

spotlight



AACTFest 101: Working through the 2013 AACTFest Cycle

By Ron Ziegler

We're already at the top of a new AACTFest Cycle! With that in mind, it may be a good idea to look at a thumbnail sketch of the process.

We've started!

The 2013 AACTFest cycle kicked off April 21 with the Maine state festival, held at Lucid Stage in Portland, ME. Eastern Massachusetts held its state festival in June in Chelmsford, MA, and the Oklahoma and Colorado festivals will have taken place by the time this summer ends.

As a rule, AACTFest cycle festivals begin more than a year prior to the National festival. All regional festivals must be completed by the first weekend in May just prior to the national festival to give advancing companies enough time to prepare.

Why do we do it?

According to the AACTFest Handbook, 2013 edition, the goals of AACTFest are fourfold:

- To provide an optimum learning experience through festival entry at state, regional, and national levels, which affirm, support, and nurture community theatre companies as they strive toward excellence in theatrical production.
- To stimulate and inspire community theatre companies to strive for the best work possible and to recognize companies for achievement through an appropriate adjudication process.
- To provide learning experiences in artistic, technical, and management areas through performances, adjudication, and workshops.

- To develop enlightened and discerning audiences for community theatre.

But there are other reasons for hosting theatre festivals, according to AACT Vice President for Festivals Kristi Quinn.

"Festivals are a key component in 'improving communities one theatre at a time,'" She said. "A festival feeds economic development of a community and offers many their first experience of theatre."

To achieve the above-stated goals, festivals are organized on three levels: state, regional, and national. Productions are judged at each level by adjudicators who choose the shows which advance from state, through regional, to the national festival.



It doesn't just happen!

Planning for a festival cycle begins even before the prior cycle ends! The AACT Festival Commission solicits input during each cycle, so that the process may be "tweaked" for the next cycle to provide the best experience possible for its participants. The AACT Vice President for Festivals, with assistance from the Festival Commission Chair and AACT staff, begin the process of updating and—if needed—rewriting the Festival Handbook. By the next January, the

continued on page 11



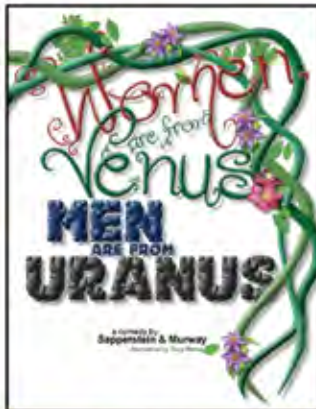
unlimited, llc.

Where creativity meets applause!

Performed On Stage
to fabulous audience reviews

Get Your Free Perusal Scripts

Upbeat, funny and entertaining, the works
of Sapperstein & Murway delight audiences



WOMEN are from VENUS, MEN are from URANUS!

CAST SIZE:
2 On-stage Actors
2 Off-stage Actors

Ever wonder exactly what transpired when the human race was created? Take a humorous trip into the differences between men and women in a delightful, light hearted love story that goes back to the very beginning.

Performed in Sheboygan Falls Wisconsin, February 2012 at the Final Approach Dinner Theatre to delighted audiences ranging between 100 and 250 per evening for 6 performances.



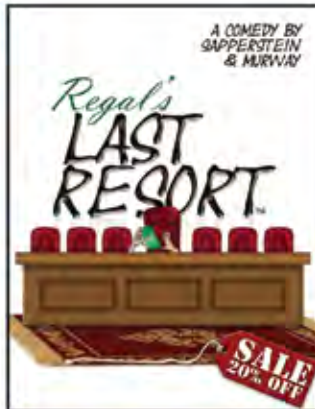
MOTHER TRUCKERS

CAST SIZE:
5 On-stage Actors
1 Off-stage Actor

Maxine's husband has just died of a heart attack leaving her saddled with the payments for his brand new Peterbilt Truck and in serious financial trouble. Her sister, Charlotte, makes an off-hand comment about driving his route and the Mother Truckers are born!

"On The Road" will NEVER be the same again!

Performed in Oriental North Carolina, September 2011 at The Old Theatre Group to laughing, delighted audiences.



REGAL'S LAST RESORT

CAST SIZE:
8 On-stage Actors
2 in audience

It's 1996 and the town of Regal, South Carolina is going bankrupt. The town council is corrupt and Greed runs rampant while, going on in the background, is a secret lover's tryst and a 20% off rug sale.

Performed in Sheboygan Falls Wisconsin, December 2011 at the Final Approach Dinner Theatre to happy, laughing audiences ranging between 100 and 250 per evening for 4 performances. On stage there again this summer due to audience demand.



SO THERE WAS THIS RAT

CAST SIZE: 9

Myra Guthrie has lost her Mother. Her Father, Virgil, is completely heartbroken, and her husband insists that he come to live with them. Virgil makes a new friend, the mischief meter goes WAY up, and they get into all SORTS of trouble. They have both been hard working men all their lives, and now that they are in their 70's, they figure it's time for a little FUN!

To be performed in Port Washington Wisconsin, March 2012 at Memories Ballroom Dinner Theatre for 7 performances.

CALL TOLL FREE
855-345-5550

Creative@JandGunlimited.com
www.JandGunlimited.com



Linda M. Lee
AACT President
2011-2013

Endings . . . beginnings . . . transitions . . . passages . . . segues . . . all are terms for change. Change has really been on my mind for the past few weeks and it is making me think.

My son just completed his Bachelor of Music degree in Musical Theatre from Oklahoma City University. About two weeks before his graduation, he called to ask how I, who graduated with a BFA in Theatre, felt when approaching this transition. Terrified was his word. Mine was more akin to denial – I'd think about it tomorrow. It was and is a major transition in life to go from being a student to being . . . what? Employed would be good. But for those in the performing arts, it's not like interviewing for a job and once

Optimism is rampant in theatre people.

hired, you're set for a while. It's a bit more complicated for a performer, who is always interviewing (read auditioning) for that next job. It requires a mindset that embraces change as the natural course of business.

Technology, the economy, and politics have all undergone significant change in the last decade. The last four to five years alone have challenged our concept of business as usual. How has the recession impacted your theatre? How has technology changed your operations? Has the contentious political climate affected your attitudes or programming?

With the housing crisis, banking turmoil and rising unemployment came funding cutbacks for the arts, shrinking volunteerism and reduced ticket sales. Some traditional corporate or foundation support for the arts was diverted to meet basic human needs for food, housing and medical services. Those in the arts had to adapt – to shrink their budgets, rethink their programming or find new ways to fund their work. I imagine these changes caused sleepless nights and much stress.

Technology, on the other hand, has opened up new horizons: online ticketing, LED lighting, CAD programs for designing, fundraising through kickstarter.com, e-marketing, etc. – I even learned of a new product coming soon that will focus your lights without you having to climb up a ladder! For those willing to learn, these are exciting innovations to be enthusiastically embraced.

Optimism is rampant in theatre people. It must be – how else do we keep forging ahead when the challenges are so daunting? Our mindset is to embrace change as the natural course of business.

And so . . . that young man who just graduated? He's moved home, and I'm embracing the changes in living space and daily routine with barely a whimper. No – with gusto! It'll be fun. We'll go see shows together and ultimately I'll attend the shows in which he is cast!

Change is inevitable – it's how you handle it that makes the difference.

Ideal for performers and audiences of all ages!

A road-tested, turn-key package at an affordable license fee

CHARLES DICKENS
A CHRISTMAS CAROL
THE MUSICAL

Adapted by J.B. White Music and Lyrics by Jimmy Calire

Read the play, hear the score and get all the detail at:
www.christmascarolthemusical.com

contents

Features

- 1
AACTFest 101
Working through the AACTFest cycle
- 10
Two New Regional Reps
Susanne Caviness and Vikki Hanrahan are the new representatives for Regions II and X
- 12
Our Town and *Mousetrap* Anniversaries
Samuel French celebrates with discounts on Wilder and Christie titles
- 14
Tony Award for Freddie Gershon
MTI's CEO receives Tony Honors for Excellence in the Theatre award for Broadway Junior Collection
- 16
The Budget: From Bugaboo To Building Block
How to develop an effective budget for your theatre
- 22
Arts Advocacy Day 2012
Issues and inspiration from this year's national event in Washington, DC

Election Results

Vice President for Planning and Development Eugene Irby
Vice President for Membership Scott Bloom
Vice President for Education Penelope Notter
Secretary Frank Peot

Board Members at Large	Nominating Committee
Michael Fox	Tom Cowley
Susan Harrington	Dennis Gilmore
Yvonne Johnson	

Thanks to all who ran!

News

- AACT Election Results 4
- AACT On the Road 18
- Act Locally, AACT Nationally 19
- Announcements 7
- ASCAP License 23
- Call for AACTFest Workshops 15
- MTI Discount Renewed 20
- New Roles 24
- Spotlight Award 14

Networking

- AACTivity Tidbits 23
- Advertisers 29
- Artie's Advocacy Tip 20
- Calendar 30
- Insurance Points 8
- Networking Helps 29
- New Play Contests 28
- Opportunities and Resources 24
- President's Letter 3
- Spotlight on Boards 27



Find AACT on Facebook



Follow us on Twitter

Where your dreams are shattered

The long-awaited new show from the creator of *Peter Pan the British Musical*

When Alice notices something strange about the looking glass in the parlour, little does she know that she is about to become a pawn in the Looking Glass War. In a world of grinning identical twins, cracked nursery rhyme characters, gallantry and madness, Alice is about to see things are seldom what they seem.



through the Looking Glass

Book & Lyrics:
Chris Blackwood

Music:
Piers Chater Robinson

From the novel by
Lewis Carroll

YOURS WAS THE BEST QUALITY
BACKING TRACK I HAVE EVER
USED OR HEARD

JA, Titus Productions, Utah

I WANT TO THANK ITEM
FOR SUCH PERSONAL AND
EXCELLENT ATTENTION

DDH, St Edmonds Academy, Delaware

- ▶ 12 stunning musical numbers*
- ▶ Arranged for solo keyboard, 5-piece, 8-piece or 14-piece band
- ▶ Digital delivery of scripts, scores and band parts
- ▶ Top-quality backing track CD also available
- ▶ No fixed rental period – no need to return materials afterwards

* Listen to the songs now at:
www.itmshows.com/alice

OTHER GREAT SHOWS FROM IT&M ...



A Christmas Carol



The Adventures of Mr Toad



Around the World in 80 Days



Peter Pan the British Musical

International
Theatre &
Music Ltd

Email:
info@it-m.co.uk



www.itmshows.com

Theatrical Rights

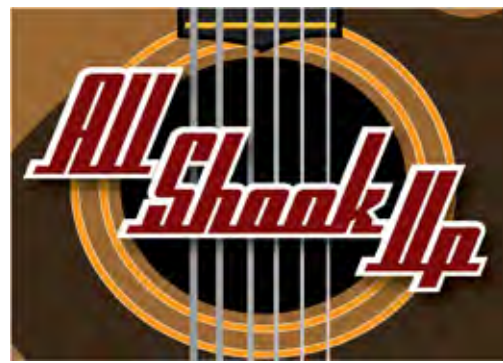
WORLDWIDE



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

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 Jebson, *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
Ruth Legg (2014)
Geneva, NY
Terry Petrie (2013)
Orem, UT

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, Membership Services
Darlene DeLorenzo, Advertising/Festival Services

Upcoming AACT Meetings**AACT Summer Board & Committees**

July 11-14, 2012

Annual Membership Meeting

July 13, 2012

Millennium Broadway Hotel

New York City, NY

Meetings are open. Contact the AACT office for details.

Upcoming Educational Conferences**Education Directors Conference**

August 17-19, 2012

Hosted by the Grand Rapids (MI) Civic Theatre

Artistic Directors Conference

November 11-13, 2012

Hosted by Theatre Arlington (TX)

Did you know?

you can renew your AACT membership online? If you can't remember your username or password, click on "Forgot your password? Click here to reset your password." Update your contact info when you renew.

www.aact2.org/login.aspx

Spotlight

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

Editor: Julie Crawford
Design: Jim Covault

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

Vol 26 No 6 © 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

Venue Lease Contracts: Ready or Not?

by Ken Roberts



The vast majority of community theatres across the country do not own their own performance venues, which leaves them to depend on the kindness of venue owners in their area to donate the use of their space, or, they are forced to rent or lease space in a venue suitable for their performances. When the latter occurs, it usually necessitates the need for a dreaded lease contract, and all of the perils and pitfalls that come along with it. Sometimes a contract is required even when the space is being donated. By studying those contracts and making preparations to comply with any and all insurance requirements well in advance, there will be no reason to fear them.

Facility owners will nearly always require their theatre tenants to have their own insurance coverage, and they'll want the theatre to name them as an **additional insured** on the theatre's insurance policy. This way, if any claim arises that is caused by the operations of the theatre, and the landlord gets named in the claim, the theatre's policy takes care of both parties. No landlord wants to have to file a claim against his own policy if they didn't have anything to do with the cause of the claim. The owner might also request a **waiver of subrogation**. All liability policies have a "transfer of rights of recovery" clause in them. The insured, in this case a theatre, transfers their rights to recover any monies paid out to others over to the insurance company, so the company can try to recover their claim settlements in cases where the fault might rest with an entity other than the theatre. This is the process of subrogation. When a venue requests a waiver

of subrogation in the venue's favor, they're simply telling the insurance company that they cannot come after them to try to recover any settlements paid.

One of the most important insurance aspects to check is the dates that coverage is required. All too often,

The key to all this is to not only read the lease contract from beginning to end, including any fine print, but to make the insurance preparations well in advance.

a theatre will purchase coverage to take care of their performance dates, only to find out that they will not be allowed into the venue for auditions and/or rehearsals without coverage for those dates as well.

The key to all of this is to not only read the lease contract from beginning to end, including any fine print, but to make the insurance preparations well in advance. No theatre wants to find the entrance to their venue blocked on the day they need to get started because there's a fatal flaw in their insurance certificate. By taking note of all of the requirements at least 30 to 45 days ahead of time, theatres can focus on their craft rather than their insurance. ♦

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

Small Budget?

Small Cast?



2 Men, 2 Women



4 Women



4 Women



3 Men, 3 Women



4 Men



2 Women



4 Women



3 Men, 1 Woman

We've got you covered.

Steele Spring
THEATRICAL LICENSING + ROYALTIES

WWW.STEELESPRING.COM • 323-739-0413



Two New Regional Reps Named

The AACT Board of Directors welcomes two new Regional Representatives.

Susanne Caviness is the new Region II Representative, replacing Sherman Ward. She got “bit by the theatre bug” in high school, and that passion followed her all the way through graduate school and into professional life, including while employed by the US military in Germany in the 1980s (where she participated in theatre on the base). She began her involvement as an actor, preferring character parts, but over the years has branched out into other areas, including management. In that capacity, Susanne has served on several local theatre boards, was the Maryland representative to the Eastern States Theatre Association (ESTA) and has produced several festivals. She currently serves on the International, Leadership Development and Strategic Planning committees of AACT. She has adjudicated the Maryland, Delaware and Pennsylvania festivals. Professionally, Susanne holds a PhD in Sociology/Social Psychology and is a licensed family and marriage counselor. She works in the uniformed services for the US Public Health Service. She says the theatre allows her to still have a “wild and crazy side,” and she finds having theatre skills useful at work, where, as she says, “You can say things in another persona that you can’t say as yourself!”



Susanne Caviness

Vikki Hanrahan is the new Region X Representative, replacing Jim Sohre. She serves as Entertainment Director for the United States Army Garrison, Ansbach, Germany. Vikki has been the Artistic Director of the Terrace Playhouse for the past 15 years. Prior to her appointment in Ansbach, Vikki was the Theatre Specialist at Stage 13 in Nuernberg, Germany from 1984 to 1995. Over the years she has served in all areas of production



Vikki Hanrahan

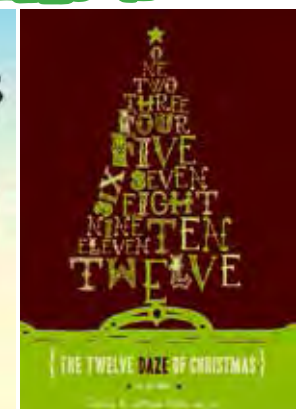
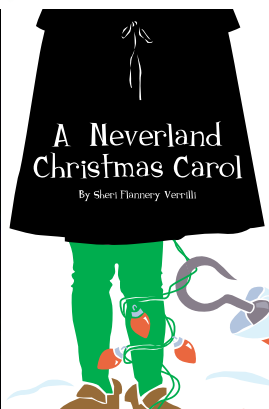
including producer, director, set designer, lighting designer and has mentored hundreds of soldiers and their family members in all aspects of theatre. Under her direction the Terrace Playhouse has twice received the Irving Berlin Award, the most prestigious award granted to Music and Theatre Program by the United States Army. She has also received the James T. Martin Award for outstanding service to the military through the performing arts. She is proud

to be part of a program that promotes theatre to service members and their families. ♦



A little acting, a word of cheer, a bit of theatre from someone near, and free eScripts for the coming year...

THESE PLAYS AND MORE AVAILABLE AT HEUERPUB.COM



Festival Cycle continued from Page 1

revised Handbook is published so the process may begin again with everyone “singing off the same page.”

State Festivals

Once the state festival sites are chosen—some by the state associations, and some through volunteering (and other means of recruitment!), preparations begin in earnest. A state festival chair is chosen (again through volunteerism or occasional coercion) and that hearty soul grabs other volunteers and people who owe favors and starts to organize the process.

State festival preparation can begin as much as two years prior to the event. It's wise to begin early, because lots of preparation helps to prevent last minute surprises. There is a facility to secure, and hotel (or hotels) to book, adjudicators to line up, and of course many, many volunteers to assign. Details on the process can be found on the AACT Website (aact.org/aactfest/AACTFest_Hosting_Guide.pdf), but for now, suffice to say it's a complicated—and oddly rewarding—process.

Regional Festivals

The state festivals feed the regional festivals with advancing productions, which in some ways makes a regional host's job easier (the festival doesn't need to solicit participants). However, the same attention to detail is necessary as at the state festival, with the added complication of out of state guests (lodging, long distance arrangements, etc.). The managerial structure of the festival is similar to the state festival. Again, look to *A Guide to Hosting AACTFest* for details.

National Festival

The 2013 AACTFest Cycle culminates in the national festival in Carmel, IN, hosted by Carmel Repertory Theatre and the City of Carmel. The festival hosts have been in preparation for the national event since February 2011, when they were chosen to host.

The twelve performances from the regional festivals (one representative from nine of the regions and two from Region IV, plus an at-large selection) will take place in the brand new, state-of-the-art Tarkington Theatre in Carmel, which opened in 2011. Additional performances and master classes by renowned performers will be held in the world-class Palladium. Opened to acclaim in January 2011, the Palladium rises high on the Carmel skyline with its domed European-style design. The four-fronted, symmetrical design with its limestone facades and columns offers a timeless elegance and an unparalleled setting for attending world-class entertainment. See the AACTFest Website (www.aactfest.org), and visit often for updates and detailed information.

So, by the time AACTFest 2013 ends, there will have been approximately forty state festivals, more than 200 theatre productions at the state level, and 80 or so theatres performing in regional festivals representing more than 40 states. It's a fascinating process, and one worth being part of as a celebration of American Community Theatre.

“The magic of an AACT festival is so much more than the thrill of a production coming to life in the darkened theatre,” Quinn said. “It is the magic of the people who populate community theatre. It's the actors, directors, and, technicians as well as the festival hosts and volunteers who breathe life into the festival process.”

“So it's really about the people,” she continued. “It's how much they care about theatre, how much they help each other, how much they laugh—and what they do for love—that we're celebrating during the 2013 AACTFest Cycle.” ♦

AACT National Festival Hit
Pamela Parker's
Second Samuel

“Second Samuel has ‘HIT’ written all over it.”
—Atlanta Journal-Constitution

“WHAT A WINNER!”—Midsummer Macon

A Southern Comedy. Cast: 7m, 4w. It was a simpler time in the late 1940s, especially in South Georgia and specifically in a sleepy little town called Second Samuel. The Great Depression was fading into memory, the war had been won, the election was over, and the folks in Second Samuel were ready for things to get back to normal. Except—this was the summer Miss Gertrude passed away, and deep dark secrets were revealed. Nobody could have imagined how the death of one sweet little old lady would turn the entire town upside down, leaving everybody in Second Samuel wondering if anything would ever be normal again! Area staging. Approximate running time: 1 hour, 45 minutes. Code: SIF.

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

Samuel French Celebrates Anniversaries With Discounts

AACT member theatres are receiving a new benefit due to two upcoming anniversaries thanks to Samuel French, Inc.

The 60th anniversary of Agatha Christie's *The Mousetrap* in November, 2012 and the 75th anniversary of Thornton Wilder's *Our Town* in February, 2013 will occur within the upcoming AACT membership year. In celebration, Samuel French is reaching out to AACT member theatres by offering substantial discounts on all Wilder and Christie properties.

Abbie Van Nostrand, Director of Marketing for Samuel French, expressed the company's pleasure with the discount program. "Samuel French is delighted that both the Agatha Christie and Thornton Wilder Estates saw fit to allow us to celebrate these extraordinary anniversaries of *The Mousetrap* and *Our Town* with a special discount offering to the community theatres," she said.

For Thornton Wilder plays, Samuel French offers:

- 10% Discount on orders on *all* cast order copies of Thornton Wilder titles published by Samuel French.
- 10% Discount on the licensing fees for any Thornton Wilder One-Act plays when the AACT Member theatre has a production that runs for 3 performances or more.

A similar offer is available to celebrate *The Mousetrap's* anniversary. Samuel French is offering:

- 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 when the theatre has a production that runs for 6 performances or more.

To be eligible, theatres must be members in good standing of AACT. Also, shows must be performed during the time period of the promotion. Both programs are available for productions produced between September 1, 2012 and December 31, 2013.

Applications for these discounts will be accepted beginning July 2, 2012. For more information, contact Samuel French at outreach@samuelfrench.com, or go to www.aact.org/wilderchristie. ♦

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
Ringing 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 Order Promotion:

Alcestiad
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 Order Promotion:

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



Magic Carpet Music

Your Magic Carpet Has Just Arrived!

Magic Carpet Music has a widely varied catalog of original music for dramatic productions and any stage presentations.

It's undeniable that music significantly deepens and enriches an experience, gives it greater impact, and can engender a more powerful emotional connection. What style of music fits your project? What moods and feelings do you want to evoke? Contact us, and we make it happen. Magic Carpet Music works with you to address your specific needs, help fulfill your creative vision and make your project a success. **Introductory offers available.**

707 391 6825 • www.MagicCarpetMusic.com • jaq@MagicCarpetMusic.com



A true story. A musical legend.

One of America's best-loved musicals about the greatest female country superstar and her most devoted fan. Songs include "Crazy", "Walking After Midnight", "Sweet Dreams" and "I Fall To Pieces".

"...a charming and high spirited musical comedy about the early 1960s country western singer." - NEW YORK TIMES

"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 Nonsense?

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.



Scarlett and Rhett Go Wilde!

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



OTHER GREAT SHOWS



FOR FURTHER INFORMATION PLEASE CONTACT:

Joan Kovats - 203.978.0102

JOAN@TEDSWINDLEYPRODUCTIONS.COM

TED SWINDLEY
PRODUCTIONS INC
www.tedswindleyproductions.com

Tony Award goes to MTI's Freddie Gershon

The Tony Awards® Administration Committee has presented a Tony Honors for Excellence in the Theatre award to Music Theatre International's CEO Freddie Gershon. The award specifically honored Mr. Gershon's creation of MTI's Broadway Junior Collection.



Freddie Gershon

The Honors were presented at the annual Tony Eve Cocktail Party on June 9. "The Tony Eve Cocktail Party gives us the opportunity to not only celebrate the year's Tony nominees, but to also give our sincere thanks and appreciation to the everyday heroes in our community," said Charlotte St. Martin, Executive Director of the Broadway League.

In 1994, Freddie Gershon conceived MTI's Broadway Junior Collection – introducing elementary and middle schools to the joys of musical theatre through 30- and 60-minute

author-approved versions of Broadway works adapted for performance by students. The program is also used extensively in community theatres. Since the program's inception, over 70,000 separate productions have taken place in America, involving 4,000,000 children.

Of the award, Mr. Gershon said, "In developing the MTI Broadway Junior Collection of musicals, I am blessed with the MTI family of talents who have served as my collaborators in helping to implement it, along with young incubation companies that evolved from MTI and have continued to re-conceive the student materials with invaluable feedback and are indispensable collegial collaborators."

"Knowing that the MTI Broadway Junior Collection has been embraced by so many and that they learn through experiencing is most gratifying to me," he continued. "The recognition of a Tony is a validating "cherry on top."

AACT congratulates Freddie Gershon for this most prestigious honor. ♦

Doug Mishler Receives Spotlight Award

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

Doug Mishler, Artistic/Technical Director for **Reno (NV) Little Theater (RLT)**, was awarded the AACT Spotlight Award for his ceaseless volunteer efforts, not only to RLT, but also to the University of Nevada, Reno theatre programs, and other community theatres in northern Nevada.

The Spotlight Award was presented on April 16th, opening night for *August: Osage County*, a production directed by Doug. Dr. Damon Stevens, director of Nevada Chamber Opera, made a surprise appearance, and requested Doug join him on stage. Doug was certainly puzzled, and as he was walking up, he said, "What the heck are you doing here?" The crowd of 100 patrons were delighted to see Doug grinning from ear to ear as the award was presented to him!

Since Doug's directorial debut with Reno Little Theater in 2004, he has directed over 15 productions, has served as executive producer, and continues to serve on the board of directors. His dedication and commitment to RLT has brought a renewal to the group. Doug has been



Dr. Damon Stevens (left) of Nevada Chamber Opera made a surprise appearance to present the AACT Spotlight Award to Doug Mishler.

instrumental in the opening of a new, state-of-the-art theatre, built specifically for RLT. His relentless drive made it possible for RLT to see this dream come true!

Doug is dedicated to community theatre's goal of providing new, enriching opportunities for audiences, actors, and tech volunteers. He encourages new members, supports outreach, and teaches new comers. Doug Mishler has been indispensable to Reno Little Theater, now in its 77th continuous year. Doug has served to enhance the nature of today's community theatre overall. ♦

Call for AACTFest 2013 Workshops

The AACT Workshops Committee is offering you the opportunity to share your expertise with others at AACTFest 2013 in Carmel, IN next June. Send your proposal for a workshop and don't be afraid to think outside the box. Proposals need to be received by September 1, 2012.

Some popular workshops in the past have covered these subjects:

- Acting (various styles and techniques)
- Musical Theatre
- Directing

We would also love to see more proposals for workshops on:

- Theatre Administration
- Youth theatre or programs
- Technical theatre
- Anything else you can think of!!!

Workshops are well-received when those in attendance have a chance to learn by doing so please keep that in mind as you put together your proposal. Most workshops will be in the traditional 75-minute format, but we're open to ideas for longer and shorter presentations. The RFP (Request for Proposals) form is now available



The multi-theatre Center for the Performing Arts in Carmel, Indiana is the site of AACTFest 2013. Shown here are the Performing Arts Center (housing the Booth Tarkington Theatre and the Studio Theatre) on the left and the Palladium across the green on the right.

online. You will be able to complete and submit the form online. Just go to www.aact2.org/?page=WorkshopsRFP and scroll down for the RFP form.

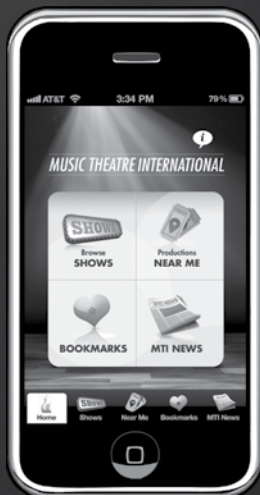
The Committee is also interested in suggestions for topics. Email your ideas to Chris Serface or Jennifer Van Bruggen (chris@tmp.org or jennifer@topekacivictheatre.com). We are looking for new and exciting workshops.

Help us enrich the creative experience in Carmel at AACTFest 2013. ♦



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



The Budget: From Bugaboo to Building Block

by Rod McCullough

What's a budget? What percentage should come from tickets? Donations? What if expenses are over budget? What do you do when you have more expenses than income? Should the budget committee determine the theatre's program?

"There's only one way to look at a budget. If expenses exceed budget, heads must roll. If income exceeds budget, someone's done a great job."

Some groups work this way, believing the budget is sacred. There is screaming if someone spends one cent more than they're allocated and shouts of joy if the opposite is true.

A budget isn't a rule book. It's a plan that changes as circumstances change. It's a living document that helps decision-making and sounds warnings against impending disasters.

"We always tell directors that the budget is \$0. That sends the message that they have to hold down cost. It forces them to come to our committee before spending anything."

Here's a budgeting philosophy that isn't one - it's merely a power trip that breeds mistrust and almost guarantees overspending. Every production costs something. Starting with a \$0 budget just means that everything must be negotiated. Each side starts with a ridiculous request. It's much more responsible to agree on an expense plan, share it with the production staff, and ask that they make decisions responsibly and conservatively.

Before you even start the budget process, **establish what services your community wants** you to provide. Three musicals, two comedies, one drama and two children's shows? Opportunities for 500 people to participate in the collaboration and excitement of theatre? Classes for 200 children? A low-cost meeting space for other non-profits? You know your theatre and your community best. Think about what you do, and then think about each of those things as services.

Once you've decided what your community needs, the next step is to choose what your theatre can provide. Ideally, this information will have come out of a planning process including your participants, your staff, your members, your Board of Directors, and your community.

Now it's time to **calculate the cost of those services**. In most cases, the broad categories are people, production expenses, and facilities. Who does the project, what resources does it take, and where will it happen?

People should be first on that list. No matter whether you have an all-volunteer staff, one part-time person, or a staff of thirty, it's the **people who make your theatre what it is**. It's easy to get in the mindset of "First, we'll figure out what it takes to run the theatre and do the plays. Then, we'll hire a staff with whatever's left over." Follow this philosophy, and you've insured zero or minimum growth for your theatre.

"Hire a staff" doesn't just mean payroll. Taking care of volunteer staff is just as important, maybe more. Recognition is great compensation, but pizza tastes good, too. Do you ask volunteers to use their own money to buy props and costumes, etc., and then take your time reimbursing them? That's an example of putting people last, and is a sure way to lose one of your most valuable assets.

Go to your personnel committee and ask them to provide a cost for personnel. You might delegate this job to your executive director, with the personnel committee in charge of planning executive compensation. They don't need to share the details with the budget committee, but they do need to provide a total and be prepared to explain it later.

Hopefully, your **program committees** have **created production budgets** and now it's time to put them into the mix. That includes the cost of producing plays and the costs of your other programs, such as classes. Don't forget something for advertising - no one will show up if they don't know what you're doing!

Next calculate **the costs of your facility**. In most cases, you can use the past year's expenses, adjust a bit for inflation or increases you know are coming. You can also add a bit to provide some cushion. Don't forget that you have equipment and property that gets older every year. It's a good idea to include a savings account for depreciation.

There are also a number of costs that don't fit in these areas. They might include office supplies, concessions, fund raising, postage, and AACT membership dues. Once you've added all these together, you have created a total that represents the cost of the services your community needs and wants and that your organization needs and wants to provide.

You have a couple of choices here. You can think, "How are we ever going to raise all that money?" Or you can proceed with this idea guiding you, "Let's discover what our community can and will contribute to receive these services from our organization."

Begin with **"Earned Income."** This is income that you receive in exchange for a specific service you provide. Ticket sales, both season and single, are probably your largest source of earned income. Concession sales are earned income, as are costume rentals. Program advertising is a little tricky. Some theatres say this is earned income because they are selling advertising. Others think of this as "Unearned Income" because they want to show it as an example of community support. It doesn't really matter - just be sure you remember this important revenue source!

In both income and expense projections, it's effective to use your most recent years as a base. For season tickets, look at your last two or three years. Are sales declining or increasing? Is there any pattern? Next year, are you finally going to do a season ticket campaign? Based on the answers to those questions,

make a prediction about next year. Do the same thing for single ticket sales. Remember, though, that single ticket sales are more difficult to predict, so be sure to forecast conservatively.

Once you have a total for earned income, subtract that from the expense total. What's left is **the community support or investment your theatre needs** to provide the services that your community needs.

This is the fun part! Your theatre's next budget step is a big one and depends on the philosophy of your Board. Some budget committees send this budget to the Board and say, "This is our job for next year. Raise \$XX, XXX." Once it's passed, the financial development committee takes over and plans the fund raising.

Some Boards get too nervous if they see the whole Unearned Income amount. In that case, the budget committee tries to identify the most likely contributions, usually member donations in addition to the cost of tickets, advertising income, grants that are likely to succeed. The mountain doesn't look quite so high. Beware, though, that these are still predictions, not facts.

Some Boards just can't pass an "unbalanced" budget. However, budgets aren't ever balanced until the revenue has been raised and the expenses have been spent. A budget which shows a need for community support clearly reflects the number one job of a Board of Directors: to provide for the financial stability of the organization.

In terms of development of your theatre, there is one other possibility that can change your Unearned Income amount from *least* to *most* reliable. Raise Unearned Income a year ahead - the money you raise this year is the total you will use next year. How do you do that? Most theatres cannot afford to go one complete year depending only on Earned Income. However, if you can raise 25% more than you need to spend every year, you'll be ahead 100% after four years. Pie in the sky? Sure, but some organizations do just that and it does wonders for their ability to plan.

Planning is the key to the budget process. Good planning creates a good budget and vice versa. An effective budget allows your theatre to plan for the future, to assess your progress throughout the year, and to safeguard against unknown expenditures or ticket sales surprises. ♦

PS. – Fourteen years (and budgets) later, AACT gave me a chance to take another look at this article from 1998. Except for a few snips and clips, I didn't change much. But I do want to add one thing. You're not done when the budget is complete! Take the numbers and figure out when the dollars are coming and going – that's a cash flow prediction. Then keep updating that cash flow all year. No matter how good your budget numbers might look, everything goes out the window if your money goes out faster than it comes in. May your theatre be happy and healthy, and may its bank accounts be full!

Rod McCullough is Managing Director/Director of Development of the Des Moines Community Playhouse and is the immediate past president of AACT.

See AACTivity Tidbits, page 23, for budget-related statistics.

Sample Budget

EXPENSES

Program Related Expenses

Personnel	\$ 51,700
Production Expenses	
Mainstage	\$ 19,888
Children's Theatre	6,749
Production Total	\$ 26,637
Advertising	21,070
Printing	4,950
Education	<u>2,156</u>
Total	\$ 106,513

Building Related Expenses

Utilities	\$ 7,502
Insurance	2,200
Repairs & N=Maintenance	3,300
Custodial	<u>2,702</u>
Total	\$ 15,704

Administrative Expenses

Fundraising	\$ 5,500
Concessions	1,518
Administrative	8,030
Other	<u>5,794</u>
Total	\$ 20,842

Total Operating Expenses \$ 143,059

Capital & Financing Expenses

Principal Reduction	\$ 1,379
Interest Expense	871
Depreciation	<u>8,108</u>
Total	\$ 10,358

Total Expenses \$ 153,417

INCOME

Earned Income

Memberships	\$ 42,133
Single Tickets	
Mainstage	\$ 19,690
Children's Theatre	8,965
Single Tickets Total	28,655
Education	<u>27,350</u>
Total	\$ 98,138

Miscellaneous Income

Rental	\$ 902
Concessions	2,156
Other	<u>5,915</u>
Total	\$ 8,973

Total Earned Income \$ 107,111

Community Support (Identified)

Individual Donations	\$ 12,079
Corporate Sponsors	
Advertising	8,920
Fundraising	
Grants	<u>5,535</u>
Total	\$ 26,534

Total Revenue \$ 133,645

Support yet to be Identified \$ 19,722



David Sokolowski

Outgoing Region II Representative Sherman Ward (center) and wife Anne are greeted by Delaware Theatre Association (DTA) president Ruth Brown at the DTA State Festival. The event was held March 31, 2012 at the Tatnall School in Wilmington, DE.



Ron Ziegler

Maine State Contact Richard Bostwick executes a stage slap during a combat workshop at the Maine Association of Community Theatres Festival, April 21, 2012 in Portland, ME.



Ron Ziegler

Festival Chair and Maine Association of Community Theatres Chair Foner Curtis leads discussion during the MeACT Annual meeting. The meeting took place at the Maine State Festival, held April 21, 2012 in Portland, ME.

Festival Chair, Pennsylvania State Contact and AACT Festival Commission member Marsha Amato-Greenspan reviews the rules for the assembly at the Eastern States Theatre Association Original Works festival, held April 19-22, 2012 in Wilkes-Barre, PA.



David Sokolowski



Martin Greeson

David C. Bryant award winner Ron Paoletti's daughters Robin and Jacki and wife Steffanie accept the posthumous award from Major General James Boozer, Deputy Commander of US Army Europe, at the US Military's IMC Tournament of Plays Topper Awards, held April 21, 2012 in Heidelberg, Germany. The award was introduced at the ceremony by Region X Representative Jim Sohre.



David Sokolowski

AACT Vice President for Festivals Kristi Quinn adjudicates at the Eastern States Theatre Association Original Works festival, held April 19-22, 2012 at KISS Theatre in Wilkes-Barre, PA.

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



Act Locally, AACT Nationally: Celebrating Ken Ludwig

AACT and Samuel French, Inc. are jointly sponsoring, Act Locally, AACT Nationally: Celebrating Ken Ludwig. Participating AACT member theatres can not only honor Mr. Ludwig, but also get some great benefits.

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

- Royalties: 10% off fees for ALL Ken Ludwig titles in this promotion, Inc.
- Scripts: 10% on all orders of cast copies of ALL Ken Ludwig titles in this promotion.

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



What if the three wise men weren't really all that wise? What if they were just three ordinary guys, avoiding their wives, who stumbled upon the greatest story ever told?


"You will laugh and be touched..."
Indianapolis Star

🌿 "The first show to sell out at this theatre ever..." Westfield Playhouse

🌿 "...highly recommend getting tickets for the entire family!"
RedPub Magazine (Houston)

**A Good Old Fashioned
Redneck Country Christmas**
by **Kris Bauske**

Comic version available through Baker's Plays
www.bakersplays.com

Musical comedy available through Samuel French, Inc.
www.samuel french.com

 **Make it a Christmas to remember!** 
(4 W, 6 M)

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



Ken Ludwig titles in the promotion:

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

For more information on Act Locally, AACT Nationally: Celebrating Ken Ludwig, visit the AACT Website at www.aact.org/ludwig.








- 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

MTI Continues Discount

AACT's partnership with Music Theatre International, allowing for discounts on rental packages, continues for the 2012-2013 membership year. Under the agreement, AACT organizational members receive substantial discounts on standard rental fees on MTI musicals through August, 2013.



- For the first four MTI musicals produced during the year beginning September 1, 2012, paid member theatres will receive a 20% discount on standard rental fees.
 - If a theatre produces 5 MTI musicals in a year, the fifth standard rental package is free.
- The following stipulations apply to the program:
1. To participate in the discount program, a theatre must be a current paid AACT member for 2012-13.
 2. AACT has created a group on MTISHOWSPACE.com; all eligible participants must sign up and join the AACT group at MTISHOWSPACE.com to be eligible for the discount.
 3. Member organizations will work directly with their MTI agent to receive the discount.
 4. The discount will apply to any MTI shows produced between September 1, 2012 and August 31, 2013.
 5. The agreement is retroactive. If a member theatre has already paid rental fees for the period covered by the agreement, the cost difference will be refunded.
 6. Rental discount applies to standard rental fees only.

For details, go to www.aact.org/mti, or contact the AACT office. ♦



Artie's Advocacy Tip

Candidates need to know who you are before they take office and get distracted by non-arts-related issues.

Plan for full house
Christmas audiences

AN OREGON PIONEER CHRISTMAS STORY

See summaries of all plays
@ www.theatre-scripts.com

DON'T JUST STAND THERE!

Sign up online for



www.stage-directions.com/subscribe



YOUR FREE SUBSCRIPTION AWAITS!

Politics Is Taking Center Stage: Go Out and Meet the Candidates!

By Wally Hurst, AACT Advocacy Committee Member

As the presidential election year ramps up coverage of all things political, theatres and arts councils and artists need to get moving and get introduced to those who will be controlling money and influence in the new year to come. But what does this mean for you and your theatre?

It means simply that you need to get out of your comfortable theatre and make appointments to meet candidates for your city council, county commissioner, state legislator and congress member. They need to know who you are before they take office and get distracted by non-arts-related issues. They need to know that the arts are important in their district, their city, their county, and their state. You need to educate them as to the benefits of local theatre: the economic benefits, the educational benefits, the social benefits of theatre and performance and community are tangible and easily communicated to candidates in the form of handouts and newsletters, which you can leave at their offices. AACT has a wonderful and downloadable color handout available too, at www.aact2.org/advocacy.html, or go to www.aact.org, "Advocacy," and see "Helpful Resources" in the right column. It's a good start.

What do you say when you meet these folks? First, do your homework and find out where they stand on certain issues such as education, fiscal/budgeting issues, and the arts in general. Then tailor your approach based on the background you know. For instance, if you know that a candidate considers education a high priority, emphasize your theatre's education component(s), and point out the statistics that show that kids in the arts score an average of 100 points better every year on the SAT's than kids with no arts involvement. If your candidate is a non-nonsense cut-the-budget business supporter, point out how many jobs the arts bring to your city or town, how much extra tax revenue they generate, and how the arts makes your hometown "special" and your city or town more livable.

What are the issues? At the National Arts Advocacy Day this year, arts education funding at the state and national levels took center stage. The restoration of funding for the National Endowment for the Arts to previous (2011) levels and the restoration of funds and continued separation of arts education funding in the Arts in Education Program at the U. S. Department of Education were the priorities of our visits with lawmakers in Washington, D.C. in April. Another important issue was the preservation of the tax savings associated with contributions to non-profit corporations, which has been threatened by associated "tax-reform" measures proposed recently. These are certainly national priorities, but at the local level, you must

identify specific issues which concern you and your theatre. Then you must take a position on that issue and effectively communicate that position to those politicians who can make a difference when the decision is made.

It sounds like a lot of work – and it is. You must be prepared with a plan of action and talking points, along with information about the issue and your theatre as well. Then, like any good actor, you must be prepared to improvise. As I went into the office of a notoriously conservative congressman a few weeks ago, I was overjoyed to see a 3' X 5' oil painting on his office wall. It was a scene from his home district, full of color and beauty. I asked him about it and he told me that it reminded



Americans for the Arts, David Hathcox

Alec Baldwin delivered the 25th Annual Nancy Hanks Lecture on Arts and Public Policy on the evening before Arts Advocacy Day in Washington, DC.

him of where he was from, and where "home" was. He knew the artist, a troubled young man who found his outlet through painting, who was from his district. We then talked about how much great art "moved" us, and the discussion went very well from there on out. You need to recognize how much people relate to art or theatre or music as something valuable in their lives, and make them understand that they can make a difference in others' lives by supporting the arts.

It may take more than one visit. Be patient. Do your homework and try to educate instead of debate. Be very prepared, and be ready to improvise when you see an opening for reaching agreement on an issue. And finally, don't be afraid to ask for what you want. Good luck! Remember, it's not always who you know: it's who you get to know. ♦

Wally Hurst and Advocacy Committee Chair Joanne Berry attended Arts Advocacy Day in Washington, DC in April. AACT is a national co-sponsor of the annual event.

AACTivity Tidbits

Budgeting is a task that every community theatre must tackle. Even if you are a pro at budgeting, it helps to be able to compare your numbers and percentages to other theatres' stats. Below are figures that illustrate the wide variances as well as some averages. These numbers provide some interesting information that can help you know if you are on the right track, but one shouldn't build a budget based only on these statistics. After all, no theatre is entirely average, least of all yours! The data was pulled from AACTivity, on the AACT website, which is a database of such information. This is not a scientific survey as theatres define things differently, and it only reflects the theatres that have voluntarily submitted their information.

To submit your theatre's information, go to www.aact2.org, "Programs/Resources," "AACTivity."

Data as of 5/13/2012

- 164 theatres serve a total population of 57.8 million people.
- 164 theatres reported total annual attendance of 2.73 million people, ranging from 300-91,000 per theatre. Average attendance: 16,760, with 20% of theatres having attendance of 12,700-21,000.
- 110 theatres reported a total annual budget of \$53.9 million, ranging from \$10,000 - \$3.8 million.
- 106 theatres reported the percent of income derived from ticket sales ranged from 8.5% to 94%, with the average being 53%. For 20% of the theatres, the percentage is 48-58%.
- 106 theatres reported the percentage of earned income (vs unearned/contributed income) to be 22-99%, with an average of 70% earned to 30% unearned. ♦

ASCAP License Window Closes September 1

AACT member theatres have until September 1 to order or renew their ASCAP Community Theatre license. AACT members purchasing the license through AACT receive a 30% discount.



The ASCAP Community Theatre license covers the theatre for a year at all its venues for copyrighted pre-show, intermission, and post-show

music played by means other than live performers, such as CD's and tapes. (This license does not cover music played during a show or performed live.)

ASCAP, the American Society of Composers, Authors and Publishers, is a membership association of over 400,000 composers, songwriters, lyricists and music publishers. ASCAP's function is to protect the rights of its members by licensing public performances of over 8.5 million works, and distributing royalties to its members for performances of their copyrighted works.

To learn more about the ASCAP Community Theatre license and the AACT ASCAP Discount Program go to the AACT website at www.aact.org/ascap or contact the AACT office. ♦

Falling for the waitress who serves your patty melt...



Lust Rust
THE TRAILER PARK MUSICAL

samuelfrench.com

lustnrust.com

Did you hear the one about the nun, the hooker, the Jewish grandmother and the drag queen? If you did, I would make you wash your ears out and go to confession.



At Heaven's Door

2 Acts / Cast: 2F/1M

HeavensDoorThePlay.com

Caught Off Guard



3 Acts, 7M/2W
CaughtOffGuardPlay.com

Other Full Length Plays By Andy:
Candy Apples ...

CandyApplesThePlay.com

Life Don't Give You No Do Overs ...

NoDoOversPlay.com

White-Collar Crime ...

WhiteCollarCrimePlay.com

Yola's 90th Birthday Party...

YolasBirthday.com

4 Chairs ... 4ChairsPlay.com

Andy Accioli

<http://www.AndyAccioli.com>

401-447-7031

Listings do not imply AACT endorsement



TechSoup Global

"TechSoup Global is working toward a time when every nonprofit and NGO on the planet has the technology resources and knowledge they need to operate at their full potential."

TechSoup provides a wide range of donated or discounted software and hardware for nonprofit organizations for just a small admin fee. Software includes new current products and donor partners include Microsoft, Adobe, Cisco, Intuit and Symantec. TechSoup.org also offers online learning resources and forums.

TechSoup Global
435 Brannan Street, Suite 100
San Francisco, CA 94107
415-633-9300

www.techsoup.org

New Roles

Gary Kekel has been named the new manager of **Salem Community Theatre** (SCT), Salem, OH. He had been serving as manager in an interim capacity since the departure of former manager **Sarah Durham** last year, and has been active at SCT and other regional theaters since 1997 as a music director, director and actor. Gary has spent his entire adult life in the entertainment industry, as a musician, vocalist, arranger, composer, recording producer and musical director. In 2000, he was inducted into the Salem High School Hall of Fame for his contributions to the music industry on the national level. He was named to the SCT position in April.

Midland Community Theatre, Midland, TX, welcomes **Ryan Loyd** to the staff as Managing Director. Ryan has been a volunteer for the organization as an actor and backstage, and has volunteered on many of the organization's committees. He taught at the University of Texas of the Permian Basin and worked at The Life Center in Midland, garnering experience with other non-profit organizations. At MCT, Ryan will oversee all business operations. He started working in his new position in May.

Robyne Parrish, a New York and Pittsburgh-based actress and director, has been hired as the new artistic director of the **Gilbert Theater**, Fayetteville, NC. She replaces Gilbert founder **Lynn Pryer**, who is retiring at the end of this season. Robyne, who grew up in Roxboro, NC, is a graduate of the N.C. School of the Arts with a degree in drama. She founded the Sonnet Repertory Theatre in New York and has been pursuing a master's degree in fine arts at Point Park University Conservatory of Performing Arts in Pittsburgh. She began her new duties at the theatre in June.

The County Seat Theater Company, Cloquet, MN, is pleased to announce the hiring of **Joel Soukkala** as General Manager. Joel has been serving part-time in the position on a volunteer basis since 2007. Joel has directed both youth and adult shows as well as performed a number of roles since his debut at County Seat Theatre in 1993. In 2011, he was part of the production of



Educational Theatre Association
2012 Annual Conference
Coronado, CA (San Diego)
September 20-23, 2012

Under the theme "Developing the Innovative Mind," this conference will feature keynote speaker Ben Cameron, the presentation of findings from the first national landscape study in more than twenty years of theatre teachers and school administrators on the state of theatre education (conducted by EdTA and Utah State University) plus an overview of the Next Generation Arts Standards Project, and a wide selection of workshops and networking opportunities.

Educational Theatre Association
2343 Auburn Avenue
Cincinnati, OH 45219-2815
513-421-3900

Details: www.schooltheatre.org/events/edta-conference/

Wiley and the Hairy Man, which was performed at AACTFest11 and will appear this summer at the Toyama World Festival of Children's Performing Arts in Japan. He began his duties on March 15. ♦

I'LL BE BACK BEFORE MIDNIGHT
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

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

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

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

Now Licensing...

My Way

A Musical Tribute to Frank Sinatra

My Way
CHRISTMAS

DRACULA
THE CASE OF THE SILVER SCREAM



The Two Person, Six Gun Musical
BONNIE & CLYDE

Babes in Hollywood
The Music of Garland and Rooney



A play by Jeremy Childs
VAMPIRE Monologues

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

Available for licensing at Samuel French Publishers

(212) 206-8990 SamuelFrench.com



DON'T HUG ME

A love story with singin' and stuff



WINNER!
Best Original Musical

Los Angeles Artistic Director Achievement Award

"Hilarious!" "Terrifically silly!"
- Sons of Norway - LA WEEKLY

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

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

Don'tHugMe.com

A DON'T HUG ME CHRISTMAS CAROL



Best Musical of 2006!

- ReviewPlays.com

"A laugh a minute!"
- Norway Times

"Hysterical!"
- KCLA

"Go see it!"
- Tom Barnard KQRS

A hilarious spoof of Charles Dickens' A Christmas Carol

Don'tHugMe.com

A DON'T HUG ME COUNTY FAIR

Who will win Miss Walleye Queen?



WINNER!
Best Author Original Musical

Los Angeles Artistic Director Achievement Award

"It's wonderful!"

- Dick Clark, TV Icon

"Riotously funny!"

- Norwegian American Weekly

"I laughed so hard my sides hurt!"

- American Radio Network

Don'tHugMe.com

DON'T HUG ME I'M PREGNANT

It's not what you were expecting



CRITIC'S PICK!

- BroadwayWorld.com

"Think Rowan and Martin's Laugh In on steroids!"

GO! - LA WEEKLY

"Hysterically funny!"

- NoHoArtsdistrict.com

RECOMMENDED!

"A laugh a minute, maybe more!"

- ReviewPlays.com

Don'tHugMe.com

Polyester

It's "Mamma Mia" meets "Spinal Tap"

The Musical



"It's great fun!"
- BroadwayWorld.com

"A rollicking good time!"
- Teolacan Times

"Be sure to check out this toe-tapping, hilarious journey back to your Dancing Queen days!"
- Azore Entertainment

PolyesterTheMusical.com

A nice Family Gathering

A story about a man who loved his wife so much, he almost told her.

WINNER!

Rochester Playwright Festival

"Hilarious and touching!"

- LA WEEKLY Pick of the Week

"Exquisite sense of humor!"

- Daily Variety

"A surefire, laugh-a-minute hit!"

- The Teolacan Times

"Hilarious!"

- American Eagle News

"Superb!"

- NoHo News



ANiceFamilyGathering.com



How to Succeed With Business Leaders Without Really Trying

by Twink Lynch

At a Philanthropy Day workshop a few years ago, a panel of several business leaders was asked: “What makes a healthy board?” Ideas they shared included: boards that can have fun together; boards that have the background to run the organization and the tools to make it work; “right” board members for our special projects; diversity so all interests can be heard and served; clear expectations; orientation and training; and term limits.

One panelist, a bank president and veteran of many boards, commented that boards that are exciting are those focused on the future, not on the past – that 80% of our meeting agendas should look forward and only 20% should provide historic information (financial data, e.g.). He defined a “good board member” as one who:

- Provides enlightened leadership
- Focuses on vision and mission of the organization
- Manages strategy, not operations
- Creates an environment for risk-taking
- Provides incentives or recognition for outstanding performance

When asked about recruitment, this panelist advised that we should look at current volunteers on committees to see:

- Who’s passionate about and committed to the organization
- What skills they have
- What knowledge they already have about the organization
- What doors they can open (be clear about expectations in this regard)

Then we need to find out who knows them best so that person can ask them to serve.

Another panelist urged us to offer opportunities for our board members to train themselves for leadership – this is not an accident, she said. We need to train them by using them on committees and task forces. She, like Jerry Panas, wants them to be “roaring advocates,” and if they can’t, they should get off the board.

Topeka Civic Theatre is blessed with many good business people on board. I asked some of them how they were recruited, why they agreed to serve, and what they like/don’t like about being a board member of a community theatre. Here are my questions (feel free to use them):

1. When did you first connect to our theatre?
2. How long have you served on the board and in what capacities?
3. How were you recruited (by whom, how)?
4. What made you say yes?
5. What skills/experience/knowledge do you bring to the table?
6. What kind of orientation did you receive?
7. What do you like about serving on this board?

8. What would make your service better/easier/more rewarding?
9. How does this experience compare to other boards you serve on?
10. Is there any other comment you’d like to make?

I was surprised to learn how long these business board members had been connected to our theatre - some as long as 20-30 years! They had seen many shows at our old facility as well as at our new home. The board members I talked to had been on the board for several years, most in their second term of service. Several had been officers and/or had chaired committees like long range planning or finance.

They were generally recruited the way I have been urging community theatres to do their recruiting – personal, face-to-face meetings. What I found noteworthy was that they mentioned they had great respect for the person(s) doing the recruiting (remember how we’ve talked about sending someone people can’t say no to?). They were given a run down of their responsibilities

Three One-Act Plays About the Elderly by Elyse Nass

*Second Chance • Admit One
The Cat Connection*

Performed in many community theatres
and senior venues.

Samuel French, Inc. www.samuel french.com

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

Dramatists Play Service www.dramatists.com

and later were given a personal orientation, which included a “board book” of information. In one case, a board retreat was held right after the board member came on board, and he felt it helped enormously in getting familiar with issues facing the organization.

What made them say yes? They felt the theatre was a real asset to the community, they found the shows exciting, they respected people already on the board, and they felt honored to have been asked. One admitted he had been a musical performer in the past (not commonly known among members of the board). One admitted he’d said yes, thinking he’d be a good board member by coming to meetings and being supportive, but he didn’t want to get too involved – but he got “sucked in” (his words) and now he’s the President-elect!

In terms of skills they bring to the board, they acknowledged they had leadership and organizational skills. One had been Chairman of the local Chamber of Commerce, and figured our Nominating Committee figured he knew lots of people and could open lots of doors. Another has good people skills and feels he’s a good motivator. Another has really good problem-solving skills.

What do they like about serving on the board? They like the energy and the excitement. One person said it was “like working at Disneyland – a place where magic things happen.” They are particularly proud of our staff who make things easy for them and keep the job of board member from being full-time (I know many of my readers do not have paid staff, so it might be harder for you to recruit business people if they have to do operational tasks like paying bills, selling program ads, creating budgets, etc.)

One big thing they would change if they could is the amount of time required to serve on our board. What I hadn’t consciously realized all these years is that other boards like Boy/Girl Scouts, a hospital, or United Way do not have the number of events for board members to attend that we do – 15 productions, plus performances by our improvisation groups and old time radio players, plus a gala opening each new season, plus an annual fundraising breakfast, plus an annual meeting and awards night – all in addition to 11 board meetings a year, committee meetings as needed, and serving as Board Liaison to one show a year. Not to mention phone calls and email.

The big difference between our board and other boards they serve on, in addition to the time commitment, is that major boards in our town send their board members to leadership and governance – and sometimes fundraising - training on the average of once a year. I don’t know of a single community theatre that is able to do that. AACT has discussed how best to offer such training, but so far has been mostly unsuccessful at attracting business board members to the festivals and conventions where such workshops are offered. That is regrettable, in my opinion. There isn’t a board member alive anywhere who couldn’t benefit from such training.

Length of meetings is another difference. We not only need a beginning time but also an ending time, and maybe even a timed agenda. That would make our invitation to serve more appealing, according to my interviewees.

I am struck by the congruence of this information with something I read years ago. There are five powerful human “wants” which motivate behavior:

1. Everyone wants to do the right thing.
2. Everyone wants to find better ways of doing things.
3. Everyone wants to achieve things of which he or she can be proud.
4. Everyone wants to belong to a group that achieves the extraordinary.
5. Everyone wants to earn respect and recognition for what one is and for what one achieves. (*Stage Directions*, June/July 1991)

Community theatre board service offers all the above. Happy recruiting, everyone! ♦

Another good book for your library: *Nonprofit Governance: Steering Your Organization with Authority and Accountability* (Washington, DC: BoardSource, www.boardsource.org).

Reprinted from *Spotlight*, August 2004

Twink Lynch wrote a regular column on boardsmanship for Spotlight for many years. Her early articles are compiled into a still-relevant book for boards: Boards in the Spotlight. See ad on page 30 for ordering information.

Yale Drama Series David C. Horn Prize

Yale Drama Series
PO Box 209040
New Haven, CT 06520-9040

The Yale Drama Series is intended to support emerging playwrights. Submissions must be original, unpublished full-length plays written in English. No musicals, children’s plays or translations. Plays must not have been professionally produced.

There is no application form or entry fee.

Winning playwright receives the David C. Horn Prize of \$10,000, publication of his/her manuscript by Yale University Press, and a staged reading at Lincoln Center Theatre in New York. The winning play will be selected by series judge John Guare.

Deadline: Submit between June 1 and August 15, 2012 (postmark)

See the website for more details:
www.dhornfoundation.org/rules.htm

Increasing ticket prices was recently a topic of discussion on AACTList. In case you missed it, here are a few of the posts.

Question: We are increasing our season subscription prices by 10% for this coming season ('12-'13). If you have increased lately, did you announce the increase to get ahead of any flack, or wait for comments, questions?

Deena Dray
Diamond Head Theatre, Honolulu, Hawaii
www.diamondheadtheatre.com

Usually when we raise subscription prices we extend a one-year grace period to existing subscribers. In other words, they get to renew at current prices. We do, however, have an early deadline to take advantage of that offer. That way, they know it's coming but feel we've done something for them...which we have.

Rich Gannon
Grove Players, Downers Grove,
Illinois
www.groveplayers.org



We've never "announced" price increases before they received their forms. Most people couldn't remember what they paid last year! We promote the discount over single tickets when you buy a season package and focused mostly on guaranteeing their current seat locations. People care more about keeping their current seats than the price. Since we have a no fee exchange policy that helps too for season ticket holders.

Michael Cochran
Market House Theatre, Paducah, KY
www.mhtplay.com

We had to increase our prices three years ago when our venue cost increased by 20%. We didn't announce it, and most people didn't really notice, and we didn't have any negative feedback. Our season tickets and flexbooks are still discounted, and our season ticket holders get advance purchase and free ticket exchanges. Like someone else said, they want to keep their seats. And most of them still think we are the best deal in town.

Leslie Bofill
Theatre Huntsville, Alabama
www.yourseatiswaiting.org

Read more posts in the AACTList Archives, below the subscribe box. To subscribe to AACTList, go to www.aact2.org/?page=aactlist or www.aact2.org/Programs/Resources,AACTList. (No charge, it's an AACT member benefit.) If you have trouble, contact the AACT office. ♦

Advertisers

- | | |
|--|--------------------------------------|
| 23 Andy Accioli | 23 Lust 'n Rust |
| 18 American Musical & Dramatic Academy | 12 Magic Carpet Music |
| 19 Kris Bauske | 15 Music Theatre International |
| 30 Boards in the Spotlight | 27 Elyse Nass |
| 19 BMI Supply | 26 Olson Brothers Entertainment |
| 8 Classics on Stage | 24 Playwrights International |
| 11 Dramatic Publishing Company | 31 Select Entertainment Productions |
| 3 Five Smooth Stones | 21 Stage Directions Magazine |
| 20 Full House Theatre Scripts | 9 Steele Spring Theatrical Licensing |
| 10 Heuer Publishing LLC | 25 Summerwind Productions |
| 5 International Theatre & Music, Ltd. | 13 Ted Swindley Productions |
| 2 J&G Unlimited | 6 Theatrical Rights Worldwide |

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
July 11-15	Oklahoma Community Theatre Association ★OCTAFest 2012	OK Tonkawa	405-840-0788 www.oktheatre.org
July 12-15	AACT New York Convention 2012	NY New York City	866-687-2228 www.aact2.org/event/NYC
July 20-22	Community Theatre Association of Michigan Master Class Weekend	MI Higgins Lake	989-463-1252 www.communitytheatre.org
August 1-4	Colorado Community Theatre Coalition ★Colorado State AACTFest 13	CO Salida	303-674-5037 www.cctcfestival.com
August 17-19	AACT Education Directors Conference	MI Grand Rapids	866-687-2228 www.aact2.org/event/EdConf12
August 31 - September 3	Ohio Community Theatre Association 2012 OCTA State Conference	OH Worthington	419-569-1458 www.ohiocommunitytheatre.org

★ Indicates festival in the 2013 Cycle

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

Improve 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.

Learn how to:

- Recruit & train the best possible board members
- Give direction to help them be effective on their own
- Transform them into successful fundraisers
- Build a cohesive and collaborative team
- Deal successfully with change & challenges

"If you're new to working with groups, this book is the one to read first. If you're an old hand, you'll find a new (or well-worth remembering) point in each chapter."
Rod McCullough
Fulton Opera House

"It's great to see a light bulb go on over board members' heads as they begin to understand their job and responsibility."
Fran Newton
Niagara Falls Little Theatre

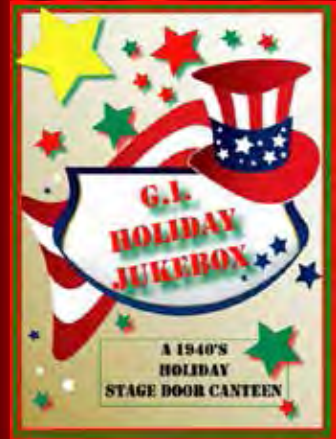
"A must-read."
Allen Shankles
Amarillo Little Theatre

Includes 30 pages of worksheets & support materials

Only \$34.95* (\$29.95* for AACT members)
Order online at www.aact.org or
call toll-free at 1-866-687-2228.
*plus shipping & handling

AMERICAN ASSOCIATION OF COMMUNITY THEATRE

Small Shows with BIG Appeal!



For perusals and information, contact:
www.select-shows.com
 800-517-6500



The Time Is Now!

It's time to **renew your AACT membership** for 2012-13. Don't miss out on being a part of the national voice for community theatre. Send in your renewal today, or go to www.aact2.org/?membershipoptions on the Web and renew or sign up there.

Organizations

don't miss out on the many discounts offered by AACT and its partners. Details are inside:

- *MTI - page 20
- *ASCAP - page 23
- *Samuel French
 - Ken Ludwig plays - page 19
 - Agatha Christie mysteries, page 12
 - Thornton Wilder plays, page 12

Even more discounters are listed on the AACT Website at www.aact2.org, "Programs/Resources," "Discounts for Members."



Find out about all AACT benefits and services by visiting www.aact2.org/?Onestop, or by calling the AACT office, **866-Our AACT (667-2228)**

RENEW TODAY!