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President's Message

Ah, fall... for many this is start of a new year, with back-to-school, the cottage closing, vacation's complete, new activities to plan, and for most ACT-CO members the start up of a new theatrical season. It's also the time when we look at our calendars, see all our commitments and wonder "do we have the time?" And for us, the community theatre volunteer, the answer is yes and we make the time...because this is our fun, our passion, and a huge part of our quality of life.

Though more and more, I'm hearing from our member groups, and the groups I belong to, about "volunteer burnout", especially with Board members. The ACT-CO Board is facing that situation right now. We find ourselves asking how can we recruit more members, how do we reach out to youth, and how can we retain the members we have?

In 2004, Statistics Canada, conducted the Canada Survey of Giving, Volunteering and Participating (CSGVP) and found almost 12 million Canadians (45% of the population aged 15 and older) volunteered. Their contributions totalled almost 2 billion hours, an amount equivalent to 1 million full-time jobs and that the average volunteer contributed 168 hours per year. [For more information on this survey please see Imagine Canada at www.imaginecanada.ca]

So, with so many volunteers giving so many hours, why do we have this problem? Well, the study also found that one-quarter of these volunteers accounted for 77% of the total volunteer hours, and the top 10% contributed 52% of all hours! So essentially, fewer people are doing more.

To assist, in this issue, please find a tip sheet printed with permission from Volunteer Canada. Perhaps these tips can help your organization and Board with solving "volunteer burn out".

Also to keep in mind that the CSGVP study found that most important reason a person volunteers is to make a contribution to their community. With another important reason being the opportunity to use one's skills and experience. Perhaps these motivators can play a role in our recruitment and retention plans. Remember also to tap into local high schools, as graduates look for their 40 hours of community work to graduate.

As always, if you have any questions, comments or ideas about ACT-CO's programs and services, please feel free to drop me a note.

Laura Elkin

president@actco.ca

Theatre Ontario 2007 Festival

ACTCO is looking for volunteers to work on the Theatre Ontario 2007 Festival which will be held in Markham May 16 to 21, 2007. We are certain that there are people out there in the ACT-CO Region who would be ready to join our team for a meaningful experience that puts them in touch with our compatriots in the other regions in the interest of great theatre and great times. You could help with hospitality, programme and promotion, liaison with incoming theatre companies, technical support, fundraising, party-planning, etc., etc. If you are interested in any phase of Festival planning, hosting and/or operations, please get in touch with any Board member or our Festival Chair, Maureen Lukie, at 416-469-5061 or email gala@actco.ca. We'll be working on this grand event from here until May and it will never be too late to join the company!

Even if you can't be part of the organizing committee or sub-committees, you can still be an important part of Festival just by being there. Make sure to get your tickets early!

Member Groups 2006/2007

As of September 1, 2006, the current member groups of ACT-CO are:

Althea Productions
Amicus Productions
Backwoods Players
Blackhorse Village Players
Bloor West Village Players
Borelians Community Theatre
Burl-Oak Theatre Group
Century Theatre Guild
The Curtain Club
Durham Shoestring Performers
East Side Players
Etobicoke Musical Productions
Georgetown Globe Productions
Georgetown Little Theatre
Milton Players Theatre Group
Mississauga Players
Newmarket Stage Company
Nomads Acting Group - The NAGs
Onstage Performance Group
Oshawa Little Theatre
The Queensville Players
Scarborough Choral Society
Scarborough Music Theatre
Scarborough Players
Scarborough Theatre Guild
Seugog Choral Society
Theatre Etobicoke
Toronto Irish Players
Toronto Opera Repertoire

If your group is not listed, it means your membership has expired. **However, it is not too late to renew.** Membership forms are available on the website (www.actco.ca) or from Brandon Moore, Membership Secretary, at membership@actco.ca / 905-508-5253.

From Our Gala Chair: Maureen Lukie

PICTURE YOU in 'Diamonds are Forever'!

This season's ACT-CO Gala will celebrate 75 years since the formation of the Central Ontario Drama League (which became ACT-CO), our Diamond Anniversary! As with last year, a highlight of the 'Diamonds are Forever' Gala, to be held on March 31, will be the big screen presentation of photographs and programmes from ACT-CO productions both in Festival or outside of Festival. We'd also like to picture stellar productions from the infancy of ACT-CO, if anyone out there has precious photos or programmes from those days. Don't wait until March to wonder if anyone's got shots of your shows; start snapping now! All photos should be digitized and sent to mlukie5061@rogers.com; digital programmes would also be welcome. Please be your own editor and send no more than two or three photos per production. Label with the company name and production – no need to identify individuals or roles within the photos. Please add your own piece of posterity and help us reflect the glories of this Jubilee year as well as glory days of the past. Note: As the Gala is on March 31, tickets will go on sale earlier than ever, in the last week of February. Our Gala package to your company should be in the mail before the end of December.

From Our Festival Coordinator: Margery Cruise

Festival Season is about to begin! Festival Application Information and the entry form for the 2006-2007 ACT-CO Theatre Festival are now available. Festival packages have been sent to all member group ACT-CO contacts. Please read carefully all of the information provided in the package. If your group has not yet received your package, please contact Margery Cruise immediately so the information can be forwarded to the correct person.

Please note that your group must be a paid member of ACT-CO in order to register for and participate in the ACT-CO Festival. Please contact Brandon Moore at 905-508-5253 or membership@actco.ca. Please do not send membership information to the Festival Chair.

Our adjudicators for this year's Festival are:
COMEDY CATEGORY - Ron Cameron
DRAMA CATEGORY - Chris Worsnop
MUSICAL CATEGORY - Laurel Smith

Festival Duration: The Festival will run from Friday, September 15, 2006 to Sunday, March 25, 2007 inclusive.

Festival Awards Gala: The Gala will be held on Saturday, March 31, 2007

Theatre Ontario Festival: The Theatre Ontario Festival will be held on May 16-20, 2007.

Festival Entry Deadline:
Monday, September 11, 2006 at 9:00am.

Late Entry Policy: Late entries may be accepted at the discretion of the Festival Committee. An additional fee of \$100.00 will be levied. Entries from non-members (including groups who have not yet renewed for 2006-2007) will not be accepted.

Please send your Festival entry to Margery Cruise at the following address:

Festival Chair
1879 Concession 7, RR # 1
Tottenham, ON LOG1W0

Margery Cruise, Festival Coordinator
ACT-CO 2006-2007 Season

****Contact Margery at 905-936-3801 or cell 416 303-5393 if you need more information.**

From Our Education Chair: Sean Houghton

WORKSHOPS

Registrations are now being accepted for the first ACT-CO 2006-2007 workshop. Reserve now as space is limited. For more information on this workshop, please email workshops@actco.ca or phone 905-898-0770.



ACT-CO Board of Directors 2005-2006

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Rita Furgeson
Festival Assistant
ritaferguson@cogeco.ca

"Costume Design " with Susan Van Norman

(co-sponsored with Scugog Choral Society & Borelians Community Theatre)

Date: Saturday September 30th

Time: 10:00am to 5:00pm

Cost: \$40.00 for ACT-CO members (\$50 for non-members) (Note: Lunch included in fee)

Location: Prince Albert Hall, 19 Jeffrey Street, Prince Albert, ON L9L 1C2

Workshop Limit: 12

Registration Deadline: September 15, 2006

Focus: This single day workshop will address the process of designing and building costumes for the stage.

It will:

- Briefly explore the process of script analysis and communications with the director to identify period, genre and character.
 - Look at how to develop a costume tracking flow chart by characters/scenes.
 - Examine various methods of researching costume designs and consider a variety of sources of costumed pieces
 - Look at when to buy / remake / create - employing detailed costume sketches.
 - Learn about the practice of how to "design alter" commercial patterns and draft basic flat patterns
 - Consider fabric choices and treatments
 - Discuss basic dyeing and texturizing
 - And finally, examine various sewing techniques to achieve a variety of design looks.
- This workshop will be of interest to costumers with intermediate to advanced sewing skills. Registrants will be requested to bring a sewing machine and pattern board as well as muslin for samples.

Instructor: Susan Van Norman Susan enjoys the challenge of costuming and has a passion for realizing the designer's vision. She has been constructing theatre costumes for over 20 years. Most recently Susan has worked with Lost and Found Theatre on Vigil. Previous credits include Theatre & Company productions of Quilters, Crossing Delancey, Einstein's Gift and Tales from the Snowy Woods, Strawberries in January and A Christmas Carol. At the Waterloo Stage, Susan designed and constructed costumes for Cocktails at Pam's and A Christmas Carol. She has also created costumes for Waiting for the Parade, Elephant Man, and Alice in Wonderland, all with Guelph Little Theatre, as well as My Fair Lady and Mame, with Guelph Royal City Musical Productions. Susan also teaches high school Fashion Arts & Design.

Important Notice: *Due to a large number of last minute cancellations in previous years, we have had to add a cancellation policy. If you cancel up to two weeks in advance of the workshop date, you will be refunded \$20.00. Any cancellations after that can not be refunded.*

Board Member Corner

Laura Elkin - President



Laura has been a member of the ACT-CO Board for almost 10 years holding the positions of Fundraising, Publicity, Membership, Secretary, and Vice President. Laura attended Claude Watson School for Arts and received a certificate in theatre, then went on to graduate from the University of Toronto with a degree in drama.

Since graduation Laura joined Amicus Productions where she served as Chairperson, Publicist and presently as Treasurer, in addition to numerous onstage, production and backstage roles. Laura was also a founding member of Althea Productions, the University of Toronto at Scarborough Alumni Theatre Group where again she has served in most every theatrical role from directing to acting, designer to operator. In 2004, Laura was proud to stage manage the cross-country production *'kids CBC presents the Get Set For Life Tour*.

In her 'real job', Laura has worked for the City of Toronto (and former North York) for 14 years in Parks and Recreation, Culture and now in Tourism.



ACTION NEWS GUIDELINES

E-mail submissions to:
action@actco.ca
or
mail submissions to:
Louise Boutin
279 Bell Air Dr.
Bolton, Ont.
L7E 2A2

Please ensure that all submissions for plays for the Callboard or for the Show Calendar include the name of the author(s) or specific credit for musicals.

DEADLINES

Nov/Dec	Oct. 15
Jan/Feb	Dec. 15
Mar/Apr	Feb. 15
May/June	Apr. 15
July/Aug	June 15
Sept/Oct	Aug 15

Subscriptions

We will be email the newsletter to Groups going forward.

Please email
Louise Boutin at
action@actco.ca
With the email
addresses you wish to
have the newsletter
sent to.

Be sure to include the name of your Group.

For More
Information:
website: www.actco.ca

Call Board http://actco.ca/Call_Board.html

Brampton Music Theatre

Fiddler on the Roof

BMT requires men for their fall production of "Fiddler on the Roof".

3 ensemble men who can dance to play Russians and bottle dancers.

Call Susan at 905-791-1908; email - sdoyle@bramptonmusictheatre.com or visit www.bramptonmusictheatre.com

Presented at Lester B. Pearson Theatre
November 9,10,11,16,17,18 @ 8:00 pm,
November 12 @ 2:00pm.

BOX OFFICE 905-874-2800

Peel Pantomime Players

Rumplestiltskin

PPP is holding auditions for their December 2006 production of "Rumplestiltskin"

Auditions: PPP Rehearsal Unit, 1100 Central Park Drive, Brampton, (between Torbram & Bramalea) left side door and down the stairs.

Auditions for adults will be held September 5 and 7 at 7:00 pm and for children (18 or younger) September 10 at 1:30 pm.

Adults will come prepared with a clean joke, short song (a cappella) and will do a cold read. Children will do movement and sing a short song.

Call Mike at (905) 791-7478 or email mike_gau@rogers.com for more information.

Georgetown Little Theatre

Some Assembly Required

GLT is holding auditions for their November 2006 production of "Some Assembly Required" by Eugene Stickland.

Casting requirements are 2 women and 3 men. Audition requirements are a two-minute comedic monologue, resume and head shot. Auditions will be by appointment only.

Sept 7th & 8th at 7:00pm

All auditions will take place at 33 Stewarttown Road, Georgetown

For more info, please contact Gail at (416) 231-7737

Georgetown Globe Productions

Oliver!

GLOBE is accepting applications for the positions of Artistic Director, Music Director and Choreographer for their May 2007 production of "OLIVER!"

Interviews are to start in mid-August 2006. Applicants are asked to provide background/related experience; vision of the show; casting considerations; leadership style; honorarium expectations.

For more info or to apply, please contact Beatrice Sharkey at 905-873.8586 or sharkey@look.ca

Brampton Music Theatre

Anne of Green Gables

BMT is accepting applications for the positions of artistic director, music director and choreographer for their "Anne of Green Gables" production which will be presented in March at the new Performing Arts "Rose" Theatre in Brampton. www.rosetheatre.ca

Please send your proposal and resume to Louise Boutin at interconnexions@rogers.com or call (416) 200-2142 for more information.

Onstage Uxbridge

Amadeus

Onstage Uxbridge is holding auditions for its March 2007 production of *Amadeus*, by Peter Shaffer.

Sept 12th & 13th 7:00pm

Callbacks Sept 20th 7:00pm

All auditions take place at St. Paul's church, Toronto St. S., Uxbridge.

The director would appreciate the preparation of a short dramatic monologue.

For more information, call Nancy Minden at 905-640-2622. To borrow a copy of the script and to book an audition time, contact Andy Fiddes at 905-862-5654 or at fiddes@powergate.ca.



A - Advocacy: ACT-CO provides a voice for members' concerns and representation at the provincial level in discussions and decisions affecting community theatre companies including funding and facilities

C - Communication: ACT-CO encourages communication and networking between member groups, other regions and the public; markets community theatre to a broad audience; and distributes a newsletter, ACTION News.

T - Teaching: ACT-CO provides educational opportunities through workshops and the Festival and also aids and advises on every aspect of community theatre.

C - Creativity: ACT-CO encourages creativity, new ideas and the exploration of excellence in community theatre. The organization thrives on the diversity of its member groups.

O - Opportunities: ACT-CO strives to provide opportunities for the community theatre sector to grow and flourish through new programs and marketing.

Call Board continued...

Marquee Productions

Cinderella

Marquee Productions is holding auditions for its February 2007 production of "Cinderella" by Rodgers & Hammerstein.

Auditions will be held Sept. 15, 18th and callbacks will be held on Sept. 25th.

Book your audition by emailing marquee productions@sympatico.ca and please put "Cinderella Audition" in the subject line.

Oshawa Little Theatre

Annie Warbucks

OLT is holding auditions for its 2006-07 Youth Group. They will be performing "Annie Warbucks" by Thomas Meehan, Martin Charmin & Charles Strouse in May 2007.

September 30 * call backs on Oct. 1
Ages 10 to 16 years

Register for auditions by Sept. 23
*application forms on the website
62 Russett Ave. Oshawa L1G 3R5

www.oshawalittletheatre.com
mbayliss@rogers.com

Workshop – How To Audition For A Musical
Sept. 23 Must be registered to attend

Blackhorse Village Theatre

The Boys Next Door

BVP is holding auditions for their January 2007 production of "The Boys Next Door" by Tom Griffen. Cast requirements are 7 men and 4 women.

Oct 29th & Nov 1st 7:00pm

For more info, please contact (905) 476-7080 or Lavigne@sympatico.ca

Scarborough Choral Society

Sounds of Christmas 2006

SCS is holding auditions for their December 2006 production of "Sounds of Christmas 2006".

All auditions will take place the Agincourt Community Centre at 31 Glen Watford Drive in Toronto.

Sept 5th 7:30pm

For more info, please email
scarboroughchoral@yahoo.com

Scugog Choral Society

DIRECTORS' BOOTCAMP with Brian Van Norman
Saturday, Sept. 30, 2006 @ 10 am – 5 pm

Hosted by SCS and the Borelians

This workshop takes you through the director's process from script analysis into first readings of the script, through auditions, design and technical interactions and on to rehearsal techniques and working with actors and technicians. It offers tips on the practicalities of directing and anticipates some of the problems most directors face. The workshop culminates with participants working on Scene Studies, preparing the scenes as plays 'in miniature'.

(Workshop limit: 14)

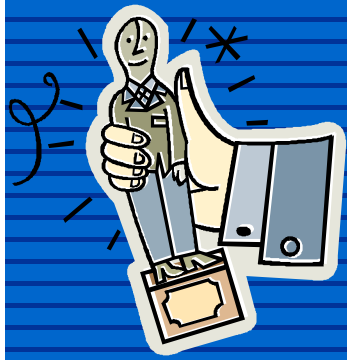
Scugog Choral Society

ACTORS' BOOTCAMP with Brian Van Norman
Sunday, Oct. 1, 2006 @ 10 am – 5 pm

Hosted by SCS and the Borelians

This workshop, designed for Community Theatre actors, centers primarily on character building and script interpretation. Participants will delve into character research techniques, explore the physical challenges of presenting character, work with motivational factors in action, and finally look at script through text and subtext analysis. Participants will then explore Scene Studies and the workshop will culminate in performances of scenes with group discussion and evaluation to follow.

(Workshop limit: 20)



Volunteer Management

How Can We Avoid Burnout?

Did you know that a small portion of all volunteers in Canada contribute over three-quarters of all the recorded volunteer hours? It is a troubling yet very real fact that 7% of those who volunteer contribute 73% of volunteer hours given. Look around your community. It is often the same people volunteering for the soccer club, the hockey club, the church bazaar and the community fun day. It's great to see such commitment and dedication, but along with their involvement there is a great danger – volunteer burnout!

AVOIDING BURNOUT A CHECKLIST

What does your Group do to Avoid Burnout?

- q **Get to know volunteers.** Understand why they volunteer with your group – their motivations, their interests, their likes and dislikes.
- q **Share the workload.** Ensure the basic, repetitive and routine tasks are shared and spread around.
- q **Offer everyone the right tools, resources and opportunities to succeed.** People want to do well, not fail.
- q **Communicate, listen to new ideas and encourage open discussion.**
- q **Create volunteer positions that are task-driven and specific.** When tasks are clear, and work is distributed evenly to members of the group, volunteers are less likely to become overwhelmed.

q **Create an environment that is welcoming.** People want to feel safe and welcome. They need to have access to basic needs—such as a place to hang their coat, a work station, refreshments and support.

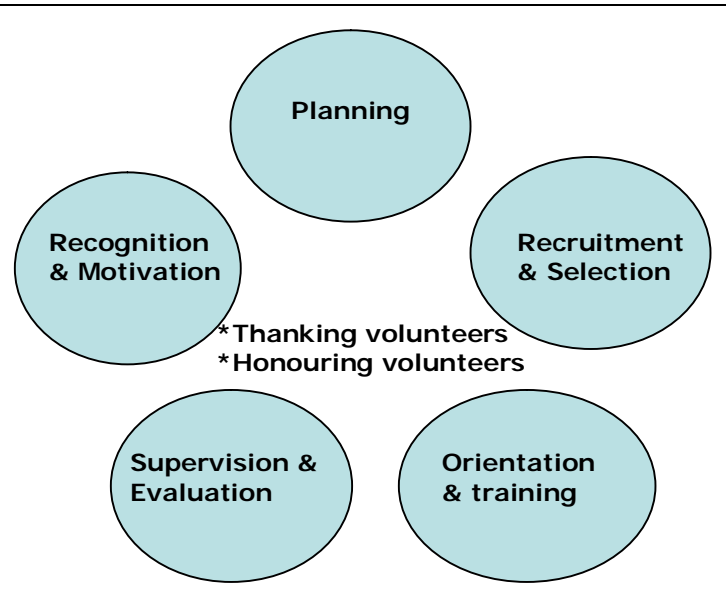
q **Thank volunteers in both formal and informal ways**
Let them know how their contributions support the group and help achieve specific goals.

q **Be organized – it will reduce stress.**

q **Make it everyone's business to take care of everyone else.** Work as a team and encourage group "check-ins" to reduce the risk of over-working or over-committing certain volunteers in the group.

As a group, you need to make sure everyone is pulling their weight and that no one carries a larger load. People who take on/are given too much often leave the group with a bitter taste in their mouth. They feel discouraged, frustrated, guilty, self-doubting or turned-off by the whole experience and once they leave, they will probably never come back!

There is an approach to finding, involving and keeping dedicated volunteers. It's called **Volunteer Development** and it is made up of five stages. This **Fact Sheet** addresses the importance of **volunteer recognition and motivation**. For more information on the Volunteer Development Cycle or Volunteer Involvement, contact your local Volunteer Centre (www.volunteer.ca/volunteercentres).



Source: Nan Hawthorne, Charity Channel. Volunteer Management Review, *Preventing Volunteer Burnout*.



ACT-CO Festival Adjudication Expectations

General Guidelines

Adjudicators are hired based on their expertise as theatre professionals, and their ability to teach and communicate. The adjudication is an educational process, and will have the following:

- Positive reinforcement about what the company did well;
- Tools to help the company improve in the areas where it could do better;
- Two-way dialogue between the adjudicator and the participants;
- Sensitivity to the participants;
- Balanced and tempered commentary between on-stage and off-stage participants;
- Understanding of the company, and the conditions, opportunities and restrictions of their theatre (this can often be achieved through dialogue with the designers at the private adjudication.)

Specific Areas To Be Covered

Public Adjudication (5-10 minutes long)

This is a "general" assessment of the production and covers impressions of the production (i.e. set, sound, lighting, acting, etc.) and any unusual points, humour, bits of business, etc. Comments on individual performances will be avoided unless they are of special interest.

Private Adjudication (45-90 minutes long)

A detailed assessment of the production which covers all production areas and individual performances. Free dialogue, including questions and ideas, between adjudicator and group will be the format of the private adjudication and should be encouraged by both the adjudicator and the company. Leading comments will be employed to get the group talking.

1. SET DESIGN: Does it reflect the intention of the play? Does it capture its mood etc.? Does it 'work'? How could it be improved? This should include comment on set dressing as well. Comments on special effort on detail will be included.

2. LIGHTING: Does it capture the mood of the play? Is it distracting? How could it be improved? Is it executed correctly?

3. COSTUMES: Do they complement the set and lighting design? Are they correct for the spirit and style of the play? Do they suit the characters? Do the choices enhance the mood and setting of the play?

4. SOUND: Was the choice of sound effects, mood music and additional effect music adequate? Were the levels correct? Were they well timed? Were they well executed?

5. PROPERTIES: Did they contribute to the total 'stage picture'? Was the use of hand props appropriate? Did the use of properties in the set dressing enhance the overall look of the production?

6. HAIR AND MAKE-UP: Was the hair and make-up appropriate for the production and setting? Was it over or under done? Was there any special hairstyles or make-up needed? Was it handled well?

7. DIRECTION: How well has the director 'read' the play? Is it imaginative? Does it show integrity to the author's intention? How well has the play been captured? Does the production have pace (as opposed to speed)? Does the play build to its climax? Are there 'hills and valleys' or is the play performed at one level? How well did the director move the characters? How did the director use the other components of the production (i.e. set, lighting, sound, properties, etc) in creating a complete picture and story for the audience?

8. ACTING: Each member of the cast will be mentioned except in the case of large ensembles such as a chorus where the individuals work together as an integrated unit, and who will be mentioned as unit. Does the actor thoroughly understand his or her character? Did the actor understand the text? Was the character well interpreted? How did the actor use his or her voice? Did it have 'colour'? Interest? Did the actor 'listen' to himself or herself? Did the actor remain in character when he or she was not speaking nor actively participating in the scene? On the other hand, did the actor 'ham it up' or upstage other actors and the play? Was the character convincing at all times? How well did the actor move? Sit? Was the actor's performance integrated with the others on stage or was it more of an individual performance?

9. DANCING AND CHOREOGRAPHY: Did the choreography reflect the mood in the scene? Was the dancing well executed? Was the choreography original and innovative?

10. SINGING: Are the voices strong enough? How well are the songs interpreted and executed? Is there balance between the voices and orchestra?

11. MUSICAL DIRECTION: How well does the Musical Director interpret the score? Is it an intelligent and sensitive interpretation? Has the MD succeeded in transmitting his or her interpretation to the orchestra? Has the MD elicited the best from the orchestra? Does the orchestra properly accompany the singers?

12. PRODUCTION: This area shall include all other production staff. How is the play stage managed? Does backstage crew work well? Does the show start on time? What is the entire 'feeling' of the show, as this will reflect the stamp of the producer. In multi-scene productions, how were set changes executed?

“AUDITIONS” – from the other side of the table

There's no notice more anticipated than 'Auditions!' and no process more dreaded. Actors are brave indeed to eagerly sign up to be paraded, assessed and judged on what they have to offer – themselves. Amicus Productions auditions its entire season in the summer, with a 3-day marathon of monologues, followed by call-backs for each show as individual as the director involved. Over the course of this year's auditions, we saw about 90 people and were struck by the considerable talent we encountered, between company members, community theatre vets, fledglings and gypsies (aspiring actors more interested in getting a role than forming any longer-term connection with a company). With three productions, but still a limited number of roles, we called back more than the usual number and had to disappoint more than a few (including ourselves, faced with the depth of the field). A number of people asked afterwards what they could have done differently or how they could have improved their chances. Some people didn't ask but we wish we could have told them! Although there are lots of audition books out there, I thought it could be worthwhile to put a few words of advice out there, particularly from a community theatre, rather than a professional point of view, from the experiences of our directors. Let's assume that directors are all looking eagerly for talent, and that it's there. What else?

- 1) You're auditioning from your first contact with the company. Be interested and be organized. When someone from the company contacts you, don't let them know that they're just a name on a long list of companies you called. Know what shows they're doing. Check out their website. Don't ask them to repeat all the information that was on their audition notice, if you can help it. Don't change your appointment multiple times or make difficulties about scheduling you. Don't ask if a special date and time can be arranged in the director's schedule just for you. (If they offer, that's different.)
- 2) Make it easy to be around you. Don't bring a lot of personal drama to the audition. Complicated lives, personal obsessions, weird processes, idiosyncratic hostilities, neuroses and self-absorption may present themselves as red flags in community theatre. Few of us are paid to be here except in the excitement of the work and the pleasure of each other's company. The more difficult you are, the more special you have to be.
- 3) Present your unique self in material that's fresh. Choose material that allows a range of emotions and responses that you can connect to. Be careful about choosing your audition piece – a lot of them have been on the circuit a long time (The Star-Spangled Girl, Chapter Two, The Melville Boys). Internet searches seem to yield limited responses, so every 20 year old female now delivers Mabel's 'Tommy proposed' speech from 'An Ideal Husband'. It's hard to separate yourself from the crowd if you're doing a well-worn piece.
- 4) What are you like to direct? Whether at monologue or call-back, you're likely to be asked to do something differently and the director's instructions may or may not be clear to you (could be them, not you). Listen carefully. Ask a question. Make a choice. A brave choice is better than no choice, even if it's an odd choice. At least you're really trying and that's what a director wants to see. Park your previous delivery at the door and find something that's different.
- 5) Do you play well with others? If you get to the call-back, they're no longer looking at you for yourself alone. They may want to see how you look with someone else. But more importantly, it probably matters less how pitch-perfect you are than how you connect with someone else. Think you could have a better partner? Then be a better partner. If there are two equally good people in the room for a particular part, then what happens with you and other actors may make the difference. Personally, I look for actors who make room for the other actor and respond to them, despite the difficulties of the auditioning situation.
- 6) Bring your enthusiasm, your attention and your ears. You can learn so much about how to raise your game just being really plugged in. Let us see that that's happening and that it shows in your work.
- 7) One last strategy: get to know the company from inside. All companies have a built in obligation to support their members, although not the exclusion of outsiders, and we're only human if we want to give opportunities to people who have done something for us. You might audition from company to company with no success because no one feels that extra interest.

You can't necessarily get a part by following any of the above – there are so many factors, some of them beyond your control and we can only cast each show once – but these are some of the factors that could come into play at any point in the audition process to get between you and the part you want.