

BEHIND THE SCENES

Meet the folks in black and in back in Lexington's theatre scene

By Russell Mendez

When I speak to groups of young theatre people I always ask, "How many of you want to be the star of a show standing stage center? Your name on the Marquee in lights and on the front of the playbill?" Almost EVERY hand would shoot up with excited noise.

Then I ask, "How many of you want to be in black clothes standing in the offstage dark? MAYBE your name is the playbill. No one in the audience knowing you are there?"

One or two hands quietly rise.

Pointing to these few quiet ones, I tell the group "These people will always find work." I have been a techie most of my life.

I absolutely believe you do NOT need me and my kind to have a great show. Lights, sound, costumes, props...none of

these things are needed for theatre. Some of the best performances I have ever seen were in a park or on the street corner. An actor and a writer and that's all. But...when you do use lights and sound et al. *There* is where the magic comes in.

A helicopter lands on stage in *Miss Saigon*...A HELICOPTER! The stage version of *Lord of the Rings* with its ungodly number of turntables, lifts, drops, projections, special effects, and flying set pieces. Any and all of the Broadway Live Series at the Opera House.

Did you see the fast, complex, and seamless scene changes in WCTAA's *Noises Off*? The simple and absolutely real dock and river bank in Studio Players *Catfish Moon*. The spot on costumes at Lexington Children's Theatre's *A Christmas Carol*. If you

did then you know what I mean when I say magic of theatre.

For those in back and in black, the techies. A good show means the audience never noticed they were there. Every light, sound set, and costume quick change goes on time and without a hitch.

Of course things go wrong. In this business there are so many things that can go wrong, and do. There is no blame or fault—only the problem to be fixed, right now, and before the next cue. Lighting systems freeze up. Sound computers crash. Actors rip the crotch out of their pants. And most of the time the audience never knows the difference.

You can find a high level of can do attitude and drive for perfection in the booth and wings of every theatre. From the small-

est of community theatres to the largest Broadway production, you will find the same dedicated people doing the same job. Each one ready to help a fellow techie in another theatre solve the problem.

You don't see them. You don't know what they do. You don't applaud them. Yet they are the first in and last out of the theatre and they are there for every single performance.

They are in back and in black.

You'll get to know some of them a little better in this week's issue. ■

Russell Mendez is currently the Technical Director for the Lexington Children's Theatre. He has worked in almost every theatre organization in the area in one way or another. He is the Guest Editor for this week's Ace Summer Theatre Issue.

A LOVE LETTER TO THEATRE TECHS

One Actor's Perspective

By Laurie Genet Preston

From an actor's perspective, theatre techs are often the unsung and invisible "actors" of any theatre production. Not to get Bette Midler-in-*Beaches* on anybody here, but theatre techs really are my heroes.

The men and women in black who light the stage, make set pieces magically appear and disappear, make sure the phones "ring" at precisely the right moment, hand you the bowl of steaming spaghetti you are to "serve" onstage, or help you change out of one dress into a full bridal gown complete with veil in 2.5 seconds are the actor's best friend. Not to mention all the lovely artists who design and build beautiful productions to capture just the right mood or complete the director's vision. Theatre technicians or "techies" are a rare breed indeed: a group of people rarely seen by the audience who work solely for the love of theatre and not for the applause or often any kudos of any kind. Actors will tell you that they act for art's sake and, yes, that is partly true. But any honest actor will tell you; we do it to perform for the audience, too. So what do

the techies "get" for their work? All I know is that they love it. They have to. No one would endure crawling under the stage nightly at an outdoor venue in the high heat of summer, if they didn't love it. Or stay up for three nights in a row designing and sewing costumes if they didn't love it. The passion I have for theatre is mirrored in the eyes of everyone who works on a production. It is part of who we are.

And we actors sometimes need more help than we let on while performing

It's part of the illusion, you know, to create a seamless world that we all share with the audience. But things go wrong. Oh my, do they ever! I can't tell you how many times techs have "saved" me from a bounty of mistakes or mishaps, not to mention the countless folks who have dressed me beautifully or given me a beautiful environment to play in.

While in *Psycho Beach Party*, my long, slinky, red, strapless dress's zipper ripped open while I was being tossed around by another actor; there stood a lovely tech just off stage right with a handful of safety pins



Laurie Genet Preston has performed with almost every theatre group in town since 1991 and was last seen in Studio Players *Catfish Moon* and directed and performed in Balagula Theatre's *Lovesavers*.

and nimble fingers. Or, every night, as I raced down a flight of backstage "escape"

stairs during *Macbeth*, there stood a young man ready to catch me if I fell. And I did one night. Thanks to him, I suffered only a bruise rather than a broken arm or neck. There have been countless stage managers who handle medical emergencies, while keeping the show running.

"The show must go on!" is the battle cry and I've witnessed stage managers and directors jump into roles when actor goes down. I have been oh-so-lucky thanks to techs or the safe sets they have built. And goodness knows I cannot forget the people who hoisted me down and up as I "flew" as the "Angel" in *Angels in America*. Poor folks, I still think of you now with love.

As I sit here and write this, I keep thinking that when the lights, sound, set and costumes are well done and everything runs smoothly—the techs go unnoticed by the audience and I would even say some actors. But without the techs? There's a saying that goes, "An actor without techies is just a person standing naked in the dark trying to emote...." ■

BY A 'HAIR'

Just don't call Natalie Cummins 'Stage Manager'

By Meredith Nelson

"I hate to admit it but I've never taken a single theater class," Natalie Cummins grimaces over her coffee. Theater classes or no, Cummins has risen to a prominent position as one of the area's best stage managers through hard work, sacrificed hours, freakishly keen organizational skills, an up-to-date relationship with technology and a preternatural ability to decompress between shows.

"Gardening," she says, regarding downtime, with a wistful smile. "There's nothing that puts life in perspective like digging or pulling weeds. Reminding friends and family that I exist. Doing stuff around the house. Decorating t-shirts—I like to do something creative just for me."

These downtime activities have come few and far between in the last seven years that Cummins has been participating in local

ager acts as mother and drill sergeant, as the proper nexus point for communication between the cast and the creative team. And every person involved in a production is different—necessitating some psychological analysis when determining the best management approach for that individual. Some people may need a shoulder to cry on, while others need to be left alone to practice their craft.

"I believe 'stage manager' is a misnomer," she says when asked about her role in a production. "I think in a lot of ways I'm a cast manager. Stage puts so much focus on the space and the space is only a part of it. What brings that space to life is your cast, your designers, the production crew. If the cast, crew and production team have problems with each other, they're not likely to put forth their best work."

Managing all of those elements as stage

community of people in order to have an effective theatrical production. I firmly believe that even if your entire team is composed of outstanding professionals with years of experience, and you don't have a sense of community behind the production, it shows straight through to the audience."

Staying calm under pressure and maintaining a sense of purpose are some of Cummins' predominant personality traits, and are the key to managing a group like the cast of 24 she has this summer. She handles the stress through a combination of activities, such as meditation and involvement with her church, the Unitarian Universalist Church of Lexington. She is grateful for her husband, Ryan Spaight, and even more grateful for his lack of association with theater. It helps her to dig back out from under the show when she goes home

THIS SUMMER'S PRODUCTION OF HAIR, ONE OF THE THREE SHOWS IN THE KCTC SUMMERFEST PROGRAM, BEGAN SEVEN MONTHS AGO WHEN CUMMINS WAS CONTACTED BY THE SHOW'S DIRECTORIAL TEAM AND ASKED TO STAGE MANAGE THE PRODUCTION.

theater. Working around her full-time job with the Jessamine County Adult Education office, she estimates having served in some capacity on 23 shows, a number that averages out to two to four shows per year. She has done everything from designing props, a role that feeds her creative side, to stage managing, a role that exercises her ability to be organized, to acting, most recently on stage this past year as Lydian Emerson in *The Night Thoreau Spent in Jail*, produced by BCTCS.

Holding an undergraduate degree in international relations from Xavier University and a master's degree from the University of Cincinnati in linguistics, Cummins uses not only her organizational skills, but her interest in amateur psychology to create a balance in her casts and to bring them through the rehearsal process into performances. She believes that the stage man-

manager is a labor of love for Cummins. This summer's production of *Hair*, one of the three shows in the KCTC Summerfest program, began seven months ago when she was contacted by the show's directorial team and asked to stage manage the production. Assorted research, many hours of listening to four different cast recordings, and various planning meetings later, she arrived at the nearly six-week-long audition period.

The rehearsal process and performances will take up another two months, but the length of time spent on a show is of little concern to Cummins. What matters is the building of community. "I love working with a team and the fact that we're all working together toward a common goal—to get this show up and going, with the purpose of entertaining people and making people think," she said. "You have to have a com-

at night. Quiet contemplation at home is coupled in her mind with the knowledge that "the show doesn't last forever. It's impermanent. It's going to go away eventually. I know that there will be storms along the way, but they will pass."

Cummins is a member of an Army family, and she herself participated in ROTC for two years. Her family settled in Ft. Thomas when she was in the fourth grade, so there was very little of the nomadic traveling characteristic of some Army upbringings. Theater has developed her innate sense of time passing. "I can instinctively tell when 10 minutes have passed and it's time for another time call," she admits. She keeps order during a show with the use of a simple notebook, suitable for slipping into a purse. In it she records her fluid to-do list, thoughts she needs to share with her cast or production

team, notes from meetings and other memos to herself which she crosses off daily as she deals with them. She is also utilizing technology to her advantage. The cast and crew can check in for updates and schedules on a Google message board specific to the show.

When asked if a show can become an academic exercise, Cummins agreed that there is much to learn on each production. "With *Hair* we're examining a defined period of time, and a particular class of people. We're spending a lot of time in rehearsal asking 'why is this line written this way? What were the authors trying to say here?'"

Though the end of this summer's production will open up more time for viewing episodes of *Doctor Who*, Cummins is content in the moment. "There's an energy to doing outdoor theater that you don't get anywhere else," she says. Through a couple of outdoor productions in the Arboretum and a summer with *Daniel Boone: The Man and the Legend*, it's been the energy that keeps her coming back. There's always another organizational challenge to tackle and another new community to build. ■

Meredith Nelson is an occasional stage manager and a 10-year employee of UK Athletics.

A Sampling of Lexington's Summer Theatre

June 27 - 28

Merry Wives of Windsor continues, Shakespeare at Equus Run

July 8

Paragon Music Theatre's Summer Cabaret, Natasha's Cafe

July 9 - 13

Summerfest, *Antony and Cleopatra*, UK Arboretum

July 16 - 20

Summerfest, *Lord of the Flies*, UK Arboretum

July 23 - 27

Summerfest, *Hair*, UK Arboretum

July 31 - August 3

Ballet Under the Stars, Woodland Park

What's in a Name?

Plenty for Tommy Gatton

By Michael Porter

If you are a regular theatre-goer in Lexington, you probably know Tommy Gatton's work, even if you don't see his face. His uncle, Joe Gatton has been onstage in the region for about three decades, but, he adds "not only my uncle Joe, my cousin Vince Gatton, who started in Louisville, has been acting in New York City for quite some time now. He's been nominated for Drama Desk awards. My cousin Emily Rose Pratts who had been causing quite a stir at Henry Clay is now in NYU's Musical Theater program. And my cousin Tabitha Hodges is getting into theater in Louisville."

At Actors Guild, Gatton is a set carpenter, sound engineer, and sound designer. He builds the set; puts up the seating in the Downtown Art Center (he's also one of LexArt's Technical Coordinators). As the sound engineer, he sets up whatever sound needs the play has, adding "But as the sound designer I manipulate audio to enhance the story and world of the play. It's not just about finding music and sound effects. It's about creating audio pieces that are more than that. It's about manipulating the audience's mood and perceptions. It's a lot of fun."

He's been "involved in theater since I was a kid, doing small things for Children's theater and their workshops. I took a hiatus when I graduated high school to pursue an English degree. I still kept my toes in the water working backstage at the Singletary Center for the Arts. But after a while I couldn't take being an English major anymore and changed my major to theater (college has been a ten year journey for me that just ended this May). I just sort of resolved myself to doing it again so I started looking around. I ended up in Actor's Guild because Rick St. Peter, our Artistic Director, was teaching a theater history class. He started offering extra credit to us for helping set up the seating for shows and strik-

ditional theater design. I think video design is going to be the next step in theater. Well it already is becoming so. But I think it's that next step in our evolution to help us continue on."

In terms of the larger picture—the status of theater in Lexington—he says, "There are two things that can be said about theater in Lexington. First of all, the downside is we're facing all the same problems theater has ever faced in this town. We don't generate enough revenue. We can't pay ourselves enough. It's impossible to make a living only acting in this town. Slightly less so for a tech/designer, but only slightly. Those two things really need to change. It's just not fair for people who have devoted their lives and educations to this art form which you can't just do on your own. The theater we want to put on is a large undertaking. So it's really hard to put yourself through all the rough stuff, the hauling and heaving



That's what's so difficult about the lack of money in theater. We could seriously be the arts industry of the area. We can employ lots of people. We need lots of people. Arts administration, trade professionals like electricians, carpenters, etc, actors, musicians, writers, painters, directors, producers, advertising, you name it we need it. All those people who are looking for a place to make art and maybe get rent out of it, we could house them. We could use them.

ing the sets. I started doing that three years ago and have been with them since. I've worked for Actor's Guild, Studio Players, UK, BCTC, and interned once at the Massachusetts Museum of Contemporary Art (MassMoCA) in North Adams on their production crew, putting on concerts."

His most gratifying experience as a designer came when he worked on *One Flew Over the Cuckoo's Nest*, for Studio Players last year. "A woman walked out of the theater halfway through. They asked her if everything was okay and she said it was, she just need a minute to get herself together. My design had scared her senseless. She said she felt like she was really nuts in a mental hospital."

As for his opinion of the best play at Actors Guild, "*Hamlet*. Hands down. There were people who didn't like the video element we used in that play but I loved it. There were things we learned about how to add the complex video element we added but I loved using it. When I saw the ghost of Hamlet's father it blew me away. You couldn't do that with tra-

and toting and all the little injuries, and then look at tax forms and learn you made seven thousand dollars last year. That just hurts. But it's the beast. I think we need to change that. I think it's time for regional theater to takes its next evolutionary step. And I think it's not going to just be an artistic change, I think we need to make a financial change. I don't know what that is, but depending on donation isn't really working for us. We need to find a better way to generate stable revenue."

He continues, "That's the bad news. The good news is we don't really have to worry about all that stuff. The good news is that if we put our heads down and do the work and put out a good product theater isn't going anywhere. We'll get by. People have been predicting the death of theater for over a century, ever since the invention of the film projector. Is regional theater stagnating? Maybe, maybe not. Are we making a living? Not really. But we still do it and people still show up and watch and at the end of the day that's all that really matters. I just wish more of you would show up and watch."

Why is theater important? That's an easy answer for Gatton, "Because it's fun! That's the most important reason for any art. It's fun! Theater done well is fun to watch. It's live and different every night and there's no preserving it. You watched a show and they bowed and you left and you'll never see that show again. Like live music. You saw solos and choreography and it'll never be the same way twice. It's fun! Actor's putting it all out on the line, laying their souls bare for an audience, with only the director's word that they don't look like fools or madmen. Designers and techs literally giving blood sweat and sometimes tears to build a multi faceted piece of art that either is communicating a point, telling a story, or transporting you to another world or all three at the same time, all on a budget and a time crunch. It's a bit of a miracle every time it happens. I mean how fun is all that?"

He adds, "And it's important to the arts community because we kind of are, or can be the arts community. Theater encompasses or at least can encompass all the others. Dance, music, sculpture, painting, writing, sound, lights, you name it, we're here. That's what's so difficult about the lack of money in theater. We could seriously be the arts industry of the area. We can employ lots of people. We need lots of people. Arts administration, trade professionals like electricians, carpenters, etc, actors, musicians, writers, painters, directors, producers, advertising, you name it we need it. All those people who are looking for a place to make art and maybe get rent out of it, we could house them. We could use them."

What about the recognition—from colleagues? From the crowd? He says, "The cast and crew certainly know. We all have a fairly healthy respect for each other and the work we all do. The physics of sound is so mysterious to most people that they just take my word on what a problem is or what to do about it. And that's not even my area of expertise. I work hard. They see it. They appreciate it. And I've worked in just about every role in theater. I've acted, I've worked on lights, I directed once or twice. A lot of us have actually. In this racket you do what you can for who you can when you can. You hustle. You always want more experience, and contacts, and lines on your resume. So while you're doing all that hustling you

gain insight into what your co-workers have to do."

"The audience on the other hand, I don't particularly want them to notice me. Design should be something that you don't think about during the play. It should just fade into the action and you shouldn't think of it as a design but the world of the play...Perhaps it's the years of wearing all black and trying to blend into the backstage darkness, ninja tech style, but I really don't mind audience members not knowing who I am or what I do here."

Really?

He does admit, "Sure I like a good mention in the review. As an artist or a craftsmen it'd be nicer if I knew what worked how and why from a critic, but it's rare that sound and lights even get mentioned, and they only have so many column inches. But it's always nice to get mentioned. It's nice to know people do appreciate it."

Consider it done. ■

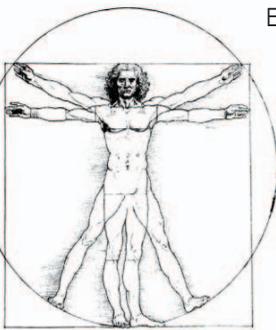
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JUST 'SHOOT' ME

Woodford County's Gretchen Shoot

By Kim Thomas

The whole city (Los Angeles) gives you the impression of impermanence. You have the feeling that one day someone is going to yell. "Cut! Strike it!" and then the stagehands will scurry out and remove the mountains, the movie-star homes, the Hollywood Bowl—everything."

—Allan Sherman

theatre groups throughout the area including: University of Kentucky Mainstage, WCTAA, Lexington Shakespeare Festival and Paragon Music Theatre.

As a stage manager, Shoot is involved in the production from the very beginning of auditions all the way to strike (when the cast and crew tear down the set, put up props and costumes and return the theatre to its original state at the end of the production). "During auditions I keep auditionees in order; helping the director to assign scenes, know who is auditioning, answer questions and maintain general crowd control. I love auditions. My actor friends think I'm a freak because they find them very stressful. But for me, it's all about finding out who will be my new family for the next few months."

During the rehearsal process Shoot is in charge of making sure the actors are on time, "and being the big bad wolf who calls if they aren't, recording all the blocking (basically the physical instructions for the actors from the director—i. e., cross down stage right on this word). I am the liaison between the cast and the director, especially when you have a show with a large cast; the director can't deal with everyone's questions, concerns and needs on a one on one basis. I am the one they come to with those things first and I then communicate them to the director (unless I can handle them myself.) Because of this, and just the general nature of the job, I'm the first person at rehearsal and the last to leave."

During 'tech week' (the week before the production opens) Gretchen meets with the director, lighting designer and sound designer to write down all the cues in her script and begin calling those during rehearsals. "I am in charge of managing any and all crew and am responsible for making sure scene changes are choreographed in the quickest, most effective and SAFEST manner. If a chair is accidentally left onstage after a scene change, it's my problem and I have to figure out the fastest—and least noticeable—way to fix it."

Once they get into the actual production, it is Gretchen's job to take over the show. "The director basically hands the show over to me and trusts me to maintain the quality and the vision they have worked so hard to develop...When the show begins, my job is very similar to that of an air-traffic controller. I have to know what every 'blip on the screen' is doing to make sure nothing goes wrong. It is key to stay calm and not tail spin, even when I'm screaming in my head, 'WE'RE DOOMED!'. Sick actor? 'We're pre-

As a theatrical "outsider," I never truly grasped the importance of the behind-the-scenes people in theatre until I was asked to help out during the production of a play a few years ago at my church. Brenda Bartella was a student at Lexington Theological Seminary at the time, and she had written a multi-character play about women of the Bible. Although I was actually approached about taking on one of the lead roles, I had to confess to Brenda that I am truly just an Alto at heart. I'm not and never have been a soloist, and the prospect of having to be the center of attention with a spotlight on me was too much responsibility for my Inner Middle Child-Ness, so I had to decline, but offered my help behind the scenes anywhere they could use me. I learned so much during the rehearsal process, but most of all I enjoyed getting to know people with whom I'd worshiped for years (you just don't get to know folks all that well if you robe up and sing in the chancel every week versus sitting in the pew and sharing a hymnal with them). I remember marveling at how the stage manager/director (the wonderfully talented Betty Rhodes), kept everyone and everything in order, but with her patience, eye for detail, and fine tuning, the play's rough edges were smoothed out in time for the performance. For me, it was an opportunity to peep into a whole 'nother world, the world of The Theatre.

If you are among those fortunate enough in the past few years to travel to Woodford County for a theatrical experience at the new Falling Springs Arts and Recreation Center, you have probably seen a play that involved the meticulous stage management skills of Gretchen Shoot. Gretchen has been working in theatre for 13 years. She began stage managing when she was a freshman in high school, then went to UK where she initially was a theatre major. Gretchen stage managed several productions (both for UK and professionally) while earning her BA in Theatre. Since graduating from UK in 2005, she has continued working as a professional stage manager.

Gretchen has stage managed for several

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pared.' Tornado warning? 'Under control.' Broken prop? 'Duct tape!' I am in constant communication with backstage—if I'm not back there myself—to know the status of the crew, the actors, and all the production elements. To put it simply, when you notice a light change, hear a sound effect, watch a scene change or experience a special effect, it's because I told it to happen. What a life for a control-freak; huh? But all stage managers are control-freaks, and they'll admit it. You have to have a little bit of that in you to be able to do this job—not to mention being able to juggle flaming bowling pins."

Although many actors are stage managers and stage managers are actors, Shoot is not one of them. "I have only acted under threat of failing a class...and even then I found myself heavily weighing the options. I have the utmost respect for actors. Many of them can't fathom doing what I do—and I feel exactly the same way about what they do. Some theatre people have an "Us against Them" mentality when it comes to The Crew vs. The Talent, but theatre is a collaborative art form, so I've never really understood that. My job complements theirs and their jobs complement mine. That's what we're doing. Making art TOGETHER, but I've never wanted to be in the spotlight...that's why I stay in the dark."

PROPS PEOPLE

It's clear that the props people are invaluable to the process as well, and Shoot is aware that they make everyone's job easier, "especially mine! Someone has to talk to the director about how he/she envisions the props, then find them, make sure they look appropriate for the show, organize them, communicate with the actors about where they need to be located and then make sure they start AND END there. I just recently stage managed a production of *Noises Off!* which has to be one of the most 'props intensive' shows that exists... It was like setting up a giant set of dominos. If one domino is in the wrong spot, then the flow stops..."

LIGHTING DESIGNERS

"Without lighting designers, no one would be able to see the work of the actors, set designers, costume designers or prop's masters. I have seen sets that have been completely transformed by the lighting. Maybe under work lights, they're 'so-so' but once the lighting designer comes in and lights it appropriately, it comes to life. That's why theatre is a collaboration. A good set designer knows how to design a set that will give a lighting designer a beautiful canvas to work on and a good lighting designer knows how to complement that set by lighting it.

Without lighting designers, the ambience of the production would change drastically—or in some cases not even exist...I never leave actors in the dark (unless they were perpetually late and had it coming.)"

EXPECT THE UNEXPECTED

Gretchen's job as a stage manager is to make sure that surprises, like a missing prop or something left behind doesn't happen: "I pride myself on the fact that actors in shows I do don't get run over by a 14' rolling column, stuck in the dark for their monologue or end up stumbling over a legal pad of notes left onstage by the director. No one's perfect and everyone makes mistakes, so those things have happened—but not if I could help it! That being said, the beauty of live theatre is that it is, in fact, LIVE. And no matter HOW prepared you are; no matter how professional and focused the people are that you are working with; the bizarre can—and most assuredly WILL—eventually happen. For example, here are some of my more bizarre experiences: I HAVE worked on productions where:

- an enormous flying insect (INDOORS!) was menacing the entire cast and audience of UK's production of *As You Like It* and only finally met its demise when Touchstone crushed it—perfectly timed out to his line, 'I shall KILL thee' in his monologue (with riotous applause from the audience).

- The light board had a power surge and reset itself in the middle of *The Wizard of Oz*—killing all the stage lights.

- Rolf accidentally rode his bicycle off the stage and crashed into the front row of the audience during *The Sound of Music* (and proceeded to drag himself and his bike back onstage, dust himself off and ride back off into the wings as fast as his pedals could take him)."

Shoot laughs about the fact that those are the moments that, as a stage manager are horrifying at the time, "but sure are great fun at the cast party once you know that all the cast members are still alive, still accounted for, and still have all their appendages."

Currently, Shoot's day job is as the Business Manager for the Woodford County Theatrical Arts Association, a position she has held for the past three years. After stage managing two of the five shows in their season and co-producing the other two, she is taking a break from theatre to rest up for next season and focus on some non-theatrical things in her life, which, as she says, it is "hard to believe there are any! As the business manager, my focus for this summer will be on publicizing the show and overseeing the box office for *Oliver!* So otherwise, as far as preparing for what's playing this summer, I'm focusing on what to pack in my picnic for Summerfest!" ■

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