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Dear Members of the ITA,

As you know, being a member of the ITA means belonging to a very important family. The relationships we forge and the experiences we share are ones that last a lifetime. At times, our schedules becomes so busy that we may lose touch with one another. That is why I am pleased to announce our new column:

## COMMUNITY AND LIFE EVENTS!

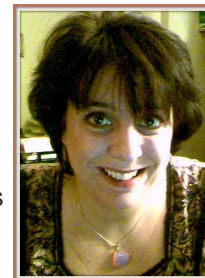
The "Community and Life Events" column is designed to help all of us keep in better touch. Any members of the ITA are free to share important announcements about themselves, family members, or special colleagues. This includes, but is not limited to: birth announcements, wedding announcements, death announcements, achievements, retirements, graduations...the list goes on!

To submit a Community and Life Event, simply send to: [announcements@illinoistheatre.org](mailto:announcements@illinoistheatre.org) or post in the newly created "Community and Life Events" section in the **ITA's Discussion Boards**. All posts will remain in the Discussion Boards and appear in the bi-monthly edition of *eFollowspot*, if appropriate.

**And while you're at it...  
STAY INVOLVED WITH THE ITA!**

Please remain involved with the ITA by contributing to future *eFollowspot* publications or sharing exciting news or performance information via ITA's ListServe Announcements. Send all information to [\*\*announcements@illinoistheatre.org\*\*](mailto:announcements@illinoistheatre.org). **TEACHERS, DID YOU KNOW YOU CAN RECEIVE CPDU CREDITS FOR CONTRIBUTING TO eFOLLOWSPOT?** Contact me for more information.

You may also participate in discussions, promote performances, and announce job and/or audition opportunities by visiting [\*\*ITA's on-line Discussion Boards\*\*](#) and [\*\*Performance Calendar\*\*](#).



Aimee-Lynn  
Newlan, ITA  
Executive  
Director

Don't forget that the ITA has a **Facebook Page!** Please be sure to visit the page. Once there, click "Like" so that you will continue receiving important information from the ITA. If you haven't yet joined the ITA on Facebook, what are you waiting for?

And, finally, follow the ITA on **Twitter!**

There are so many ways to stay in touch!!! What are you waiting for???

Sincerely,

Aimee-Lynn Newlan  
Executive Director

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### **Membership Benefits for ITA Members** By Betsy Williams, ITA 1st Vice-President

Did you know that by being a member of ITA, there are special benefits that you receive within the Illinois theatre community? Some of these benefits represent long-term offerings from corporate ITA members and some are new partnerships. Here are the featured ITA member benefits for this month:



A&B Photo & Print: \$20 off headshot/resume printing



Adventure Stage Chicago: \$5 off each ticket



Chicago Dramatists: Voucher for 2 to any of the Saturday Series Readings



First Folio: 10% discount on adult priced tickets for Wednesday or Thursday evening performances



TimeLine: \$5 off regularly priced tickets

For the special codes to take advantage of these offers, please log in to the members only section of the ITA website or contact the ITA office. If you have further questions or if you know of an opportunity that would benefit the ITA membership, please contact Betsy Williams at [betsywilliams11@gmail.com](mailto:betsywilliams11@gmail.com).

**SPEAKING OF BENEFITS...** Did you know that ITA's Corporate Sponsors offer ITA Members the best service around? Please call our invaluable Corporate Sponsors and ask how they can be of service to you! Let them know that the ITA sent you...

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[Back to Top](#)**COMMUNITY THEATRE****Community Theatres Ignite in 2013**

By David Soria, ITA Community Theatre Division Representative

Building on the momentum started last fall at the ITA convention, Illinois Community Theatres will continue to Ignite in 2013!

Community Theatre representative, Dr. Joan E. Kole, had the opportunity to meet with Rich Gannon recently to review connections between ITA and AACT. Rich is the Illinois State Representative for American Association of Community Theatre (AACT) and has been instrumental in igniting renewed growth for AACT in Illinois. Rich and Joan agreed that ITA and AACT have many shared goals, including improving the visibility of both organizations among Illinois community theatres. Both organizations share the goals of increasing membership, encouraging participation, and finding ways to work together to strengthen the connections among member theatres.



Both organizations, AACT and ITA, are looking for ways to better serve their members statewide. Several ideas were discussed including offering webinars on a variety of topics relevant to community theatres, featuring more member profiles in publications, and providing more information about adjudication to member organizations. The discussion board on ITA is a great place to share additional ideas. ITA Members also have a great opportunity to share ideas and strengthen connections at AACTFest 13. The national festival will be in nearby Carmel, Indiana, June 17-23, 2013. Information is available on the AACT website.



Dream Big? Another shared vision is to resurrect a state theatre festival for community theatre in Illinois. AACT currently has 39 organizational members in Illinois plus a smaller number of individual members. Only a handful of states have more AACT organizational members than Illinois, yet Illinois has been unable to stage a state theatre festival with any regularity over the past decade. States with as few as six organizational members are staging festivals this year. Rich noted that state festivals require a strong organization as a partner to make it happen. With ITA membership help, the groundwork can be started now to create a statewide festival for 2015. Working together with AACT, we can ignite that goal this year!

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By Karen Hall, ITA Secondary Division Representative



The curtain has fallen on another successful Illinois High School Theatre Festival. This year's Festival, Theatre for Change: Social Justice and the Stage, brought together close to 4,100 students and sponsors from 164 schools to the annual event. Helmed by Executive Director Greg Chew, the weekend had many great moments throughout its jam-packed, 3-day schedule. The Opening Ceremony included two awards presentations - one to Bob Schramm for all of his contributions to the many All-State productions he has designed or helped costume and the other to Edward Eubank, Fine Arts Chair at Maine East High School, for his exceptional work supporting theatre. The evening also included a performance by the San Francisco Mime Troupe and by Broadway star Chad Kimball, who taught the audience the finale from the All-State production of *Memphis* that was going to be performed as a surprise flash mob by Festival-goers during the curtain call of each performance.

Greg's committee members each brought excellent contributions to the weekend. Twenty-four Full-Length and Showcase productions were presented, and Festival participants had the opportunity to attend 123 workshops. Some of the highlights include Playback Theatre, Improvisation, Stage Combat, Freeing Your Voice, Makeup, and Creating Believable Villains. The lobby of the Krannert

Center for the Performing Arts at the University of Illinois at Urbana-Champaign was crowded with 67 exhibitors sharing lots of great information about their schools and products.

Of course, no IHSTF would be complete without the All-State production. This year, the Festival was fortunate to present the first amateur production of *Memphis*. Many thanks go out to Broadway producer John Yonover for making this dream a reality. Director J.R. Rose and producer Suzanne Aldridge spear-headed a production staff of 23 theatre professionals and a company of 77 student performers, technicians and musicians. The Tryon Festival Theatre was shaking with the enthusiasm and talent these theatre artists brought to this energetic production.



While the 2013 IHSTF has ended, the 2014 IHSTF committee has already started its plans for next year's Festival. 2014 Executive Director Demetrios Pappageorge has chosen the theme *Explore the Extraordinary*. It's not too late to get involved - if you are interested in participating, contact Demetrios at [demetrios22@sbcglobal.net](mailto:demetrios22@sbcglobal.net)

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### **Illinois High School 10-Minute Play Festival at Eureka College**

Scripts are now being accepted for the Illinois High School 10-Minute Play Festival to be presented November 22-23 by Eureka College and the Peoria Live Theatre League. All Illinois high school students are eligible to enter. All scripts must be new unproduced works. Six scripts will be selected as winners and produced by Eureka College



#### **Dates:**

Submission deadline: Must be e-mailed or postmarked by July 1, 2013

Evaluation period: Now through July 4, 2013

Authors notified: By July 5, 2013

Selections announced: By Aug 15, 2013

Performance dates: November 22-23 (2 evenings)

Notification of scripts received will be made by July 5, 2013.

Notification of script chosen will be made by August 15, 2013

The six selected plays will be staged in November 2013 at Pritchard Theatre in Eureka College.

There is no fee to enter this competition.

#### **Prizes:**

Eureka College will produce six scripts written by Illinois High School students. The six plays will be selected from all entries in the following categories:

Freshman: 1 script

Sophomore: 1 script

Junior: 1 script

Senior: 1 script

At-Large: 2 scripts

Class rank will be determined by the last year completed. A Senior that submits will have graduated by the production date, a Junior will be a Senior, A Sophomore a Junior, and a Freshman will be a Sophomore. All student scripts are eligible for one of three openings: the student's class rank and the two At-Large openings.

#### **Submission Guidelines:**

- All submissions are judged blind and this requires two types of cover pages. One will include your name, address, phone number, e-mail and the play title. We also request the name of your high school and your current year (FR/SO/JR/SR). The other cover page should only have the title. There can be no identifying information on the script other than the title.
- Electronic submissions will be allowed.

- Submissions must be original, unpublished, unproduced 10-minute plays.
- Plays should be written in proper script format
- There is no limit to number of plays that an individual may submit.
- Production requirements must be feasible. Since the winning plays will be produced, no play considered technically un-producible will be considered.
- Recommended maximum number of characters per play is four.
- Running time is to be 10 minutes or less, which may mean 6-10 pages depending upon the density of dialogue. Authors are responsible for submitting work that is within the 10 minute running time limit. Cuts will be requested of the playwright for any selected play which runs over the limit regardless of the number of pages in the script.
- Mailed scripts must be typed/word-processed, numbered, and stapled.
- Scripts cannot be returned. Eureka College and the Peoria Live Theatre League assume no responsibility for lost or damaged scripts.
- We are unable at this time to provide feedback to playwrights regarding their work.

### Submission Process:

Snail Mail:

Mail 3 copies of each script along with the two types of cover pages to:

Illinois High School 10-Minute Play Festival  
c/o Marty Lynch  
Eureka College  
300 E College Avenue  
Eureka, IL 61530

E-mail:

Send a digital copy of the script and two types of cover pages to [martyl@eureka.edu](mailto:martyl@eureka.edu)  
In the subject line, write "Illinois High School 10-Minute Play Festival."



The selection of directors, actors and designers for the selected plays is at the sole discretion of Eureka College. An author may participate in the process if participation is requested by the producing companies or the director selected for the project. Entry of a script into this festival grants to Eureka College the right to produce the entered play only for this specific event in November 2013 and authors retain all rights to their work for future production or publication. Authors, if their play is selected for production, grant to Eureka College and the Peoria Live Theatre

League the right to use their name, biographical information and photo for purposes of publicity and marketing during the period Aug 1, 2013 through December 31, 2013.

Questions can be directed to [martyl@eureka.edu](mailto:martyl@eureka.edu)

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#### CREATIVE DRAMA

##### **Commedia D'ell Arte: A Comparison to the Modern Day Sitcom**

By Ioana Ligdas, ITA Creative Drama Division Representative

**Commedia D'ell Arte** - This is the original form of improv comedy. It is amazing that the character archetype's from Commedia are the most recognizable comedic characters across all elements of comedy, especially the modern day sitcom.

This form of theatre is perfect for a curriculum that is heavily based in improv and character. I use this unit in conjunction with an improv unit for 7<sup>th</sup> and 8<sup>th</sup> graders. The most powerful aspect of Commedia is the physical shape of creating characters and creating character masks.

**Character masks** - I use plastic half masks and glue white model magic to the masks. The students choose their character type (for example, Pantalone, the old rich man) and find 5 modern day pictures to represent that character. Based off of these pictures, the students create the mask focusing on eyebrows, nose, and cheeks. This is a super tool for physical shape of the character and also allows the middle school student to "hide behind the mask in role" as they can be very self-conscious at this age. Many exercises work with exploring shape and physicality. A book called *Playing Commedia* by Barry Grantham has many great ideas that I highly recommend!



**"The Red Hat"** - This is a wonderful short play full of scenarios that you can find online to use with the students to give them a "base" for their Commedia work - available [here](#).

Have fun exploring Commedia with your students. It is well worth it!

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### **When the Drama is Too Close to Home**

By Stacy Deemar, ITA Creative Drama Division Representative

It was the day before the Sandy Hook Elementary School massacre on December 13<sup>th</sup> that my twin boys celebrated their sixth birthday. The excitement in their eyes and smiles on their faces about their special day filled my heart with joy. We celebrated their birthday with the traditional birthday song sung twice, two birthday cakes with candles and two set of birthday presents. We completed our nightly ritual of brushing our teeth, reading stories and sharing countless hugs and kisses before saying goodnight. And then sixteen hours after my family celebrated and honored two lives, twenty children, the same age as my twin boys, lost their lives.

I was traveling from a middle school to an elementary school in my district when I heard the news on the radio about the massacre. The details were not yet disclosed, but it still gave me pause. I was headed into an elementary school, and I am a parent of twin kindergarten boys. The drama circulating around the news was a bit too close to home.



Still shocked by the reports and images over the weekend, I entered my school feeling uncertain. Although there is an armed police officer in my school and video cameras on the exterior of the school, in all of the hallways and even in the auditorium where I teach, the reality that a massacre could possibly occur in my school frightened and provoked me. If an intruder entered my school, how would I protect my students in a theatre where there are multiple doors?

Like most schools in America, my school district implemented a crisis plan after the September 11<sup>th</sup> attacks. Although we revisit and fine-tune the crisis plan at the beginning of each school year, I felt compelled to reread our plan. To my astonishment, there are no policies in place beyond locking the door, closing the blinds and shutting off the lights in what is referred to as a "Code Red Lockdown of Building."

To think that I could improvise during a crisis without a strategy is completely ludicrous. Since there are no specific procedures for a non-traditional classroom like a theatre, creating a crisis plan for my working space was mandatory. In the school's theatre, the best way to protect my students is to line the entire class up against the back wall and bring down the backdrop. I also have the option of having the students lie down in the middle of the rows on the floor if a problem presents itself while students are entering the theatre.

During class time, I use the work lights that can be turned off from the stage. However, if the stage lights were on during a Code Red, I would have a major dilemma on my hands. The lighting booth is situated in the balcony. The only way to access the balcony is to exit the theatre, walk up a flight of stairs in the theatre foyer, enter the balcony, and walk twenty feet to the lighting booth. Being in a non-traditional classroom requires more strategic planning, and in this instance, I am left in a quagmire. Is it time for me to ask my school to install a main switch to the lighting board that is accessible on the ground level in the auditorium? Absolutely.

My fellow theatre colleagues, you are creatively brilliant, masters in the field, and devoted to educating our future. I implore you to take a moment, look around your workspace, and establish a crisis plan for your learning environment. Regardless of whether you are a veteran teacher or a novice, you cannot procrastinate another moment. None of us are invincible.

At the beginning of each drama rotation, I discuss the rules and grading procedure in my class in addition to how to maintain a safe learning environment in the theatre. The talk includes using the staircases to get on and off the stage, refraining from touching the stage curtains and the hand lines, and I even mention how we will exit the theatre in the event that the fire alarm sounds. Unfortunately, I can no longer avoid in my theatre safety discussion where every member of the class must go in the event that an intruder enters our school. It's time for you too to have the same discussion in your classes. It's inevitable.

It feels like yesterday that the adversarial discourse amongst politicians about school test scores, teacher's unions and pensions was incessant. At one point, I was afraid to disclose my occupation to anyone who inquired for fear of being ridiculed about my wages and benefits. Although this dialogue has subsided due to the attention on the massacre at Sandy Hook Elementary School, I have no reservations that the topic of tests scores and pensions will resurface. The tragic event has scarred our sacred schools forever. Our foremost priority must be to have procedures in place that address every area of the school building during a crisis.

I'll let the politicians publicly debate mental illness, the Second Amendment, and school safety. In the mean time, I have the basis of my theatre crisis plan with the exception of the stage lights. I am more prepared now than I was before the massacre, and I invite you to follow in my footsteps.

When I tucked my boys into bed on that horrendous Friday, December 14<sup>th</sup> evening, the hugs were longer and tighter and I did not want the kisses to end. Tears rolled down my face. My sons said, "Mommy, why are you crying?" I took a moment to compose myself and said, "I love you. Goodnight my beautiful Beauties."

I closed the bedroom door, took a deep breath and cried hysterically. The drama was too close to home.

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Dear Friends,

It is our pleasure to open the nominations for the 2013 AATE Achievement, Distinguished Book, and Distinguished Play Awards. This is your chance to recognize the high quality work being done in our field by individuals and organizations.

The member-driven AATE Awards gives recipients national recognition for the outstanding work that they do to further AATE's mission. The variety of awards is representative of the wide scope of our membership and honors individuals and organizations (from within and outside of our organization and profession) as they create meaning for generations to come. Recipients represent the best of our field and inspire others with the outstanding work, commitment, and dedication that make us proud to count them among our colleagues and allies. We encourage you to take part in recognizing and honoring those who go the extra mile to create a better tomorrow for those that we serve.

The deadline for member nominations is Monday, March 15, 2013. To read the descriptions of the awards, please click [here](#). To find nomination guidelines, please click [here](#).

If you have any questions about the AATE Awards, please email the AATE Office at [info@aate.com](mailto:info@aate.com). You can also call us at 301-200-1944.

Sincerely,

The 2013 AATE Awards Committee

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## THEATRE FOR YOUNG AUDIENCES

### Expanding Artistic Growth in Young Actors through a Documentary Theatre Process

By Lynne Pace Green, ITA Theatre for Young Audiences Division Representative

*In the fall of 2011, American Theater Company (ATC) launched a pre-professional training program aimed at Chicago Public High School students. In the summer of 2012, ATC produced the Youth Ensemble's first professional production as a culmination of their first year of study with ATC. What follows is ATC Education Director, Lynne Pace Green's description of that rehearsal and production experience.*

**THE AMERICAN THEATER COMPANY YOUTH ENSEMBLE:** The Youth Ensemble is composed of Chicago Public School students who train with ATC for two years with the goal of admission into the country's top university theatre programs. Ensemble members participate in advanced scene study and master classes with some of Chicago's leading theatre professionals and attend monthly outings to Chicago's top theatre productions. In their senior year, members are provided with extensive coaching in portfolio compilation and audition techniques for conservatory, liberal arts, and university theatre admission. In both their junior and senior years, Ensemble members culminate their year of study with a professional performance at ATC. This summer's production was *The Laramie Project: Ten Years Later*, an epilogue to the play *The Laramie Project*, which is a documentary play addressing the brutal beating of Matthew Shepard in 1998 in Laramie, WY. The epilogue revisits Laramie ten years later to see what impact Shepard's death has had on the community and the nation at large.

**RESEARCH AND PREPARATION:** In preparation for the rehearsal and production process, ATC artistic director, PJ Paparelli and Education Director, Lynne Pace Green took the Youth Ensemble members to Laramie, Wyoming where they spent four days interviewing representatives from the Matthew Shepard Foundation and residents who are featured characters in both *Laramie I* and *II*. While in Laramie, the students visited the places where Matthew lived and walked the road to the fence where Matthew was left to die. They also had the opportunity to visit Reggie Fluty's home outside Laramie and have coffee with her and her husband as she recounted what it was like to be the first officer



to respond to the 911 call regarding Matthew Shepard. Ensemble member Janyce Caraballo talked directly to the character she was portraying and had the chance to observe her body language, her vocal rhythms and her huge personality. Janyce was so inspired by the encounter that she has decided to "name my first child Reggie!" Ensemble members Charlie Diaz and Andrew Korzenik got to meet with Officers Dave O'Malley and Rob Debie, who they portrayed in the production. The officers handled the investigation into Shepard's death. They heard O'Malley speak about his transformation from a homophobic man who regularly cracked gay jokes to a man who now travels all over the country advocating for gay rights and speaking out against hate crimes. Youth Ensemble actor Taylor Talhame said it was a bit intimidating to meet the person she was going to play. She said, "They're human beings, so when you portray them, you really want to do them justice. You want to get as much information as you can about them and just connect it with yourself so you can be the true character, so it's very exciting, but it's very nerve-wracking." Serena Sofley said making the trip from Chicago to Laramie made the work more than just an emotional reaction to reading a play about the event. It became more truthful for her. "Connecting to another human is a lot different than picturing something," she said. "If you're actually in front of somebody, it's like, this is a person; it's a lot different." These are just some of the many observations the actors made about the intense artistic and educational impact the trip had on their rehearsal and performance experience.

**THE PROFESSIONAL REHEARSAL PROCESS:** Immediately upon returning home from Laramie, the students launched into a professional rehearsal process, six hours a day, six days a week for five weeks. It was an intense process for the students not only in the rigorous hours logged in rehearsal, but in the expectations of the actors. There are fifty-four characters in the play. Divided amongst six actors, each actor had to play from four to eight different characters. They went through specialized movement and vocal training intended to help them shape and define each individual character. They listened to audio tapes and watched video-taped interviews of characters



they were unable to meet in person. They dutifully applied each layer of this process to build the characters and then were tasked with simply focusing on the storytelling and shaping each moment.

**THE PERFORMANCE EXPERIENCE:** As I sat in the audience to watch the performance each night, I did so as a teacher, director and mentor to a group of teenage students. This is a role I've played numerous times throughout my career. In the past, it's always been difficult for me to remove myself as their teacher and director and simply be an audience member. I've been worried that "my kids" were going to make a mistake or that they were going to get nervous and lose their confidence. Watching the Youth Ensemble perform *The Laramie Project: Ten Years Later* was a completely new experience for me. Within minutes, I became a witness to a highly-charged emotional and political event, completely lost in the story. I simply forgot I was watching teenagers perform. I was hearing the words of a community in crisis; a national media outlet manipulating public opinion; a criminal's celebrity and justification of his actions; and a mother replaying the 21 years of memories of her son because that is all she has left.



**POST-SHOW DISCUSSIONS:** Each evening, following the seven performances, the students came back on stage and participated in a talkback with the audience about their experience with the project. Initially, the students responded in the talkbacks as either the shy, reserved individuals some of them are or as the gregarious, chatty individuals others are. In the first few talkbacks, I had to lead the conversation because the students weren't really sure what their role was or how to engage the audience in their experience. Eventually, they transformed into excellent educators about their experience. They developed into articulate, passionate spokespersons for the play and for the opportunity to tell

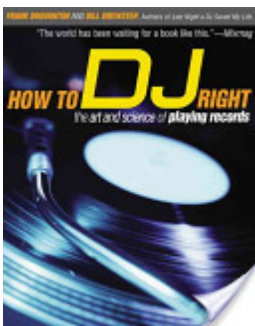
the stories of the people they met. They learned how to collectively speak to the audience, "sharing the stage" without stepping on each other's toes and recognizing everyone's individual perspective. By the last few talkbacks, the students were primarily leading the talkback and engaging their audience into thoughtful conversations about the play and their work.

**THE POWER OF EDUCATION AND THEATRE:** The Youth Ensemble rehearsal and performance was one of the most satisfying and powerful artistic and educational experiences I have ever had. Watching these teen actors share their talents and passion about making our country a better place by telling this story and bringing voice to these people defines inspiration. As ATC Artistic Director PJ Paparelli said in response to watching the students perform, "It reminds me why we love to watch, produce, or perform theatre. It is the reason why art is critical to our growth as a society. It simply tells us that each one of us, no matter how old, can effect some change."

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### PROFESSIONAL THEATRE The Chicago Theatre Remix

By Ernie Nolan, ITA Professional Division Representative



In addition to releasing a single, many pop artists today also release a "remix." Defined by *How to DJ Right: the Art and Science of Playing Records*, a remix is a new track "made from separate components (vocals, percussion, baseline, etc.) lifted from the original multi-track recording." In essence, a remix is a reinvention. According to DJ Junior Vasquez, "Some remixes keep much of the original song intact, just adding a few new elements and removing others... some might only use the vocal track... At the most extreme, a remixer might make a completely new track, but throw in a tiny snippet- a guitar lick, half a word, a horn blast- from the original." Vasquez, the self proclaimed DJ of his generation, further explains that the remix was invented because audiences "are very jaded and need to be challenged." Challenging the Chicago theatre scene this winter are several

theatre remixes that remain faithful to their source material while at the same time creating a new and exciting story for the audience.

"Monsieur Moliere is dead, but he sends his regards" is a line from Chicago Shakespeare Theatre's *The School for Wives*. If a great DJ is "someone who has the indefinable balance of entertainer, educator... and flirt," as DJ Dubb supposes, then David Ives' "translaptation" of Moliere, using characters and situations from other plays, remixes the 17<sup>th</sup> century playwright for a new contemporary audience.

In addition to Jonathan Munby's *Julius Ceasar* (also at Chicago Shakes this winter), Robert Falls will direct *Measure for Measure* at The Goodman Theatre. For scholar Laurie Osborne, Shakespeare's texts are ripe for remixing material. His plays "are always subject to historically specific tastes, to available conditions of theatrical and textual reproduction, and to ideological pressures on representations of gender and desire." Falls plans to set his remix against the lurid background of 1970s New York City. But Falls isn't the only director remixing *Measure for Measure* this year; Martha Henry plans to add a film noir twist to the story this summer at The Stratford Shakespeare Festival.



But Moliere and Shakespeare aren't the only playwrights to whom artists are turning for reinterpretation. Remy Bumpo is currently producing David Greig's remix of Strindberg with *Creditors*, and even children's theatre is getting into the act with Emerald City Theatre's *The Frog Prince, Continued*. The summer promises to continue this trend with Luis Alfaro's *Mojada*, a remix of the mythological story of Medea, at Victory Gardens.

Perhaps all of these remixes not only reinvent the source material as well as comment on the time that these plays were originally written, but also reflect something about the time that this new work is produced in... now. Like director Anne Bogart notes, "If we can see ourselves in relation to our predecessors and impulses behind their motivations, our own theatre will necessarily become more intense, poetic metaphoric, humane and expressive."

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### **ITA MEMBER SPOTLIGHT: AARON LYNN**

Submitted by Judy Klingner, ITA Second Vice President



#### **Please describe your first experience with theatre.**

My first experience in theatre was when I got to college, actually. I hadn't done any theatre work prior to college. I played sports throughout high school and didn't have the time to do both. But I took an intro to theatre course at my school, auditioned for a main stage production and got a role, and then fell in love.

#### **Tell us about your education/training in theatre.**

I am currently a third year drama major at Kenyon College in Gambier, Ohio. In the fall semester of this year, I studied abroad at the British American Drama Academy in London, United Kingdom.

#### **What are your plans for after graduation?**

As of right now, my plans are to audition for as many things as I can in Chicago, New York, D.C., and wherever else. Right out of college, I just want to spend my time auditioning and hopefully doing some acting, while taking time to live in a major city.

#### **What inspired you to join the ITA?**

I plan on attending many auditions soon after I graduate college, and the more experience I have with auditioning the better. I chose to audition at ITA because it was in Chicago - a city I love and would love to live in - and because it seemed to have a professional quality that I admired.

#### **What is the best advice you have received regarding your career goals?**

"If you want to act, you have to throw your heart over a fence and jump after it." With acting, you can't *perhaps* want to do it. You have to be wholly invested. The best advice I've received is to go

to go for it. Work as hard as you can for a few years. Take anything that comes your way. If this is what you want, then this is what you want.

**Tell us about your experience at the recent ITA Professional Auditions.**

I had a wonderful experience auditioning at the ITA. From the minute I walked through the door, I was greeted and helped by ITA staff. Everyone was incredibly supportive and encouraging, not only the staff, but the other auditionees, too! I have auditioned at a couple "collected" auditions before, but this was definitely the most professional, most encouraging, and most fun!

**Please share details about a theatre project/production with which you are currently involved.**

I am currently cast as Scapin in a production of *Scapin*, a Bill Irwin adaptation of Moliere's play. This is being performed as a faculty directed main stage production at Kenyon College. It opens April 4th.

**Of what theatrical accomplishment are you most proud?**

As of right now, one of my favorite accomplishments in the theatre is playing Iachimo in Shakespeare's *Cymbeline* in a production for the British American Drama Academy, which was directed by Kelly Hunter. This was one of the most intense rehearsal processes I have ever had. And working with a professional like Kelly Hunter was extraordinary. She has worked with the Royal Shakespeare Company on numerous occasions and other major theaters in London. It was an amazing experience that I will never forget.

**What do you hope to gain from your ITA membership?**

I hope to stay in touch with theatres around Chicago. The more people that know my name the better.

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## DISCUSSION BOARD HIGHLIGHTS

Did you know that the ITA has [Discussion Boards](#) on its website where you can share stories, post job openings, and announce auditions? Click on the following links to access specific areas of the Discussion Boards:

**DISCUSSIONS**

**Community Theatre Highlight:** Wisconsin will host the Region III AACTFest in April  
**[Click here](#)** to be brought to this discussion.

**COMMUNITY AND LIFE EVENTS**

**[Click here](#)** to be brought to this discussion.

**JOB POSTINGS**

**[Click here](#)** to be brought to this discussion.

**AUDITION ANNOUNCEMENTS**

**[Click here](#)** to be brought to this discussion.

**CONFERENCES/WORKSHOPS/TRAININGS**

**Workshop Highlight:** Theatre One World Festival in May  
**[Click here](#)** to be brought to this discussion.

**PERFORMANCE CALENDAR**

Did you know that you can also list your performances on the ITA Performance Calendar?  
**[Click here](#)** to view current performances, or to list your show today!

**FEATURED PERFORMANCE:**



**Maine East High School  
Presents  
IN THE HEIGHTS**

March 1-2 and 8-9  
Fridays and Saturdays at 7:30pm

**Tickets**  
\$10

2601 W. Dempster  
Park Ridge, IL 60068

847-692-8500

**Maine East HS Theatre**

**WANT TO FEATURE YOUR PERFORMANCE HERE?**

Be sure to list your performance on the [ITA Performance Calendar](#) and your show just may be featured!

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**ITA ANNOUNCEMENTS**

The ITA's Annual Convention will be held on Saturday, September 21, 2013.  
Mark your calendars for a day full of theatre and fun with your ITA colleagues.  
Details and registration information will be available soon.

The Stage Coach Players of DeKalb will be representing Illinois at the American Association of Community Theatre's AACTFest 13 Region III Festival in Hartford, WI April 19 - 21 with their production of *The Dining Room* under the direction of David Booth. The ITA thanks the cast, staff, and crew for agreeing to be the Illinois entrant. Break a leg!

**UPCOMING ITA EVENTS**

**September, 21 2013**  
*ITA's Annual Convention*  
Details available soon

All information above can also be found by visiting  
[www.illinoistheatre.org](http://www.illinoistheatre.org)

\* \* \* \* \*

**OTHER EVENTS OF INTEREST**

**March 20-23, 2013**  
**USITT Annual Conference & Stage Expo**  
Milwaukee, Wisconsin

**April 13, 2013**  
Chicago Spotlight's Theatrical Skills Workshop  
*Scene Painting: Tools, Technique & Materials*  
University of Illinois, Champaign (KCPA)

**April 19-21, 2013**  
**Region III AACTFest**  
Schauer Arts Center in Hartford, Wisconsin

**May 8-10, 2013**  
**Theater One World Festival**  
PlayhouseSquare, Cleveland, Ohio

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**ITA Links**

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The Illinois Theatre Association is partially supported by a grant from the Illinois Arts Council, a state agency.

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**Illinois  
Theatre  
Association**

The ITA is a network of dedicated theatre artists and educators advocating quality theatre throughout Illinois. Please join us!

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