

AROUND THE CIRCLE

August 2007

NATIONAL HONORS FOR CCAC

City Circle Acting Company of Coralville was recognized at the national theatre festival and annual meeting of the American Association of Community Theatres (AACT) in Charlotte, North Carolina last month. Penny Hall and John Harper attended the meeting and accepted awards on behalf of City Circle.

The 2006-07 season brochure, "Green Eggs and Hamlet" won first place in the graphic design category, competing amongst all theatres in the nation which submitted samples. The brochure was designed by Michael Tallman. City Circle also won second place for its Music Man poster in this same category, designed by Kristine Janssen.

Finally, a panel of national experts judged community theatre web sites and awarded City Circle's web site an honorable mention, making it one of five outstanding web sites in this national competition.

Special thanks goes to Webmaster Brian Gilbert for his imagination and creativity on City Circle's web site.

These awards conclude an incredible season of honors, which included ICCA awards for *Seussical the Musical*, a collaborative project between City Circle, the Iowa Children's Museum and the Englert Theatre last summer and fall.

This was followed by City Circle's production of *Catchin' the Babies*, winning first place in the biennial Iowa Chapter of the AACT Festival in Newton, Iowa in February and then third place in the Midwest Regional AACT Festival in Liberty, Missouri in April. Susan Gilbert won the best actor award at the state level, and Michael Blake won best set design awards at both state and regional levels.



Susan Gilbert, Brian Gilbert, Penny Hall, John Harper, Maria Schroeder, Michael Blake

Announcing our 10th Season!

Tickets will be available through the Coralville Rec Center (319) 248-1750 beginning Sept. 10th.

FROZEN

written by Bryony Lavey

directed by Steven Hunt

September 27-30 and October 5-7

based on the motion picture

A CHRISTMAS STORY

written by Jean Shepherd, Leigh Brown
and Bob Clark

adaptation by Phil Grecian

directed by Rod McCrea and Rick Crooks

December 13-16

new locally written plays

CITY CIRCLE SHORTS

(formerly our New Play Festival)

directed by Andrew Juhl

February 8 – February 17

See www.citycircle.org for submission details.

in conjunction with the Iowa Children's Museum

LITTLE WOMEN (The MUSICAL)

book by Allan Knee, music by Jason Howland and

lyrics by Mindi Dickstein

directed by Chris Okiishi

April 11 - 20

Special ONE NIGHT ONLY PERFORMANCE/CELEBRATION

Fundraiser for the new theatre

February 29, 2008

Watch for future details.

To: The cast and crew of The Full Monty

From: Steve "the light guy" Hunt. Or, "Who is that strange fellow sitting in the audience during tech rehearsals with two music stands (while playing no instrument) and that funny little box that he keeps punching buttons on?"

By design (no pun intended... well, ok. Maybe.), I came to the process late so I didn't see where you started or how far you came from the first rehearsals to performance. But I did see the final product and I have to tell you I was impressed. Very impressed.

From the first show I worked on with CCAC (Cabaret) I was taken by two aspects of the company that I have always felt are very important to the creation of art. The first is the willingness to take risks. Theatre has that power but so often is afraid of using it. And community theatre has the opportunity--no, more than that--the responsibility to lead a community into places it needs and wants to go. So often theatres pander to the lowest common denominator thinking that if they don't challenge the audience, they won't cause any harm. However, a show that tries to play to everyone's tastes creates a passive audience, and thus, a really (I mean REALLY) dead experience. Theatre is not just what happens onstage--it is what happens as a shared experience between EVERYONE at THAT TIME in THAT PLACE. This means that the audience has to take risks as well. Choosing to do shows like The Full Monty, and having the faith that an audience would go with you on the journey is the kind of risk that brings an illumination of life. And that... is theatre.

The second aspect of CCAC that I have found so important to creating powerful theatre is the dedication and maturity that everyone—from the director, the music director, the designers, the actors, the choreographer, the assistant director, the stage manager and the crew (and anyone else having anything to do with the show!) have in presenting these risks. Sadly, it is way too common to find theatres who want to do "the naughty plays" not because they have worth, but because they find them "ooh cool!" or "we get to take our clothes off! Oh boy, won't that make us look like we're something!" A teacher of mine once told me something that I've treasured for many years. He said, "obscenity is the act without the meaning" which simply means that anything--not just something obvious like pornography, but ANYTHING is obscene if done without honesty and integrity. Think about it—why did you hate that production of yatta-yatta-yatta. Wasn't it because you didn't believe it? It wasn't truthful? Didn't you feel like you were watching something... well, obscene? And it was this integrity that I saw in everyone involved with The Full Monty. I never saw ACTORS going the Full Monty--I saw the CHARACTERS making choices that had to be made. I never saw actors trying to "upstage" each other; I saw characters fighting for their needs. (and I mean ALL the characters, not just what some call "the leads".) I never saw the set draw attention to itself but instead, it created an environment crucial to the play. I never saw the choreography impose itself on the play, but instead, it helped to propel the action further. I never saw the crew pulling tricks that might get them noticed, they did their jobs with professionalism and humility—again to draw attention to the play. And finally, I never heard

musicians, I heard music. I never heard a "concert", I heard music theatre. I could go on, but I think you get my point.

Once again, congratulations on enlightening not only several audiences, but (hopefully) a little bit or yourselves as well. I certainly treasured the whirlwind week we had together.



2007 – 2008 Season Tickets for City Circle Acting Company of Coralville

\$ _____ **Season Subscription Tickets** - Each ticket includes one admission to *Frozen, City Circle Shorts, A Christmas Story, and Little Women the Musical*

\$55 x _____ Adult Season Tickets (\$11 savings!) = \$ _____

\$45 x _____ Student/Senior Season Tickets (\$10 savings!) = \$ _____

\$ _____ **Patron Donation** - The *City Circle Acting Company of Coralville* gratefully recognizes the following Circles of Support. The annual contributions may be direct financial support or in-kind contributions. Individuals and businesses making these contributions are Patron Members of the Company and are recognized in the programs of all productions for our season, including special events. Contributions are tax deductible. Business Sponsorships also available.

Please contact the Office Manager at 319-541-2980 for City Circle Business Sponsorship Brochure.

Individual Patronage Levels

Diamond Circle -- \$1000 and above
Diamond Circle donors also receive: 4 Season Tickets

Platinum Circle -- \$500 - \$999
Platinum Circle donors also receive: 2 Season Tickets

Gold Circle -- \$250 - \$499
Gold receive: 1 Season Ticket

Silver Circle -- \$100 - \$249

Bronze Circle -- \$50 - \$99

Friends Circle -- \$25 - \$49

Members Circle -- \$10 - \$24

\$ _____ **Total Amount Enclosed Payable** to "City Circle"

Your Name: _____

Address: _____

City, State, Zip: _____

Phone: _____ **E-mail:** _____

Please mail this form with payment to: **City Circle, PO Box 5156, Coralville, Iowa, 52241**

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Coralville, IA 52241

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HAMLET

