

Curtain Tracks

- Marilyn and Woody Pyeatt Present (A World Premiere),
Nathaniel Meredith Pyeatt; 8 lbs., 15 oz.; March
7, 1983; Albany.
- COMPANY, The Little Theatre of Savannah, April 15-23.
- THE THREE MUSKETEERS, The Little Theatre of Savannah,
June 3-11.
- THE CRUCIBLE, Neighborhood Playhouse, Decatur, April
22 - May 14.
- ROMANTIC COMEDY, Neighborhood Playhouse, Decatur,
June 3-25.
- THE SIGN IN SIDNEY BRUSTEIN'S WINDOW, Georgia Sou-
thern College, Statesboro, May 4-7.
- MOUSETRAP, On Stage, Inc., Monroe, April 21-23.
- PICNIC, Springer Theatre Company, Columbus, March
31 - April 10.
- THE PIRATES OF PENZANCE, Springer Theatre Company,
Columbus, May 19 - June 4.
- THE LONELY DOLLMAKER, Young Harris College Childrens'
Theatre, April 16-20.
- THE IMPORTANCE OF BEING EARNEST, Young Harris College,
May 13 and 14.
- SABRINA FAIR, The Augusta Players, March 25-27, April
1,2.
- N*A*S*A, The Augusta Players, May 27-29, June 3,4.
- CHEAPER BY THE DOZEN, Augusta Players Youth Theatre,
April 30, May 1,2.
- THE AMERICAN DREAM, Valdosta State College, April
13-16.
- CAROUSEL, Valdosta State College, May 12-14, 19-21.
- ROYAL GAMBIT, Valdosta State College, May 25-28.
- TWELFTH NIGHT, Alliance Theatre, Atlanta, April 6 -
May 1.
- HOME, Alliance Studio Theatre, Atlanta, March 30 -
April 10.
- TIME FRAMES, Alliance Studio Theatre, Atlanta, May
11 - 22.
- WEST SIDE STORY, Drama-Tech, Georgia Tech, Atlanta,
May.
- YOU CAN'T TAKE IT WITH YOU, Dunwoody Stage Door Play-
ers, May 5-21.
- THE SPIDER'S WEB, Town and Gown Theatre, Athens, May
12-14, 19-22.
- CARNIVAL, Town and Gown Theatre, Athens, August 4-6,
11-13, 18-21.
- HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING, The
College Theatre, Gainesville, May 11-21.
- THE MUSIC MAN, Southside Theatre Guild, Fairburn, Ap-
ril 28-30, May 5-7, 12-14.
- TO KILL A MOCKINGBIRD, Albany Little Theatre, May 6-
8, 12-14.
- THE WIZ, Albany Little Theatre, July 22-24, 28-30.
- HAPPY BIRTHDAY, Nacon Little Theatre, May 14-21.
- FIDDLER ON THE ROOF, Nacon Little Theatre, July.

•COMMUNITY•THEATRE•IN•GEORGIA•

This issue of the Newsletter spotlights three of Georgia's many active and energetic community theatre groups. Two of these have become members of the "half-century club" this year: the Albany Little Theatre and the Macon Little Theatre are celebrating Golden Anniversaries with their current seasons. Another, the Dunwoody Stage Door Players, is approaching its tenth birthday, but has, nevertheless, earned a reputation for enthusiasm and excellence among the members of metropolitan Atlanta's audiences. We would like to continue to feature articles outlining the history and work of our community theatres in future Newsletter issues, so if you would like for your group to be included, please send information to Tom Jeffery, Editor, G.T.C. Newsletter, P.O. Box 1125, Young Harris, GA 30582.

—Albany Little Theatre—

For fifty years, the Albany Little Theatre has provided the people of this South Georgia city with high quality community theatre. Formally chartered on March 3, 1933, A.L.T. has been in continuous operation since, with the exception of a period of time during World War II. The Little Theatre was actually organized during the Summer of 1932, and the first play was CHILDREN OF EARTH, presented October 26, 1932.

The first officers of the Little Theatre were Mrs. Lewis Kopple, president; C.D. Tounsley, vice president; Mrs. C.P. Whiting, publicity director, Hugh Shackelford, treasurer; and Mrs. Lewis Kopple, dramatic director. These people, along with Mr. C.P. Whiting, whose idea it was to start a theatre, were instrumental in the formation of the organization. The auditorium which the theatre now uses is named The Whiting Auditorium in honor of Mr. and Mrs. C.P. Whiting.

The Albany Little Theatre began operations by gaining permission to use the Municipal Auditorium. In September, 1934, the theatre opened in its new home on the second floor at the corner of South Jackson Street and Broad Avenue. The Little Theatre opened its present home at 514 Pine Avenue in February of 1966.

The Albany Little Theatre's present home was purchased in October of 1964 from the Masonic Temple. The historic building had once been the home of Captain John A. Davis, one of Albany's leading citizens. In August of 1974, the building was approved for listing on The National Register of Historic Places.

The Little Theatre has been from the beginning an organization of volunteers. Countless thousands have served through the years as cast members, directors, costumers, technicians, conductors, and choreographers. Box office personnel, hosts, ushers, and many other necessary positions are staffed by volunteers.

Since 1969, the Little Theatre has employed professional directors, and a full-time resident director has been on board

since 1976. An additional paid position of technical director was added in 1982.

The present professional director of A.L.T. is Woody Pyeatt, who also serves as the 1983 Georgia Theatre Conference Vice-President for Program. Many community theatre folks from around the state got a first-hand look at the Little Theatre's work while attending last Summer's G.T.C. Community Theatre Workshop, hosted by the Albany Little Theatre. Many more will enjoy the hospitality of Albany and A.L.T. next November when G.T.C. holds its 1983 Convention in Albany.

A.L.T. has been celebrating its 50th Birthday with an ambitious season. Already produced have been CABARET, YOU CAN'T TAKE IT WITH YOU, THE RAINMAKER, and THE KING AND I. The final production of the season will be TO KILL A MOCKINGBIRD, on May 5-7, and 12-14.

A hearty happy 50th to the Albany Little Theatre from G.T.C.!

(Information for this article was condensed from a written history by Mrs. C.P. Whiting.)

Macon Little Theatre

"The Best of 50 Years" describes the 1982-1983 season at the Macon Little Theatre, whose Golden Anniversary Year was launched last October with a champagne evening featuring the return of many charter M.L.T. members and the opening performance of HAY FEVER, which was the first play produced by the Little Theatre fifty years ago.

On January 14, 1934, a group of 47 people gathered at a Sunday afternoon meeting at Macon's Washington Memorial Library to organize a little theatre. It took several more organizational meetings before the 47 signed up as organizing members, officers were elected, and dues were set at \$5 for the season (to include 2 tickets to each play).

The Macon Little Theatre's first home was in the old Lamar Building, which had twice been a laundry, once a creamery, and had been unoccupied for 12 years. Everybody pitched in to convert this unlikely facility into a theatre: the Municipal Auditorium Commission lent seats, Macon Sketch Club made masques for a frieze around the auditorium (some of which are on M.L.T.'s Box Office walls today); and many scrubbed and mopped, hammered and sawed and painted, and HAY FEVER was scheduled to open.

In the early days, cold drinks were sold in the lobby for a nickel, and the director was paid \$100 a month. Each summer, Mrs. Piercy Chestney, aided by two men at 50¢ an hour, painted, repaired, and reworked the building and straightened out the bent nails for another use.

Highlights of the early years included the mid-thirties visit of Selznick movie representatives, accompanied by Margaret Mitchell, to hold auditions for GONE WITH THE WIND at the Little Theatre. Another highlight was the meeting of representatives of 12 groups at M.L.T. in 1935 to create a state-wide organization to further the little theatre movement. A Georgia Theatre Conference was organized, but it lasted only a year, because all of the work was left to Mrs. Chestney, who was already busy enough being M.L.T. president.

By its Silver Anniversary Year, the Macon Little Theatre claimed 1284 members, and on August 7, 1961, ground was broken at 4220 Forsyth Road for the Macon Little Theatre's new home. Less than ten years later, Mrs. Chestney had the pleasure of burning the mortgage at a ceremony during the annual membership meeting.

The Macon Little Theatre has been from the start a civic organization. Invitations were not necessary for membership or participation in plays, a tradition that continues to be stressed. M.L.T. operates under a Board of Governors (not to exceed 25 members) elected by the membership. There are only two paid employees, one full-time artistic director and a part-time executive secretary. All other work is done by volunteers, as it has been for fifty years.

The Macon Little Theatre's 1982-83 Season was chosen to reflect plays that are significant to its history. In addition to HAY FEVER, DEATH OF A SALESMAN was presented in November, followed by THE LITTLE FOXES in February. THE PLEASURE OF HIS COMPANY was presented in March, because this was the play that opened the present M.L.T. building in March of 1962. Appropriately, M.L.T. will complete its season on May 14-21 with a production of Anita Loos' HAPPY BIRTHDAY, which echoes the sentiments of the Georgia Theatre Conference. Congratulations, M.L.T., and here's to at least 50 more active years!

(This article was made possible through the kind assistance of Blythe McKay, the current President of the Macon Little Theatre.)



Dunwoody Stage Door Players

The Dunwoody Stage Door Players is one of metro-Atlanta's most energetic and successful community theatre groups. Although just a little under ten years old, DSDP has mounted an impressive array of productions in its brief history, ranging from full-length dramas and comedies to one-act play festivals.

The Players was founded in 1974 as a community project of the Dunwoody Women's Club and found an early friend in DeKalb Federal, whose Community Room in Dunwoody Village has continued to serve as audition, rehearsal, and performance space for the group.

For each show a theatre must be created, with the designer incorporating seating arrangement, as well as the set, into the design. What may sound like an inconvenience has in fact provided DSDP with a great deal of flexibility over the years, with plays being presented in-the-round, proscenium, or thrust.

The group operates under a Board of Directors and a set of By-Laws, both of which have been modified over the years to meet the growing needs of the Players. Currently, more emphasis is placed on the use of committees, whose members are drawn from an overall membership of 150. The Vice-President of the Board is largely responsible for productions, naming the producer for each of the shows. The producer is then responsible for assembling the production staff.

DSDP's most important (and most popular) committee is the Play/Director Selection Committee, whose task it is to come up with the next season's selections and directors by the Spring of each year. Pam Keene, the Players' current Director of Marketing, is responsible for getting feedback from the public relating to types of plays that audiences would like to see produced.

The Dunwoody Stage Door Players' current season has included productions of G.B. Shaw's ARMS AND THE MAN, Pinter's OLD TIMES, and THE SUBJECT WAS ROSES, by Frank Gilroy. Still to come is the May 5-21 presentation of George S. Kaufman's American classic, YOU CAN'T TAKE IT WITH YOU.

(Many thanks to Ruth Kelly, President of the Dunwoody Stage Door Players, for providing the information for this article.)



A HARD ACT TO FOLLOW

We Georgians already know about Savannah hospitality, but on March 2-6, we had a chance to share this treasure with folks from all over the Southeast and the nation. The 1983 Southeastern Theatre Conference Convention was just what the doctor ordered for nearly 3000 winter-weary souls in search of information, entertainment, and plain old warm weather.

Cynthia Stillwell, Eric DuBois, Leslie Gordon, Wray and Walt Kessel, and many other fine hosts and hostesses did flawless jobs of arranging everything from accommodations to media coverage to sunshine and azaleas.

The Georgia Theatre Conference has much to be proud of, and once again we owe a great deal to the folks who worked so hard to make S.E.T.C. '83 the best ever.

OOOPS!

In the last Newsletter issue, your Editor's attempt to thank the commercial exhibitors who supported the 1982 G.T.C. Convention was flawed by the inadvertent omission of one of G.T.C.'s best friends and supporters. C.F. "Pete" Raby has been for a number of years a familiar face at our conventions and at S.E.T.C. conventions. Pete, who was until last year associated with Atlantic Stage Equipment Company of Charlotte, N.C., is now operating his own business in Raleigh:

OMNI

STAGE & LIGHTING EQUIPMENT CO.

Pete's hospitality suites at G.T.C. conventions over the years have been the sites of many gatherings of congenial folks, and Pete himself is always available to give us help with our technical problems and needs.

So the next time you run out of Van Dyke brown or your last FEL burns out, give Pete a free call at 1-800-334-8353. And while you're at it, give him a "thanks" from all of us for his continuing support of the Georgia Theatre Conference.

resource

The A.T.A. Religion and Theatre program is one of the 23 programs and projects of the University and College Association of A.T.A. It consists of individuals from several religious faiths interested in promoting theatre as an art and communication form within their respective religious beliefs. It publishes RELIGION AND DRAMA JOURNAL three times a year.

If you are interested in receiving RELIGION AND DRAMA or in this A.T.A. program,

write Mr. David L. Evans, Drama Director, Dallas Bible College, 7777 West Keist Blvd., Dallas, TX 75211. Cost to A.T.A. members is \$7; non-members is \$9.

For publication information write Dale Rott, Theatre Arts Department, Bethel College, 3900 Bethel Drive, St. Paul MN 55112.

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HOW DO WE MAKE SURE THAT NEXT NOVEMBER'S G.T.C. CONVENTION '83 WILL BE THE BEST EVER?

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BY SENDING - TODAY- YOUR SUGGESTIONS FOR WORKSHOPS, SESSIONS, PROGRAMS, OR PERFORMERS THAT YOU WOULD LIKE TO SEE INCLUDED, TO:

WOODY PYEATT
ALBANY LITTLE THEATRE
P.O. BOX 552
ALBANY, GA 31702

BUSINESS

At the All-Convention Business Meeting of the G.T.C. Convention in November, 1982, the following amendment to the Georgia Theatre Conference By-Laws was proposed:

ARTICLE V, Section 3

Delete the following: "All memberships become due at the date of the annual convention. Memberships instituted after the convention date will be effective only until the date of the next annual convention, at which time all memberships must be renewed. Memberships initiated after the sixth month following the annual convention shall be charged at a reduced rate to be set by the executive board."

Change to: "The membership year shall run for one year from the last day of the month of payment of dues."

This, of course, means that members would be able to join G.T.C. at any time without losing automatically at convention time. In anticipation that the amendment will be passed at the 1983 convention, and to avoid penalty to those who join prior to the convention, the Executive Board has authorized the Vice-President for Membership to accept memberships under the new basis during 1983.