
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Yvonne Johnson (2015)  
Spokane, WA  
Rick Kerby (2014)  
Bradenton, FL  
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Orem, UT  
Joline Powell (2015)  
Germany (US Army)  
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VII Donna Fisher  
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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

### AACT Board and Committees

June 17-19, June 22

### AACT State Contacts Meeting

June 19

### Festival Commission

### Public Comment Meeting

June 20

### AACT Annual Membership Meeting

June 21

Carmel, IN

Hosted by Carmel Repertory Theatre

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

## Did you know?

AACT's website is receiving a total redesign. Look for it at [www.aact.org](http://www.aact.org).

## Thanks

- to Carmel Repertory Theatre, especially Larry and Susan Creviston for hosting the AACT Executive Committee Meeting in October
- to Todd Hart and Theatre Arlington for hosting the Artistic Directors Conference in November
- to these volunteers for assisting with the membership renewal calling campaign: Joanne Berry, John Chain, Nancy Eppert, Rich Gannon, Sue Ellen Gerrells, Tim Jebson, Rick Kerby, Linda Lee, Bevie Lord, Kathie Maldonado, Rod McCullough, Chad McDonald, Penny Notter, Frank Peot, Kristi Quinn, Donna Smithson, Roger Strauss, Gary Walker

## Spotlight

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

Editor: Julie Crawford  
Design: Jim Covault

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

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American Association of Community Theatre  
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## 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](mailto:info@aact.org)

## Upcoming Conferences

### Community Theatre Management Conference

### Technical Theatre Conference

June 17-19, 2013  
Carmel, IN  
Hosted by Carmel Repertory Theatre  
See page 18

## 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](mailto:kenneth.roberts@usi.biz)  
or check out the program at [theatre.mysgp.com](http://theatre.mysgp.com)

# Special Event vs. Annual Coverage: Which Is Best?

by Ken Roberts



Community theatres must always weigh expenses against potential revenue when planning their productions and events. This process is especially difficult for organizations that don't produce year-round. In most cases, these theatres must ponder the question of whether to purchase liability insurance for each individual production, or go ahead and purchase an annual policy, which begs the question, what is the best way to proceed? Certainly, every theatre is different, so there is no answer that fits all organizations.

The majority of the time, the need is dictated by the venue. In other words, theatres that lease space for their productions are often required to not only show proof of

**Going "naked" is only an effective cost-cutting measure if no unforeseen accident occurs that causes damages or injuries.**

liability insurance, but also name the owner of the venue as an additional insured on their insurance policy. This protects the owner and his insurance policy from coming into play in the event of a claim against the theatre for damages or injuries. Even though it's a good idea to have it, theatres that aren't required to have liability insurance will often do without it to keep expenses down. However, going "naked" is only an effective cost-cutting measure if no unforeseen accident occurs that causes damages or injuries. No

insurance, or not enough insurance, is a leading cause of bankruptcies for small nonprofit organizations.

The cost of liability insurance most often affects the decision of whether to purchase it or not, and if an organization only produces one or two events during the average year, and the coverage is not required every time, they face the decision of whether to purchase coverage by the production with a Special Event policy, or on an annual basis. Depending on insurance companies, if a theatre produces two or more shows a year, purchasing an annual policy will be more cost effective than purchasing a Special Event policy for each production. Projected attendance and the location are the determining factors for the cost of insurance, so an annual policy can sometimes be as inexpensive as purchasing a Special Event policy. Productions are not the only consideration in regards to purchasing insurance. Theatres may have various fundraising events and/or classes throughout the year to support their operations, and those activities should be insured as well.

The typical limit required for liability insurance is \$1 million per occurrence. A Special Event policy with those limits can be as low as \$300, and will cover the entire time frame needed to complete the event, including rehearsals, performances and strike. An annual policy can be twice that amount or more, but will encompass all activities of the organization throughout the entire year. The best way to proceed will vary by theatre, but theatres should always try to budget for the insurance to protect their assets and the future of their organizations. ♦



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  
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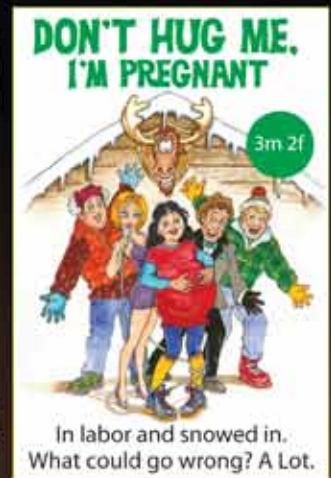


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understanding of aspects of community theatre allowing you to return and enrich your own theatre community. (See page 11 for a list of workshops.)

### 5. Highlight events

In conjunction with the festival, there is a series of fun events. Plans include Afterglows ("cast parties" for the participants), Home Hosted Dinners, and a grand Endowment Event. The Endowment Event will be a celebrity event you will not want to miss. It will be held in the Palladium, one of the top ten performance venues in the world. We are in the final stages of booking the talent, but we can tell you: This event will not be one to be missed!



Interior of the Palladium Theatre, site of the Endowment event at AACTFest 2013

### Festival Registration

The AACTFest website, [www.aactfest.org](http://www.aactfest.org), will allow you to register for whatever level of participation you wish. Please review the registration from the next page for pricing. In addition, exhibitors, advertisers or sponsors wanting to provide vendor demonstrations for AACTFest 2013 should feel free

to contact Public Relations and Promotions Director Shannan Speicher about special ways to become involved.

AACTFest 2013 is going to be an incredible event held in the "Best Place to Live in America." Come be a part of this celebration of America's National Theatre - Community Theatre. ♦



### AACTFest 2013 Festival Host Hotel Renaissance Indianapolis North Hotel

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The Renaissance provides a wonderful setting for AACTFest 2013. The outstanding staff is trained to cater to your every need. You will find it a perfect place to sit and talk to your friends or make new friends in the large lobby. With the festival performance a mere 1.4 miles away, your festival experience will be a memory you will want to treasure forever.

AACTFest rate: \$129 a night double/single

Book your reservations at [www.aactfest.org](http://www.aactfest.org)

Or call 1-800-Marriot (627-7468) or (317) 816-0777

Ask for the AACTFest rate

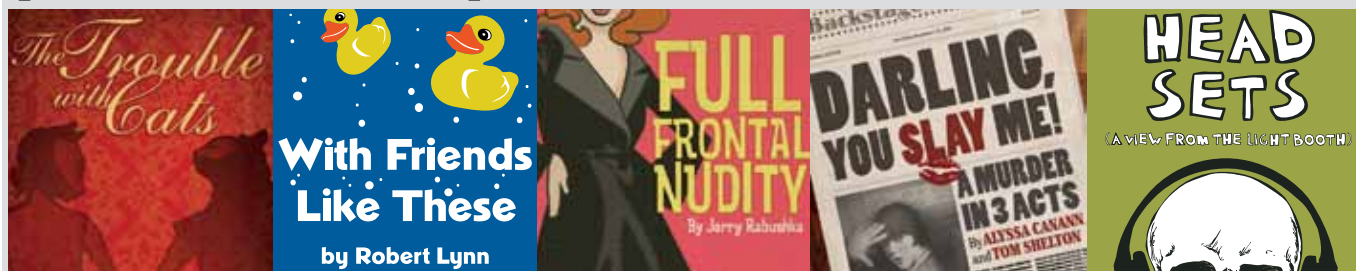
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# AACTFest 2013 Workshops

## Administrative

### Putting More Butts in the Seats!

Al Lyons, PhD, Nonprofit Management and Arts Administration, Indiana University

Discover the latest in Audience Development research and practices and how theatres can use these advancements to increase attendance.

### Building a Fundraising Board

Al Lyons, PhD, Nonprofit Management and Arts Administration, Indiana University

Learn a process to better structure the theatre board so it can more easily and effectively increase contributions and the theatre's fundraising results.

### Go Insane...Do a Capital Campaign

Michael Spicer, Executive Director, Salina Community Theatre, Kansas

There's more than one way to skin a capital campaign.

### Increasing Season Ticket Sales

Michael Fox, Director of Operations, Hale Centre Theatre, Utah  
The so-basic-they're-often-overlooked building blocks of successful subscription sales.

### Adjudicating Your Board - How Do You Compare to Others?

Al Lyons, PhD, Nonprofit Management and Arts Administration, Indiana University

Hear the results of a new study of theatre boards and learn specific guidelines and exercises to evaluate and improve your current board operation.

### Marketing Communications for Theatre

Jarrod Kopp, PR/Marketing Communications professional with Schnake Turnbo Frank | PR

Learn how to drive up attendance at your shows with a one-two punch of publicity and marketing communications.

### See Me, Hear Me: An Attitude toward Accessible Theatre

Jon Skaalen, Access Program Coordinator, VSA Minnesota

Can't figure out why people with disabilities don't come to your shows? See. Hear.

### Building Successful Partnerships

Melanie Cornelison, Director of Education and Outreach, Paramount Arts Center and Artistic Director, Paramount Players, Kentucky

Explore unlikely and unconventional partnerships to expand your audience, create unique performance opportunities, and provide possible funding sources.

### Careers in Community Theatre

Harv Thompson, retired director of Extension Services, University of Wisconsin

A panel shares how to earn a living doing what you love – community theatre!

## Artistic

### "Why in the world do we need a Dramaturge; our shows are just fine!"

Nancy K Eppert, national trainer, program developer, and facilitator  
Learn what a dramaturge is and does and how one can help you elevate your show to greater heights.

### Establishing a Play Development Program

Marc Clopton, Executive Director, The Actors Studio of Newburyport, Massachusetts

Engage your audiences in a new way while inspiring the development of new plays.

*continued on next page*

# AACTFest 2013 Registration

June 17-23, 2013 - Carmel, IN

Copy as needed; use one form per person.

Send to: AACT • 1300 Gendy St • Fort Worth, TX 76107  
Fax 817-732-3178 • [info@aact.org](mailto:info@aact.org)

Register online at [www.aact.org](http://www.aact.org)

Name \_\_\_\_\_

*for your name tag*

Theatre Affiliation \_\_\_\_\_

Theatre Position/Title \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ Country \_\_\_\_\_

Phone - Office, Cell, Home \_\_\_\_\_

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SPECIAL NEEDS ☐ Vegetarian Meals

☐ Food Allergies \_\_\_\_\_

Physical Needs \_\_\_\_\_

*Request by May 31, except Audio Descriptors, ASL needs by May 1, 2013*

☐ Please help me find a roommate: ☐ Female ☐ Male

### FULL REGISTRATION *per person*

Includes Welcome Reception, Opening Night Home Hosted Dinners, 6 Performance Sessions, Workshops, After Show Parties, Awards Dinner & Show

Early Bird Discount *by May 31 subtract \$25* .....-\$25 ☐

AACT Members.....\$255 ☐

Non-members .....\$320 ☐

Adjudication Workshop *Add On to Full Registration* .....\$160 ☐

Daily Registration [ ] Wed [ ] Thurs [ ] Fri [ ] Sat @ \$75/day \$\_\_\_\_\_

*Includes daily activities, except Endowment event and Awards Dinner.*

Additional Home Hospitality Tickets .....@ 15 \$\_\_\_\_\_

*One already included with Full or Daily registration.*

Additional Awards Dinner & Show tickets .....@ \$65 \$\_\_\_\_\_

*One already included with Full registration, but not Daily*

Design Exhibition.....@ \$15 per entry \$\_\_\_\_\_

*Must complete entry form available on website or from AACT office.*

Processing Fee.....\$5

TOTAL FEES .....\$\_\_\_\_\_

I'd like to make a contribution to: ☐ Help Support AACT ....\$\_\_\_\_\_

☐ AACT Endowment.....\$\_\_\_\_\_

### PAYMENT:

☐ Check *payable to AACT*

Charge my: ☐ Visa ☐ MasterCard

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Name on Card \_\_\_\_\_

Card # \_\_\_\_\_ Security Code \_\_\_\_\_

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Billing Address *if different from above*

Transfer/substitution requests are welcome through June 15. Refund, minus a 20% cancellation fee, will be made if cancellation and written request are received by May 31. Festival program, schedules, and participants are subject to change without notice.



continued from page 11

### From Page to Stage - Fostering a home for new work in theatre.

Samantha Levenshus, Director of Licensing at Steele Spring Theatrical Licensing  
A panel of an Artistic Director, a Literary Manager, and a Playwright discuss: How do we work together to foster an environment where new work can thrive?

## Performance

### Joy of Singing

Ed Linderman

Broadway performer, composer and NYC professional musical theatre coach shares secrets of bringing your full emotional life, passion and power to your singing.

### (I Am/We Are) - Creating Theatre at the Heart of Teenage Lives

Evan Hilsabeck, Artistic Director, The Tambo Project and Managing Artistic Director, Spencer Community Theatre, Northwest Iowa  
Exercises, resources and tools for devising theatre with teenagers. The (I Am/We Are) model builds a collaborative, supportive environment for young people to explore personal stories.

### Creating An Ensemble in Rehearsals for Engagement and Collaboration

Gai Jones, Theatre Educator, Commercial Actress and Director, Author

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### Imagine That!

Jim Carver, guest director and retired Managing Director of Kalamazoo Civic Theatre, MI

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## Technical Theatre

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Michael Fox, Director of Operations, Hale Centre Theatre, Utah  
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Scott Bloom, Sound Designer and Computer Expert  
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## AACTFest Adjudication Workshop

The National Festival offers an excellent laboratory for AACT's Adjudication Workshop. This intensive workshop will begin on Tuesday evening, June 19 and continue throughout the festival, culminating on Saturday, June 23. Participants will learn the skills of adjudicating and gain practical experience through observing and critiquing the festival shows. Sessions will be Tuesday evening and mornings (when other workshops are meeting), then between the shows (when the audience is hearing from the national adjudicators) the workshop participants will practice adjudicating the shows and receive feedback in the workshop setting.

The AACT Adjudication Workshop is part of the national festival, but requires an extra fee (\$160) to help cover the costs of the four plus days of intensive instruction. Register for the Workshop when you register for AACTFest. (See page 11) For more information contact the AACT office.

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# AACTFest 2013 Schedule

(Subject to change)

## Monday, June 17

- \* Community Theatre Management Conference begins
- \* Technical Theatre Conference begins
- \* AACT Committee meetings begin

## Tuesday, June 18

- \* Community Theatre Management Conference
- \* Technical Theatre Conference
- \* AACT Board Meeting
- \* AACT Committee meetings
- \* Adjudication Workshop begins
- \* Early Bird Afterglow Party

## Wednesday, June 19

- \* Community Theatre Management Conference concludes
- \* Technical Theatre Conference concludes
- \* AACT Committee Meetings
- \* AACT State Contacts Meeting
- \* Silent Auction & Design Exhibits open
- \* Performance Session 1 (Region V & III)
- \* Home Hosted Dinners
- \* Performance Session 2 (Region IVa & IX)
- \* Afterglow Party

## Thursday, June 20

- \* Vendor Exhibits
- \* Workshops
- \* Silent Auction & Design Exhibits
- \* Festival Commission Public Comment
- \* Performance Session 3 (Region VII & VIII)
- \* Performance Session 4 (Region X & II)
- \* Afterglow Party

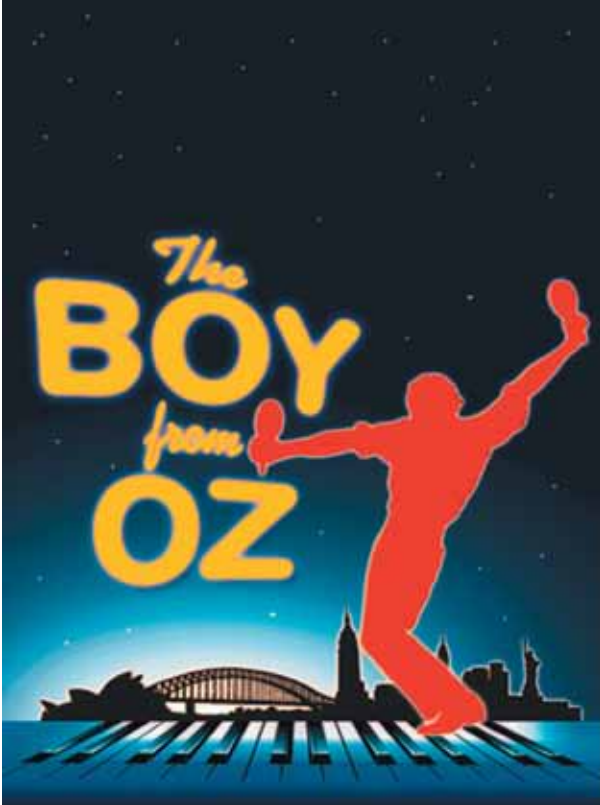
## Friday, June 21

- \* Vendor Exhibits
- \* Workshops
- \* Silent Auction & Design Exhibits
- \* AACT Annual Membership Meeting
- \* Performance Session 5 (TBA & Region VI)
- \* AACT Endowment Celebrity Event

## Saturday, June 22

- \* Vendor Exhibits
- \* Workshops
- \* Silent Auction & Design Exhibits
- \* AACT Board Meeting
- \* Performance Session 6 (Region IVb & Region I)
- \* Awards Dinner and Show

See [www.aactfest.org](http://www.aactfest.org) for updates.




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PH: 011 612 93718458

\*Music by Peter Allen. Book by Martin Sherman and Nick Enright.

# Community Theatre Management Conference

June 17-19, 2013  
Carmel, IN

The Community Theatre Management National Conference will be held June 17-19 just prior to AACTFest 2013 in Carmel, IN. This educational gathering is for anyone with responsibility for managing a community theatre and brings together administrators from all levels of avocational theatre. From the volunteer who "runs things around here" to the "just starting" part-time administrator to the full time professional manager... all are welcome.

The Community Theatre Management Conference (CTMC) is modeled after the renowned National Full Time Community Theatre Directors Conference (often called the "Madison Conference"). Learning is through a series of intensive, topic specific, round table discussions with participants sharing experiences - both problems and solutions. Participants will prioritize and suggest topics through a pre-conference questionnaire.

Morrie Enders, Executive Director of Lincoln Community Playhouse in Nebraska, will again facilitate the conference. He last facilitated in 2007. As a self-proclaimed "Theatre Evangelist," Morrie is proud to have spent a lifetime in community theatre. He was Artistic Director of Kalamazoo Civic Theatre in Michigan and the Artistic/Managing Director of La Crosse Community Theatre in Wisconsin.

The Community Theatre Management Conference can send you home with an idea that will pay for your trip, a renewed enthusiasm for your theatre management job, and a nationwide network of colleagues! And because the CTMC will be held immediately preceding the national festival in Carmel, you can attend two events in one trip. ♦

Registration Fee  
\$235 AACT Member  
\$300 non-member  
\$25 early bird discount if register by May 31  
Covers all sessions, materials, breaks, and a copy of *Boards in the Spotlight* by Twink Lynch

Hotel: Renaissance Indianapolis North  
\$129 (plus tax) single/double

Registration information and more details available at [www.aact.org](http://www.aact.org) or the AACT office (toll free) 866-Our-AACT (687-2228).

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# Technical Theatre Conference

June 17-19, 2013  
Carmel, IN

If you want to improve your technical theatre skills, learn new techniques, or explore new areas, then you should be making plans to participate in the Technical Theatre Conference, June 17-19 in Carmel, IN.

The Technical Theatre Conference will help you find the resources, materials, and suppliers you need, ignite (or reignite) your excitement with the magic of technical theatre, and provide you with a nationwide network of fellow techies! And because the Technical Theatre Conference will be held immediately preceding the national festival in Carmel, you can attend two events in one trip.

The Technical Theatre Conference is in the early planning stages; it is not too late to submit the topics that would make it a must attend event for you! Send your suggestions to [Julie@aact.org](mailto:Julie@aact.org).

Watch for more information about the Technical Theatre Conference at [www.aact.org](http://www.aact.org) or contact the AACT office. ♦



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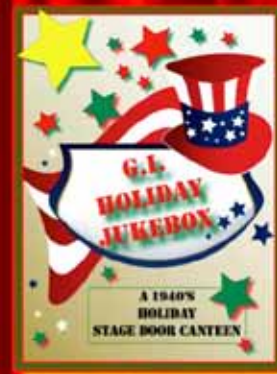

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# OPENING NIGHT

The community inside community theatre

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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*



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In





# Spotlight Award Goes to Kevin Frazier-Jones

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.

**Sock & Buskin Community Theatre** (Sidney, Ohio), presented **Kevin Frazier-Jones** with the AACT Spotlight Award on August 3<sup>rd</sup>, 2012. Dawna Kornick, AACT Ohio State Contact, made the presentation prior to the theatre's opening night performance of *School House Rock, Live*.

In 2005, Kevin mysteriously showed up at a Sock & Buskin's (S&B) membership meeting. He had performed in Sidney Dance Company's production of *Annie*, and his love for theatre ignited. Kevin became very involved with Sock & Buskin, and performed in many of its productions.



AACT Ohio State Contact Dawna Kornick presents the Spotlight Award to Kevin Frazier-Jones.

Kevin served on S&B's steering committee for Project Mirror, a project focused on the purchase and restoration of the local downtown movie theatre, for the purpose of turning it into a premier arts center. Project Mirror propelled S&B into the spotlight as an arts education leader in the community.

Kevin currently serves as President for the theatre. Under his leadership, Sock & Buskin has grown from three small productions to four large productions a year. Kevin has also been instrumental in revitalizing S&B's summer musical program.

The nomination letter for Kevin stated, "Although his work locally has been only over the last seven years, the impact of his enthusiasm for theatre, youth, and education, is never-ending. Whether directing, acting, working lights or sound, he unselfishly gives 110% of his time, money, and talents to our group and the community." ♦

## take the drama out of your theatre productions

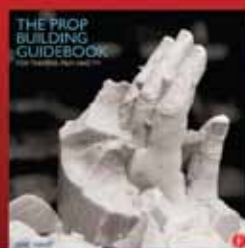
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# Take Advantage of All AACT Offers

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](http://www.aact.org/aact/benefits.html) for a list of AACT benefits and services. **Join now at [www.aact.org](http://www.aact.org)!**

## Discounts Can Pay for Membership

During the past few years AACT has increased the major discounts offered to AACT members. The Music Theatre International (MTI) discount alone can save a theatre enough to pay AACT dues. Sherwin Williams saves theatres and individuals affiliated with AACT 30% or more on paint and painting supplies. Samuel French offers discounts on works by three authors: Ken Ludwig, Agatha Christie, and Thornton Wilder. The AACT Insurance Program helps theatres find affordable policies.

### New Discounts!

In the past two months, two new vendors have joined the AACT discount programs.

**Heuer Publishing** commemorates its 85th year by bringing you "Laugh More: 10 Great Comedies!" This new program gives AACT member theatres the opportunity to hit some hilarious highs with ten great comedies. Between January 1, 2013 and December 31, 2014 only, Heuer Publishing is offering 10% off scripts and royalty fees for all ten plays in the promotion. That's not all! With the purchase of scripts and rights, each participating theatre will also

receive 10 free promotional posters with the text of their choice. Go to [www.aact.org/heuer](http://www.aact.org/heuer).

**ExtremeTix Ticketing** provides AACT members with Complete Theatre Ticketing Solution, including

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Go to [www.aact.org/extremetix](http://www.aact.org/extremetix).

**These companies offer discounts to AACT members.**

For details go to [www.aact.org](http://www.aact.org).

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Samuel French  
Select Entertainment Productions  
Sherwin-Williams Company  
Stage Directions Magazine  
Stage Star Records  
Stage Vet  
Ted Swindley Productions  
Theatrical Rights Worldwide  
TicketPeak  
TrimExpoOnline.com  
zfx flying effects

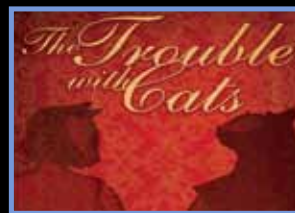
**Laugh-Out-Loud Comedies** "*Fashionably Late ... one of the funniest shows ever in the 30 + years of S.T.A.G.E. Inc.!*" — Zada Jahnsen, S.T.A.G.E., Inc. Bulverde, TX

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\* **Fashionably Late**  
\* **Ups 'n Downs of Rollin' Hills**

**"... COMEDY GOLD! ... Family Ties and Little White Lies promises to keep the audience laughing for the entire play!"**

— Mackayla Moore, *Casper Journal*, Casper, WY  
(Stage III Theatre)

**"...Daddy's Girl... masterful one-liners and amusingly quirky characters." — Mary Johnson, The Baltimore Sun**  
(Bowie Community Theatre)

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# Why in the world do we need a Dramaturge? Our shows are just fine!

By Nancy K. Eppert

“Dramaturgy is to dramatic literature what metallurgy is to raw ore: a process that demands the highest intellectual ability and artistic passion to render a static thing into something beautiful, useful, and alive.”<sup>1</sup> It involves a study in: history, literary and cultural studies, comparative theoretical works, and the author’s historical and literary background. A director’s primary responsibility is to create the overall concept for a production and bring all supporting departments into a consensus. Unfortunately, productions have suffered needlessly, due to the shirking of the director’s prerequisite responsibility of establishing the necessary production concepts and researching the details. Using a Dramaturge as a part of the production team will help to alleviate this problem and elevate the “typical” show.

A few years ago, I sat in the audience of a production of *The Diary of Anne Frank* wondering why in the world the director allowed the young lady playing Anne to have total disregard for and show no respect to the adults.



She actually slammed the door in their faces and giggled about it. These behaviors, although common in our era, were completely out of character for the late 1930s. The same actress’ dialogue was very difficult to understand as she used the rapidity of a 21<sup>st</sup> Century teenager in her speech patterns. Then I noticed the lack of seams in the women’s stockings and rubber soles on the men’s “Doc Martin” shoes. Added to that debacle came the siren of the police in the street that sounded very much like any from an American suburb of today. Needless to say, it was a long night at the theatre which didn’t have to be so with the proper adjustments from a Dramaturge.

Dramaturgy can refer to an attribute, a role, or a function. As an attribute: it is to describe the mechanics of a particular playwright or play, or to outline structure or conventions unique to a script, playwright or a performance. As a role: it is a person. Through character development and study, an actor can be guided by the

**Dramaturgy is research and development for every aspect of a production.**

Dramaturge on a journey to understand: the reasoning, personality, social development, and status of their role. As a function: it is as old as theatre and fundamentally inseparable from it. It is essential to make a production fully realized and refers to a set of activities necessary to the theatre-making process. Dramaturgy is research and development for every aspect of a production.

The Dramaturge could be used to solicit new scripts, reading and evaluating them, keeping a library and history, and preparing adaptations. As part of the production staff, the Dramaturge should help to develop all the elements to be incorporated in all parts of a production. Including, but not limited to: finding songs, pictures, stories, videos, costume details, paint colors of an era and other artistic aspects to enhance a production. She should do the supporting research to develop all nuances of a script: time, place, background, particular themes, costume accuracy, set and setting, just to name but a few. Along with these aspects, the job description could also include that of contacting and negotiating with agents for works.

He must have an interest in and be: an historian, a social behaviorist, an anthropologist, a decorator, a biographer, an inventor, a linguist, and more. You might be asking, is this possible? How does one accomplish this Herculean task? Who is this super man or woman? Where do you get the information? After you have done the research, what is next, how do you implement your findings and coordinate with the staff, actors and technicians?



There are many persons who fit into some, but maybe not all, of these categories or have the interest or expertise. The best solution is find someone who has: time, passion for theatre, a library card, enjoys doing research, and has above average communication skills. Perhaps a team of persons could participate with one lead Dramaturge. Is there such a person, or people on your staff or in your volunteer pool? I would guarantee that there is. If you are not sure, ask around, especially at your local library; you will find them if you are seriously looking. Ask questions directed at the principles stated, or needs of the production and/or your theatre company. However, the bottom line is that all of this weighty responsibility lies in the lap of the director. Every director should never settle for less and always expect more.

Once you have a Dramaturge, you will wonder what you ever did without this invaluable person. Your productions, seasons, and reputation will rise from the "just fine" to be superb, beautiful and fully alive. *Don't settle for less!*

*Nancy Eppert is an AACT Board Member at Large and Chair of AACT's Education Committee*

<sup>1</sup>Carnegie Mellon University, Bachelor of Dramaturgy program description

#### Resources

- Literary Managers and Dramaturgs of the Americas, [www.lmda.org](http://www.lmda.org)
- *Dramaturgy in American Theatre: A Source Book*, Harcourt Brace College Publishers, 1996
- *Dramaturgy Northwest* (established June 1996) - an ongoing project of Literary Managers and Dramaturgs of the Americas (LMDA) and the Theatre Arts Department at the University of Puget Sound.

Catch Nancy Eppert's workshop "Why in the world do we need a Dramaturge? Our shows are just fine!" at AACTFest 2013 in Carmel, In.

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# Moving On

## Theatres recently selected to represent their states in AACTFest 2013

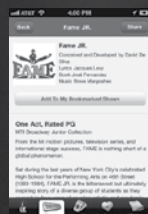
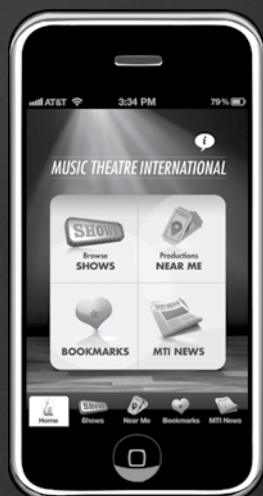
Some states qualify to send two shows to the regional festival.

| Reg | State | Theatre                             | From           | Production  |
|-----|-------|-------------------------------------|----------------|---|
| II  | NY    | Auburn Players Community Theatre    | Auburn         | <i>'night, Mother</i>   |
| II  | NY    | Confetti Stage                      | Albany         | <i>The Lesson</i>   |
| IV  | AL    | South City Theatre                  | Alabaster      | <i>Sylvia</i>   |
| IV  | AL    | Theatre Downtown                    | Birmingham     | <i>Living Together</i>  |
| IV  | FL    | Theatre Winter Haven                | Winter Haven   | <i>Golda's Balcony</i>  |
| IV  | GA    | Sumter Players                      | Americus       | <i>Exits and Entrances</i>                                      |
| IV  | KY    | Artists Collaborative Theatre, Inc. | Elkhorn City   | <i>Greater Tuna</i>   |
| IV  | KY    | Hardin County Playhouse             | Elizabethtown  | <i>The Laramie Project</i>                                      |
| IV  | SC    | Greenwood Community Theatre         | Greenwood      | <i>Stitches</i>   |
| IV  | TN    | Chattanooga Theatre Centre          | Chattanooga    | <i>The 39 Steps</i>   |
| IV  | VA    | Stage Door Productions              | Fredericksburg | <i>A Trilogy: The Lilac Ticket, Assisted Living, The Reaper</i> |
| IV  | WV    | Actors Guild of Parkersburg, Inc.   | Parkersburg    | <i>Tuesdays With Morrie</i>                                     |



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"Sweet Dreams Again"  
- USA TODAY

"Top Ten Plays Produced"  
- AMERICAN THEATRE

"A song-filled valentine"  
- L.A. TIMES

"....the best known and most produced of the jukebox musicals is ALWAYS...PATSY CLINE by Ted Swindley" - DRAMABIZ MAGAZINE



### Dreamgirls? Dixie Chicks? Or a little bit of Nunsense?

A rollicking country/pop series of musical comedies (three individual shows) that follows the hilarious escapades of a female singing group in Honky Tonk Heaven. Songs include "9 to 5", "Coal Miner's Daughter", "Stand By Your Man", "Harper Valley PTA", and "I Will Always Love You".



### A Bible-Thumping Auntie Mame! Southern Storytelling at its Best!

This play with music weaves gothic tales of a grand Southern matriarch in a funny and touching play. In the style of A.R. Gurney's *Love Letters*, with the charm of *Driving Miss Daisy* and the poignancy of Tennessee Williams.



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of Bein' Earnest

### Scarlett and Rhett Go Wilde!

Oscar Wilde's comic masterpiece is transplanted from Victorian England to the antebellum Old South. Blast those English accents! Drawl and lilt your way through these delicious words in the hoop-skirted wonder of this moonlight-and-magnolias adaptation!

#### OTHER GREAT SHOWS



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# Theatres Chosen for AACTNewPlayFest

AACT has launched a new national program to encourage development of new plays: AACTNewPlayFest. It is becoming one of the largest new works festivals in the country!

Unlike AACTFest, productions for AACTNewPlayFest don't have to travel. Selected theatres will produce the winning scripts in their local communities. Six community theatres have been selected from the 1000+ AACT member theatres to stage fully realized productions of the winning plays. The six theatres hail from six states and include both small and large theatres, with budgets from \$24,000 to \$1.5 million. The theatre that produces a new play brings a brand new adventure to its company and its patrons. The world premiere of an award winning show is a feather in any theatre's cap!

AACTNewPlayFest received over 200 script submissions from playwrights in 41 states and three countries. Readers are now reviewing and ranking the scripts. Each script will be read by at least three Readers. Those that rise to the top will be read by a second set of Readers. Their scores will determine the finalists. The

winning plays will be selected from the finalists by the Producing Theatres, adding the test of producibility to the process. The winning plays will be announced in June in Carmel, IN at AACTFest 2013. They will receive fully realized productions between June 2013 and December 2014. National visibility for the plays will help playwrights find second productions for their works. In addition, negotiations are underway with one of America's major play publishers to ensure that all six winners will be published!

AACT is leading the way in developing new plays for the American theatre community. AACTNewPlayFest is an exciting journey! ♦

## AACTNewPlayFest Producing Theatres

California Stage Company (Sacramento, CA, [www.calstage.org](http://www.calstage.org))

Grand Rapids Civic Theatre (Grand Rapids, MI, [www.grct.org](http://www.grct.org))

Hickory Community Theatre (Hickory, NC, [www.hickorytheatre.org](http://www.hickorytheatre.org))

Little Theatre of Mechanicsburg (Mechanicsburg, PA, [www.ltmonline.net](http://www.ltmonline.net))

Phoenix Stage Company (Naugatuck, CT, [www.phoenixstagecompany.org](http://www.phoenixstagecompany.org))

Springfield Little Theatre (Springfield, MO, [www.springfieldlittletheatre.org](http://www.springfieldlittletheatre.org))



Julie Crawford

AACT Executive Director Julie Crawford (left) visited Diamond Head Theatre in Honolulu, HI, July 28, 2012. Posing with Julie is Diamond Head Executive Director Deena Dray.



Ron Ziegler

Idaho State Contact George Greene points out features in the lobby of the Lake City Playhouse in Coeur d'Alene, ID on September 29, 2012. George was conducting a tour during a site visit for a possible Idaho theatre festival.



Ron Ziegler

AACT Region VII Representative Donna Fisher tours the Jackson Hole Center for the Arts, Jackson, WY, with John Buhler, who serves as Chair for both the Wyoming and Region VII festivals. Donna visited the facility October 5, 2012.

AACT Festival Commissioner Norm McPhee takes a short breather between events at the Florida Community Theatre Festival, held in Gainesville October 24-27, 2012



Rick Kerby



Ron Ziegler

Members of AACT's Executive Committee tour the Palladium, one of the venues comprising the Center for the Performing Arts in Carmel, IN. In the foreground (left to right) are AACT Executive Director Julie Crawford, President Linda Lee and Vice President for Festivals Kristi Quinn. The Executive Committee met in Carmel October 10-14, 2012.



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TRW is always developing innovative production enhancement tools. The centerpiece of the product line is the ROCS (Right On Cue Services) rehearsal accompaniment interface, ShowReady. This phenomenal player is now available for many TRW titles. The state-of-the-art service is powered by ROCS and provides TRW customers with the best rehearsal accompaniment tool on the market.

The release of *Monty Python's Spamalot* for licensing to community theatres is underway and is available for many regions now. For 2013, TRW will announce major new acquisitions that will further take the growing catalog to the stars.

Stay tuned for exciting news from TRW in 2013!

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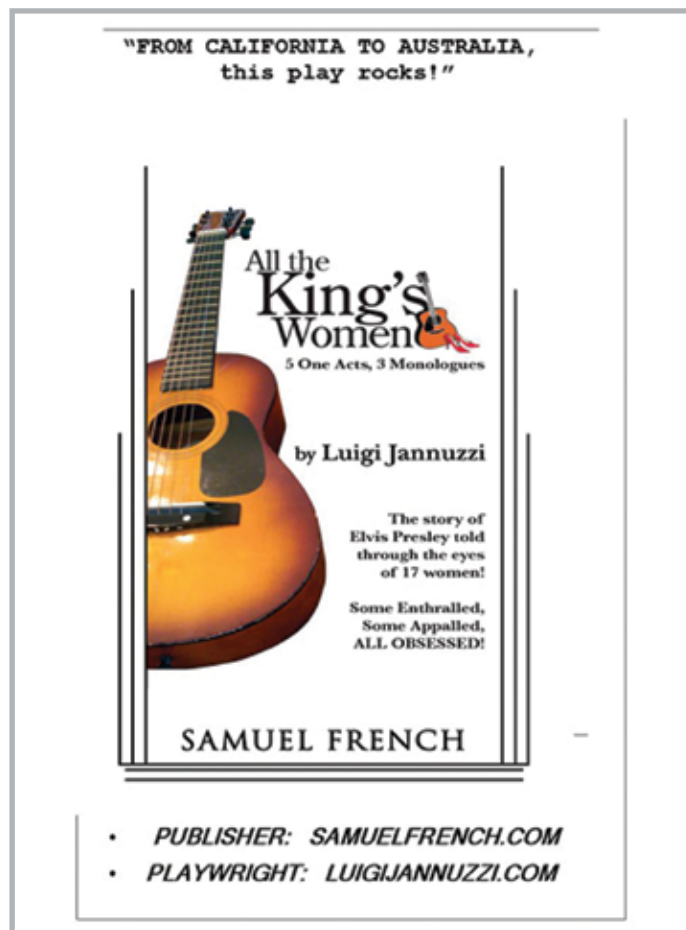
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by Ted Dykstra and Richard Greenblatt

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"The show delights on two levels—you might empathize on both or merely on one. It doesn't matter. It should hit you on the ironic funny bone of self-identification." —*New York Post*



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**Has your theatre worked with a dramaturge to help research and provide authenticity to your productions? If so, what was the most helpful thing s/he did?**

**Posted on Facebook**

Yes - we worked with different ones on *The Laramie Project*, *1776*, & *Assassins* at Camarillo Skyway Playhouse recently. All three were very helpful for the directors and actors in learning more about the origins of the productions as well as the history of each real person being portrayed onstage. Actor packets were given along with photos, and they were always available to answer any questions that arose during rehearsals.

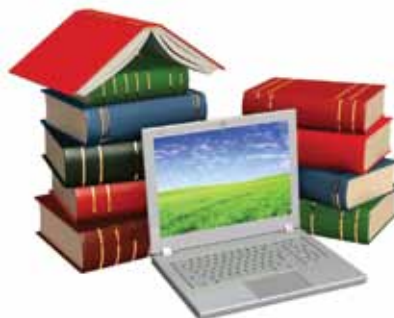
– Jolyn Johnson

Camarillo Skyway Playhouse  
(CA) skywayplayhouse.org

Just used a dramaturge for *The Foreigner* at FLT.

– Scarlett Collins Knight

Florence Little Theatre (SC)  
www.florencelittletheatre.org



Tom Cowley directed John Patrick Shanley's play *Doubt* last season for the Ponca Playhouse. Tom insisted on bringing in Father Ken Armstrong to help with the production. As a cast member it was my first time with any type of a dramaturge and I would do it again in a second! The depth of understanding to the Catholic faith and the nuns' mannerisms really helped our cast. He was able to answer any questions we had and even offered suggestions on the background of Father Flynn. I hate to say it but Tom was right...again.

– Chris Williams

Ponca Playhouse (OK)  
www.poncaplayhouse.com

## Another AACTFest Myth

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

**Winning the Festival Is the Only Success:**

If that were true, then only one theatre in the United States is successful every two years. You can be successful at festivals in a lot of ways if:

- Your company performs well and perhaps captures some individual awards. You impress other theatres, increasing your networking opportunities. Your company members will take pride in their performance and their theatre.
- Your actors learn to perform better under pressure. They become better actors, making your show quality better at home.
- You see some really good work at the festival. Steal good ideas. Your overall production quality will improve.
- You see a good play you didn't know about before now. You can produce that play at your own theatre later and have a big success with it.

Remember, "festival" is the word for it. Enjoy it. Soak it in. Help other theatres. See all the other work. Even if you're not selected to move to the next level, you'll have grown to another level of your own. ♦



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## New Roles

**York Little Theatre**, York, PA, announces the hiring of a new Executive Director. **Lyn Bergdoll**, who has been involved in local nonprofits and theater productions, filled the new position, beginning in September, 2012. Lyn served as president of Junior Achievement of South Central Pennsylvania for seven years, three years at the organization's worldwide level. She taught dance at York College for more than 26 years and choreographed local and school theatre productions, including the 2012 Rosies high school theatre awards ceremony. She also helms Distinguished Young Women of York County. ♦



### Artie's Advocacy Tip

**H**ave you updated your mailing list to reflect the election? Be sure new and returning elected officials know about your theatre and how you serve the community.

### Three One-Act Plays About the Elderly by Elyse Nass

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### Avenue of Dream A One-Act Play by Elyse Nass

*"...strong and haunting"*

The Hollywood Reporter

*"...gives every detail an importance  
and echo of its own."*

Los Angeles Times

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A large, lovable, lonely-heart, named Maureen Mulligan, gives romance one last shot on a blind-date with sweet awkward Joseph Spinelli ...

# Skin Deep

by **Jon Lonoff**

★Currently playing★

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**Majestic Theater, West Springfield MA** – Feb 21 thru March 31

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The only drawback: a few of the funny lines were too hard to hear over the raucous laughter."

– *Ledger-Dispatch*

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– *Stage Magazine.Org*

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– *TalkinBroadway.com*

Dozens of college, community, small professional and dinner theatres all over the world have presented "Skin Deep" since its publication by Samuel French in 2009. For more information and a listing of current productions, visit: [http://www.samuel french.com/store/product\\_info.php/products\\_id/7961](http://www.samuel french.com/store/product_info.php/products_id/7961)



## The Woodward/Newman Drama Award Bloomington Playwrights Project

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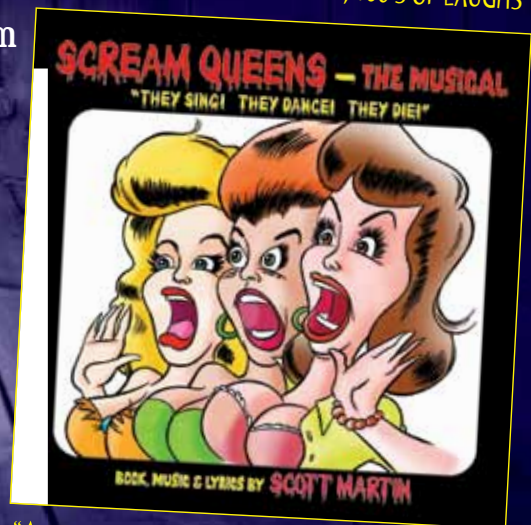
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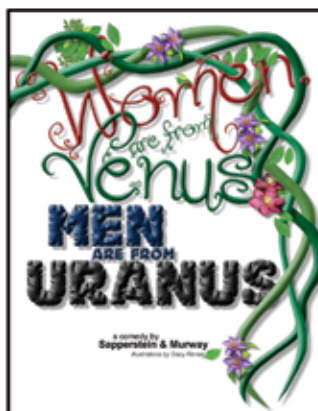
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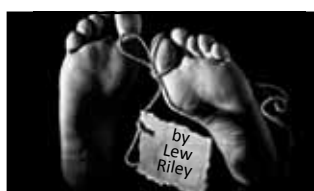
AND YOU THOUGHT AGING WASN'T FUNNY!



## Charlotte

by Rebecca Ryland  
5W/3M

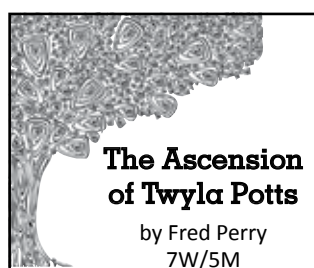
It's sad to laugh out loud at senility but you won't be able to resist! Charlotte and her husband, Louis, prove quite a challenge for their well-meaning assistant, Josephine, who spends most of her day at Charlotte's dysfunctional employment agency heading up damage control. That is, until Charlotte's diamonds turn up missing with a curious array of potential suspects including call girl Krystal Klear, Marvelous Marvin the Magician, and Claire Rose, an African American woman who Charlotte targets as the primary suspect.



## Married Not Buried

by Lew Riley  
5W/3M


If you've never played a game of strip trivia, you'll definitely want to play "Married Not Buried" on your stage! This risible romp follows George Wells through his midlife crisis. His attempts to convince his wife, Claire to join swingers Gretchen and Darrin in some extra-marital exploits is complicated by the arrival of son, Todd and his older girlfriend, Joyce, Todd's high school sweetheart, Jenny, and Florence the lush from next door. But when the opportunity arises, will George really jump head over heels into the sofa bed?



## The Ascension of Twyla Potts

by Fred Perry  
7W/5M

What do you do when your mother's up a tree? Twyla Potts knows—you call the fire department. But when the fire captain arrives without a ladder and claims to be an invited guest, Twyla is beside herself. Her brother, Toby, isn't the least bit concerned. Her son, Tommy has no problem sending bottles of beer up to Grandma. And worst of all is Aunt Ellie who lives with one foot in la-la land by Twyla's standards. Everyone around her seems to be preparing for some special event and the people and birds just keep coming!



## Where Did We Go Wrong?

by Verna Safran 3W/3M

Remember the days when your grown daughter hid her live-in boyfriend in the closet? Well, not Ethel whose daughter, Sandra never rebelled against anything. And now that Ethel's in her sixties one would think she wouldn't have to hide the fact that she's living with her lover, Henry, in her condo in Miami. But a huge storm blows in when conservative Sandra and her husband Joe show up unexpectedly. Throw in an old activist and a beach bum for friends and Sandra's ready to tear her hair out in this delightfully funny twist on the generation gap.

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## What Can We Do?

by Twink Lynch

It is December 31, 2004 and my mind and heart are filled with haunting images of the destruction caused by a giant tsunami half a world away. Over a hundred thousand people have died and thousands more will continue to die in the aftermath of the most horrific natural disaster in my lifetime.

No one was prepared for this calamity. There was no warning system in that part of the world, and it was a beautiful day. The villagers and tourists were going about their daily routines without a clue that devastation of biblical proportions was about to descend on them and in a matter of minutes snuff out their lives. As a friend of mine once wrote in another context, "Oh. My. God." That's how I feel.

Without diminishing in any way the magnitude of this tragedy, I can't help trying to find a lesson in it for us in the world of community theatre. We may never have whole communities wiped out (though it nearly happened in Punta Gorda this past summer), but we might be hit by tornadoes, hurricanes, floods or fire. We might never lose an entire population, but we might suddenly lose several key people in a random accident. We might never lose every industry/business or donor that supports us in an unexpected catastrophe, but we might lose significant contributed support in a bad economy.

What then? Do we have plans to cover such disasters? What if we lost our leaders? Is it possible to think some of the rest of us could emerge to pick up the pieces and move on? Are we encouraging leadership development in our organizations?

Without leaders there will be no survival in a disaster. Without leaders there will be no growth in better times. Without leaders our theatres will never become all they are capable of becoming. Period.

Once upon a time I read that when Michelangelo was sculpting his phenomenal works of art, he wasn't so much carving an angel as chipping away excess marble so the angel could come out. I have recently read the same about leaders – that most of us have the capability to become leaders, we just need to have the barriers removed so the leader within us can be liberated. (See *The Leadership Challenge*, by Jim Kouzes and Barry Posner.)

So what can we do to remove "excess marble" and free up the leadership potential in our co-workers, hopefully assuring we will always have the leaders we need? First, we need to think about it. Then we need to make a New Year's resolution (it's not too late!) that leadership development is a top priority.

We also need to realize that leadership is not an innate trait residing in only a few "chosen" people. It's everybody's business. It's not just "charisma," although charisma is a good quality to have. It's not necessarily a designated position (president, artistic director), although such positions carry leadership responsibilities.

Kouzes and Posner say that leadership is a process ordinary people use when they are bringing forth the best from themselves and others. They believe that the leader's unique legacy is the creation of valued institutions that survive over time. They state that the most significant contribution leaders make is to the long-term development of people and institutions so they can adapt, change, prosper, and grow. Isn't that what we community theatre people want? But how many of us have an intentional leadership development plan to ensure that outcome? How many of us have all the leaders we need right now - with no disaster to recover from?

Leadership is a set of learnable skills. It starts with a vision based on shared values among the stakeholders of the organization (e.g., volunteers, staff, season members, donors, etc.) The foundation of leadership is trust. Who do people in our organizations trust enough to follow them willingly in pursuit of a shared dream? Kouzes and Posner say we tend to follow leaders we believe to be honest, forward-looking, competent and inspiring.

Leaders who are *honest* are seen as truthful, ethical and principled. They have strong character and solid integrity. *Forward-looking* leaders must know where they are going if they expect others to willingly

**Most of us have the capability to become leaders, we just need to have the barriers removed so the leader within us can be liberated.**

join them on the journey. Those who are *competent* have the ability to get things done, with a particular skill of working well with others. Leaders who are *inspiring* are able to communicate the vision in ways that encourage us to sign on for the duration. Our need for inspiring leadership speaks to our need to have meaning and purpose in our lives.

It strikes me that our community theatre environment is perfect for the development of such leaders. Without honesty and integrity our theatres wouldn't survive the first audit. Every new season, indeed every production, is a journey built on trust. Most of us are blessed with competent volunteers and staff who get the shows up, the bills paid, and the money raised. The whole production experience, not to mention the administration function, is based on being able to work well with others. And don't all of us have volunteers who have been part of the theatre for ages? AACT's Robert Gard Superior Volunteer Award was created to recognize volunteers who have essentially "signed on for the duration." What better way to have meaning and purpose in our lives?

*continued on next page*

Given this fertile ground for leadership development, what can we do to chip away all the "excess marble" to liberate our new leaders? We can share these principles of leadership from Kouzes and Posner:

1) Leaders "*model the way*" by clarifying and sharing their personal values and showing by example that their behavior reflects their stated principles. For example, values such as "respect for others' opinions" would be seen in their practice of really listening to those voices. "Doing what's necessary to get the job done" would be apparent in their willingness to stay late to paint the set, put in extra hours to polish the play, or come in over the weekend to water the shrubs or other responsibility.

2) Leaders "*inspire a shared vision*" by imagining exciting and ennobling possibilities and enlisting others by appealing to their shared hopes and dreams.

3) Leaders "*challenge the process*" by seeking innovative ways to change, grow and improve (learning - my personal favorite!).

4) Leaders "*enable others to act*" by promoting cooperative goals, building trust and sharing power and discretion (remember, leadership is a team effort).

5) Leaders "*encourage the heart*" by showing appreciation for everyone's contributions and individual excellence, and by creating a spirit of community and a culture of celebration.

Our theatres are full of people capable of learning these leadership skills. Look for them. Encourage them. Give them Kouzes

and Posner's book. Celebrate when they have small wins. Increase their responsibility as warranted. Thank them publicly for their commitment and contribution to the theatre.

One surprise - Kouzes and Posner concluded that the best-kept secret of successful leaders is that they "stay in love" - with the people who do the work, with what their organizations produce, and with those who honor the organization by using its work. Leadership is thus an affair of the heart.

Well, we in community theatre are second to none in doing what we do "for love." We should have the best leaders in the world! Do we? Could we survive a tsunami? ♦

Reprinted from *Spotlight*, February 2005

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 in the *Spotlight*. See ad below for ordering information.

Order *The Leadership Challenge* by James Kouzes and Barry Posner through the AACT Bookstore: [www.aact.org/bookstore/index.html](http://www.aact.org/bookstore/index.html)

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| Jan 17-20    | <b>Mississippi Theatre Association</b><br>★State Festival 2013           | MS Columbus                        | 662-769-1177<br>www.mta-online.org                      |
| Jan 18-20    | <b>Maryland Community Theatre Festival Assn</b><br>★State Festival 2013  | MD Wye Mills                       | 301-751-2736<br>www.mctfa.org                           |
| Jan 18-20    | <b>Ohio Community Theatre Association</b><br>★Ohio AACTFest 2013         | OH Cincinnati                      | 513-615-2837<br>www.ohiocommunitytheatre.org            |
| Jan 18-20    | <b>Installation Mgmt Command - Europe</b><br>★Region X AACTFest 2013     | Germany<br>Region X Kaiserslautern | 011-49-981-183636<br>www.kaiserslautern.<br>armymwr.com |
| Feb 1-2      | <b>Arkansas Community Theatre Association</b><br>★State AACTFest 2013    | AR El Dorado                       | 870-862-5474<br>www.arcta.net                           |
| Feb 2-3      | <b>Oregon Community Theatre Association</b><br>★State Festival 2013      | OR Forest Grove                    | 503-359-5349<br>theatreinthegrove.org                   |
| Feb 21-23    | <b>Eastern Mass Assn of Community Theatre</b><br>★Region I AACTFest      | MA Chelmsford<br>Region I          | 978-640-1261<br>www.emact.org                           |
| Feb 21-23    | <b>Wisconsin Assn of Community Theatres</b><br>★WACTFest 2013            | WI Prairie du Sac                  | 414-774-4768<br>www.wact.org                            |
| Feb 22-24    | <b>Community Theatre Association of Michigan</b><br>★State AACTFest 2013 | MI Kalamazoo                       | 269-327-4394<br>www.communitytheatre.org                |
| Feb 28-Mar 3 | <b>Washington State Community Theatre Assn</b><br>★Kaleidoscope 2013     | WA Bremerton                       | 509-521-3449<br>www.wscta.org                           |

★ Indicates festival in the 2013 Cycle

For dates farther ahead, check the website: [www.aact.org](http://www.aact.org)

World Theatre Day, March 27, learn more at [www.world-theatre-day.org](http://www.world-theatre-day.org).



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