

spotlight

September/October 2018 \$5.00

american association of community theatre



aactWorldFest

**Youth Leadership
Conference**

**Community Theatre
Management Conference**

AACTFest 2019

**Entering the AACT
Design Competition**

Thank You For 10 Wonderful Years!

**"SMOOTH AS A
MALTED MILKSHAKE!"**

Charming!"

-Show Business Weekly

**"Expertly wrought. It's
TREMENDOUSLY FUN."**

-Variety

"EXCEPTIONAL!"

*This show sparkles
like sequins on chiffon."*

-Los Angeles Times

**"IT DOESN'T GET
BETTER THAN THIS!"**

-Dr. Joy Browne, WOR Radio

The Marvelous Wonderettes

**"ONE IRRESISTIBLE MUSICAL!
AN UTTER CHARM BOMB!"**

-The New York Times

"YOU WON'T FIND A MORE DELIGHTFUL GIRL GROUP!"

Charming, fast-paced, poignant and highly entertaining."

-Associated Press

**Have you been to the
1958 Springfield High prom yet?**



www.stagerights.com

Photo: Carol Phipps | Logo: Fayer



Carole Ries
AACT President

REASON TO HOPE....

Sitting in the audience at aactWorldFest at Venice Theatre this past June, I was moved by the diversity, excitement, and wonder of the thirteen productions. I was thoroughly charmed by a production of *Thumbelina* from Armenia, using shadow puppetry. Argentina's *Daily Bread* took my breath away. A young man from Chile reflected on the spectacle, aesthetic, business, and political influences of soccer, from a viewpoint that evolved from being a child to becoming a parent. Slovenia and Israel sent shows from their performing arts studios with subject matter ranging from a production of *Antigone* to a young woman who goes to the Personality Office on her 16th birthday to receive her personality assignment and begin life as an adult. Poland presented *The Stone of Patience*, based on an ancient myth that explores the coming of age of young women and the sexuality imposed upon them by male father/husband figures and enforced by mother figures. I won't soon forget it. Other companies performing were from Australia, Germany, Italy, Nepal, the United Kingdom, and two companies from the U.S.A. The productions ran the gamut! Most of the plays relied heavily on the universal languages of mime, movement, and dance. Many of the actors learned lines in English to make it easier for those of us who are not multi-lingual.

After receiving awards for excellence during the Awards Gala, each company was given the opportunity to share anything they wanted to for 2-3 minutes. Some presented short performances. Some used the opportunity to thank their supporters and hosts. But the moment that captured my heart was when one man said that being at this international festival, sharing the experience

with companies from all over the world, witnessing the joy of community theatre, and celebrating our shared passion for theatre was a reason "to hope for our future." You could literally feel everyone in the theatre as their skin prickled in reaction.

I visited with a theatre critic from Slovenia. His paper had agreed to send him to Venice, Florida, to write an article about community theatre around the world. He told me his small country, with a population of only 2 million, is rich in its love of theatre as well as opera. He also said the high school that sent their production of *Antigone* has produced many of the most talented actors and directors in the country.

Recently during the Tony Awards, viewers were treated to a shout out to the universal value of community theatre. Famous actors and presenters were shown in roles they played when they were just starting out in their local community theatres. The hosts also asked community theatre participants all over the country to submit pictures of themselves in their favorite roles. It gave me hope that more attention is being paid to the art form we all love. The art form that we do "for love."

Carole

The Audience Comments Say It All!

"You made it possible for us to laugh or chuckle, as well as to feel a tear slip down our cheeks, in the too familiar times that were depicted. Thank you for sharing your talent and prove yet again, no matter our ages we can still contribute much to society." —Bonnie Ann Heath & Linda Harbott

To see what show the guests are talking about, turn to page 19.

Now with inquiries from Florida, Nevada, Iowa, Minnesota and Pennsylvania for the 2019- 2020 season. Scripts and sample scores available for perusal.



contents

Features

8

aactWorldFest 2018

All the excitement of the Festival in Paradise in Venice, Florida - performances, workshops, awards, parties, plus the Youth Leadership Conference and Community Theatre Management Conference

21

Organizing aactWorldFest

Roger Ellis talks to Murray and Lori Chase about the ingredients for a successful WorldFest

22

AACT National Awards

Photos from the National Awards presentations at aactWorldFest

30

Entering the AACT Design Competition

Don't miss this wonderful opportunity to showcase your creativity and possibly take home a cash award

32

Yes, Theatre Changes Lives!

In a Florida theatre, the cast of *The Hunchback of Notre Dame* finds new meaning and a surprising resonance with current events

35

AACTFest 2019

More details about the National Festival, calls for workshops, volunteer opportunities, and the exciting new poster

On the Cover

Australia's Lieder Theatre production of *Monochrome* was presented at aactWorldFest 2018 in Venice, Florida

Photo by Renee McVety and Sean Priest

Contacting AACT

AACT
1300 Gendy Street
Fort Worth, TX 76107
817-732-3177
info@aact.org

AACT welcomes *Spotlight* input and requests for advertising rates. Contact David Cockerell at david@aact.org to submit content. Contact Darlene DeLorenzo at darlene@aact.org for advertising rates and specs. David and Darlene are also available at the phone number above.



Post photos on Instagram



Find AACT on Facebook



Follow us on Twitter

News

AACT Corporate Partners	42
AACTFest Performance Spots	36
AACT NewPlayFest Upcoming World Premieres	29
Announcements	7
Legacy Gifts	39
Milestones	40
Moving On	39
New NEA Chair	38
New Region II Rep	43
New Roles	47

Networking

AACT On the Road	46
Advertisers	50
Artie's Advocacy Tip	38
ASCAP's 30% Discount	34
Calendar	50
Insurance Points	44
New Play Contests	46
Opportunities and Resources	43
President's Letter	3
Spotlight on Discounter	38
Web Power	7

"Delightful!"

'A smile is a crooked line that makes everything straight.'
That motto sums up the charm of a show with a bright future!"

- Stephen Holden, New York Times

The ORIGINAL Girl Group Musical!

"The Taffetas is ideal!"

- Variety

"Gloriously arranged!"

- Time Magazine

"If you like Ike,
you'll love these girls!"

- People Magazine

The Taffetas

A Musical Journey through the Fabulous Fifties!



by Rick Lewis

For perusals and information, contact:

www.select-shows.com

800-517-6500



NOW AVAILABLE!
NEW ONE-ACT EDITION

Disney
FREAKY
FRIDAY
THE MUSICAL

Be among the first to license this
brand-new one-act musical that
brings to life this classic tale
with a modern twist!

FreakyFridayTheMusical.com/MTI



MUSIC THEATRE
INTERNATIONAL

MTIShows.com | 212.541.4684

BASED ON THE



©Disney

AACT Board

Carole Ries, *President*
Topeka, KS (2019)

Rick Kerby, *Executive VP*
Bradenton, FL (2020)

Jim Walker, *VP Festivals*
Aberdeen, SD (2020)

Frank Peot, *Secretary*
Sun Prairie, WI (2019)

Michael D. Fox, *Treasurer*
North Salt Lake, UT (2021)

Members at Large

Emily Anderson
Midland, MI (2020)

Sharon Burum
Duncan, OK (2021)

Ron Cameron-Lewis
Ontario, Canada (2019)

Chad-Alan Carr
Gettysburg, PA (2020)

Michael Cochran
Padukah, KY (2020)

Allen Ebert
Madison, WI (2019)

Bob Frame
Skaneateles, NY (2021)

Richard Gannon
Naperville, IL (2021)

Kris Geddie
Venice, FL (2019)

Lucinda Lawrence
Champagne, IL (2021)

Carolyn McCloskey
McMinnville, OR (2021)

Sara Phoenix
Tulsa, OK (2019)

Kristi Quinn
Dakota City, NE (2020)

Judy Rozema
Kearney, NE (2021)

Chris Serface
Tacoma, WA (2019)

Jamie Ulmer
Beatrice, NE (2019)

Region Representatives

I Beverley Lord
Foxborough, MA (2019)

II Joan Luther
Naples, NY (2021)

III Steve Hughes
Kokomo, IN (2019)

IV Lynn Nelson
Tupelo, MS (2019)

V Nancy Eppert
Independence, MO (2019)

VI Sally Barnes
Broken Arrow, OK (2019)

VII Donna Fisher
Casper, WY (2019)

VIII Dennis Gilmore
Indio, CA (2020)

IX Jon Douglas Rake
Tacoma, WA (2019)

X Dane Winters
Germany (US Army) (2019)

Upcoming Meetings and Conferences

AACT Executive Committee

October 12 - 14, 2018
Gettysburg Hotel
Gettysburg, PA

Meetings are open. Contact the AACT office or visit aact.org/calendar for details.

Special Thanks

AACT extends special thanks to the Board of Directors, Staff, and Volunteers of Venice Theatre for their dedication to making aactWorldFest 2018 a success.

AACT Staff

Quiana Clark-Roland, Executive Director
Geoff Leonard-Robinson, Member Engagement Director
David Cockerell, Marketing/Communications Director
Ron Ziegler, Festivals Coordinator
Karen Matheny, Office Support Manager
Winston Daniels, Office/Festivals Assistant
Jill Patchin, Corporate Partners Manager
Darlene DeLorenzo, Vendor Services Coordinator
Susan Austin, AACT NewPlayFest Coordinator
Stephen Peithman, Webmaster

Spotlight

Spotlight is published bimonthly by the American Association of Community Theatre for its members and is annually distributed to an expanded list of known community theatre organizations and interested individuals.

Editor: David Cockerell
Design: Jim Covault

Content and Resource contributors:

Stephen Bird, Lori Chase, Quiana Clark-Roland, David Cockerell, Jim Covault, Winston Daniels, Darlene DeLorenzo, Destination Gettysburg, Roger Ellis, Bob Frame, Rich Gannon, Kris Geddie, Rick Kerby, Sanja Kresojević, Geoff Leonard-Robinson, Steven Leonard-Robinson, Joan Luther, Karen Matheny, Kristy Meanor, Renee Mcvety, Jill Patchin, Stephen Peithman, Sean Priest, Carole Reis, Ken Roberts, Chris Serface, Amy Scheidegger, Rhonda Sudik, Mike Sullivan, Aara Wise, Corinne Woodward, Kelly Lynn Woodward, Ron Ziegler

Vol 34 No 1 © 2018
American Association of Community Theatre
All Rights Reserved

AACT Web Power

If your company produces new plays and want to get the word out, you can post information about this on the AACT website's "Play Contests & Other Opportunities" page. It makes no difference if you're just looking for new plays or have an actual contest—or whether it's a one-time or an ongoing thing. And it's easy. To view current listings or add your own, go to aact.org/contests.

Watch for Web Power in every issue of Spotlight — and learn how to get the most from the AACT website.

aactWorldFest 2018

Energy, pageantry, camaraderie, and celebration launched aactWorldFest 2018 during opening ceremonies on June 18, 2018. Sanctioned by AACT and produced by Venice Theatre in Venice, Florida, the week-long international festival brought together performers, technicians, and attendees from 12 countries. Together they experienced 13 productions, 18 workshops, and countless opportunities to interact with one another, share meals, learn about one another's culture, and celebrate the good in all humanity.

The opening ceremonies began with a procession and presentation of flags of the countries represented at the festival. Local and national dignitaries, including Executive Director of AACT Quiana Clark-Roland, Venice Mayor John Holic, representatives from the Gulf Coast Community Foundation, and Venice Theatre Board President Laura Kopple, then offered greetings and appreciation to everyone for bringing their enthusiasm and talents together.



The presentation of flags in the opening ceremonies



Sarasota Sailor Circus

The appreciative, international, standing-room-only audience was then introduced to Venice Theatre's Artistic Director Allan Kollar and General Manager Kristofer Geddie who would serve as emcees throughout the festival. First was a beautiful and touching performance by the Loveland Center (Venice, Florida) with a song and dance rendition of *Sounds of Silence*. Next came an inspiring video created by Amity Hoffman entitled "The World Is Ours" celebrating international diversity, followed by young energetic students of the Sarasota Sailor Circus performing on roller skates.

The evening continued with students and actors from Venice Theatre offering a rousing performance of *This Is Me* from *The Greatest Showman*. The opening ceremonies concluded with a sustained ovation as the actors and crews of each country represented at the festival were introduced. Thirteen theatre companies - from Argentina, Armenia, Australia, Chile, Germany, Israel, Italy, Nepal, Poland, Slovenia, United Kingdom, and the United States of America - presented productions throughout the week.



Tacoma Musical Playhouse production of The Addams Family, representing the United States

The festival's full schedule of performances began immediately following the opening ceremonies with the Tacoma Musical Playhouse (Tacoma, Washington) and their award-winning production of *The Addams Family* representing the United States. The energetic production, based on characters created by Charles Addams, was fast-paced with exceptional vocals and music.

aactWorldFest photos
by Renee McVety and
Sean Priest



Students and actors from Venice Theatre perform This Is Me in the opening ceremonies



But I Can Move, presented by the White Winter Theatre representing Nepal

The second show featured at the festival was *But I Can Move*, presented by the White Winter Theatre representing Nepal. The two actors explored cultural boundaries through gradual movement with a sound design including meditative chant. The production was very moving and a calming conclusion to an exciting opening night of the festival.

In addition to workshops, special events, and AACT meetings throughout the week, each company presented their production twice, allowing for all attendees to experience their work.

Technical rehearsals were held throughout the week for each theatre troupe. The Venice Theatre technical staff did an exceptional job of scheduling each rehearsal and meeting the needs of each troupe.



Technical rehearsal for Armenia's production of Thumbelina, which used shadow puppetry and projections incorporated with live performances to create theatre magic.



Pichanga from Chile

Pichanga by the Corredor Latinoamericano de Teatro representing Chile was the first festival performance in Venice Theatre's Pinkerton Theatre. The black box space was perfect for the intimacy of Chile's production. Actor Christian López commanded the space with this documentary-style play which examined the life of one young man all from a perspective of football (soccer). Mr. López received the People's Choice Favorite Actor Award for his performance.

Michelangelo da Caravaggio from Maner Manush in Italy celebrated the life of the great master painter. Moving and passionate, different periods of the artist's life were portrayed utilizing costumes, sounds, movements, and dramatic images, bringing many famous works of art to life.

...*Michelangelo da Caravaggio* by the Maner Manush troupe from Italy... combined dramatic music, a dark, sometimes stark stage, with a troupe of actors skilled in dance, dramatic sounds, and movements – sometimes violent, sometimes with clarity.

Mike Sullivan June 20 blog
venicestage.com/international/



Michelangelo da Caravaggio by the Maner Manush troupe from Italy



From Armenia, the Yerevan State Puppet Theatre production of Thumbelina

The Yerevan State Puppet Theatre production of *Thumbelina* representing Armenia utilized shadow puppets and live actors, complimented by projections and sounds, to present a magical experience that would have excited Hans Christian Andersen.

Yerevan State Puppet Theatre from Armenia took the stage in a delightful contrast as they presented their hand puppet shadow presentation of Hans Christian Andersen's *Thumbelina*. The sprightly musical score accompanying the multi-faceted production had the audience moving along with it and the skill of the performers was amazing. For example, one tiny movement of Thumbelina's right foot in time with the music brought "aahhs" from the audience in praise of the skill and precision.

Mike Sullivan June 20 blog
venicestage.com/international/

continued on next page ►



Bump! representing the United Kingdom was written by Andrew Hollingworth, the actor in the production

Bump! from The Scrambled Egg Theatre Company in the United Kingdom moved at breakneck speed as a young couple met after experiencing an initial bump when they were involved in a minor auto accident. As the lives of the two characters intertwined as a result of the fateful meeting, many other “bumps in the road” were revealed. The physical play, written by cast member Andrew Hollingworth, was creatively directed and carefully choreographed. Orianna Charles received the People’s Choice Favorite Actress Award, and the production received the People’s Choice Favorite Show Award.

The company from Slovenia related how they raised funds to support their trip to the United States by gathering corporate sponsors such as a chocolate manufacturer, a famous winery, an insurance company, and a road maintenance company.

Mike Sullivan June 19 blog
venicestage.com/international/

Spirit and Sworded Treks from Theatre Esprit Asia of Denver, Colorado, representing the U.S.A. was a satirical look at one woman’s attempt to pursue a spiritual path. Maria Cheng’s one-woman show took us on a journey using many (and some not-so typical) theatrical elements including live wok-cooking that concluded with a very entertaining “Asian Barbie Stir Fry.”



The Theatre School of The First Grammar School of Maribor production of *Antigone* from Slovenia presented the classic tale by Sophocles in a creative modern-day setting that included cell phones, tweets, and selfies. The young company brought fresh energy and creativity to a classic story.

Antigone from The Theatre School of The First Grammar School of Maribor in Slovenia

Her life influences span not just her Chinese culture (with touching anecdotes about her Grandfather and the tradition of foot binding, including her Grandmother’s actual tiny shoe) and very American influences (football!), but many other cultures from her travels. All of those combined to illustrate a rich life story, with unique and creative ties to spirituality, incorporating tai-chi movement, weapons, and even food! ... This rich and colorful performance perfectly illustrated Maria’s life journey to this point!

Corinne Woodward’s June 22 blog
venicestage.com/international/



Theatre Esprit Asia, from Denver, Colorado, presented the one-woman show Spirit and Sworded Treks



Our Daily Bread by La Compasiva Teatro, representing Argentina

Representing Argentina, *Our Daily Bread* by La Compasiva Teatro chronicled a couple’s relationship, from the first meeting, romance, child-rearing, mid-life crises, to old age. Stories of the couple are all centered around the ritual of making bread, from the mixing of the ingredients, to make the dough, to the kneading of the dough, to the baking of the bread; all to provide essentials of daily life. The production was recognized with the People’s Choice Favorite Moment Award for their transformation into elderly people.

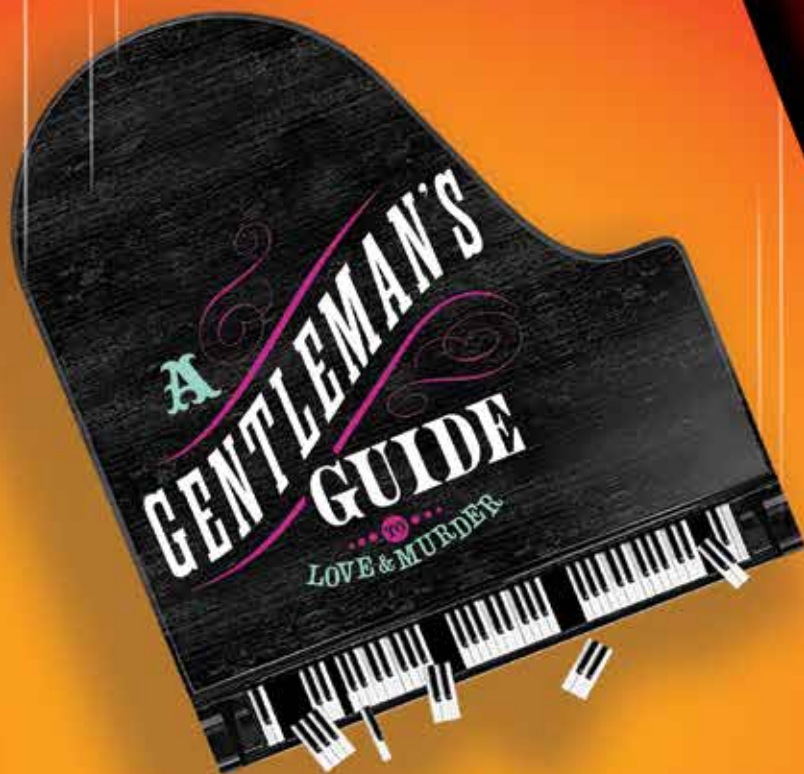
It is a beautifully moving piece about one couple’s relationship from early courtship to old age, performed entirely without words in silent-movie style. With masterful movement, they tell the entire story using the metaphor of bread – flour, water, and dough. Mixed in with incredibly beautiful technical elements – drapes that become a dress, projections directly on the body, and a few simple costume pieces, they take you through each life stage of the couple and tug at your heart throughout.

Corinne Woodward’s June 22 blog venicestage.com/international/

continued on page 12 ►



MUSIC THEATRE
INTERNATIONAL



A GENTLEMAN'S GUIDE TO LOVE AND MURDER NOW AVAILABLE FOR LICENSING!



When the low-born Monty Navarro finds out that he's eighth in line for an earldom in the lofty D'Ysquith family, he figures his chances of outliving his predecessors are slight and sets off down a far more ghoulish path.

Can he knock off his unsuspecting relatives without being caught and become the ninth Earl of Highhurst? And what of love? Because murder isn't the only thing on Monty's mind....

Winner of the Tony Award for Best Musical, *A Gentleman's Guide to Love and Murder* is perfect for any theatre looking for a truly original and fresh new comedy that will delight audiences and leave them begging for more.

Learn more at mtishows.com



@mtishows



One of a Kind, from Israel's Yoram Lowenstein Performing Arts Studio

Israel's *One of A Kind* presented by The Yoram Lowenstein Performing Arts Studio was a zany fast-moving production utilizing bright colors and clever physicality in telling the story of the 16-year-long dilemma of finding one's identity that youth face. Futuristic and fictional, the Personality Office attempts to help youth to define their adult lives—but the tables get turned!

...this story takes us on the journey of self discovery and identity that one faces as a teenager. In this tale, teens receive their official "personality definition" at the age of 16. ... It was especially interesting from an adolescent development standpoint, and the overall message that your "lesser" qualities are sometimes secretly "greater," no one is perfect, and all emotions are valid and demand to be felt. ... I also admired the admission that they had translated the entire show from its original Hebrew to English for the American audiences. What a task!

Corinne Woodward's June 22 blog venicestage.com/international/

The Wild Bunch representing Germany presented *Request Stop*. The Harold Pinter play was twisted to include modern-day characters with innovative challenges as they wait for their bus. Sentimental and comic, the intimate production was a perfect fit for performance on the Pinkerton Stage.



Germany's *The Wild Bunch* presented *Request Stop*

In *Monochrome*...very little recognizable spoken language was used, but at no point in the performance was meaning unclear in any way. ...the cast was in fact one color. A happy tribe cuddling, laughing, even breathing together was intruded upon by a Stranger, and that simple, ancient conflict provided the basis for the struggle that played out for the duration of the play.

In moments that were ironically reflective of communication issues actually faced all over the world today, especially in the United States, the ultimate tragedy of rejection represented the potential end of the story. We were left with a question as the process started all over again, and strangely the hope that the Tribe had learned something.

Kelly Lynn Woodward's June 26 blog venicestage.com/international/



Monochrome, by *The Lieder Theatre*, the oldest theatre company in Australia

Australia's *Monochrome* from The Lieder Theatre explored an outsider encountering a tribe. Established tribal rituals were obstacles as the outsider encountered bullying, exclusion, and a lack of belonging. Powerful, energetic, and very moving, the production offered the audience a banquet of food for thought.

continued on page 14 ►

Sister Act

MARY POPPINS

SPAMALOT

MSMT Costumes
MAINE STATE MUSIC THEATRE

the Addams Family

www.msmtcostumes.org | 207-208-8950 | rentals@msmt.org



**SAVE ON
SCRIPTS**

AACT members get 10% off all Samuel French published scripts, vocal selections, and sheet music when they shop at **SAMUELFRENCH.COM**.

For more information visit **AACT.ORG/SAMUEL-FRENCH**.

|| **SAMUEL FRENCH** ||

The Stone of Patience from Theatre Zapadnia representing Poland explored young women's discovery of their sexuality and finding maturity in a society with devastating pressures and expectations.

Poland was represented by The Stone of Patience, from Theatre Zapadnia



...the focus was on the plight of women struggling against expectations and demands placed on them against their consent. Born as white clad beings of innocence represented on swings upstage ... these free images were quickly dressed in grey and black smocks by figures referred to as Mother I, II, III and IV, creatures with no identity who moved simultaneously to the utilitarian purpose of preparing the new young female to be offered to marriage and childbirth. The sharpness of movement, the clarity of visual image, and the emotions exhibited by all onstage were stunning and completely engrossing to the point most of the audience forgot to notice if they were speaking English or Polish.

Kelly Lynn Woodward's June 26 blog
venicestage.com/international/



Jan Palmer-Sayer, Jim Sobre, and Benny Sato Ambush reflected on each production with thoughtful and well-informed critique.

All shows were adjudicated by a panel of three experts: Jim Sobre, Artistic Director for Opera Las Vegas; Benny Sato Ambush, a freelance director and former director-in-residence at Emerson Stage; and Jan Palmer-Sayer, an actor, director, and the retired head teacher at Hertswood Academy, a Specialist Arts College in England.

... as they did each evening, the adjudicators, well-schooled and experienced in the theatre, gave expert opinions of what they had seen in the two performances. I missed almost all of what they had seen. I missed the symbols and allusions made by the Poland troupe on the plight of women in relation to their mothers, fathers, husbands – their life. I did figure out a couple of allusions but missed the important clues that made the performance complete in message and effect.

I caught on to the Australians and their portrayal of a stranger's struggle to be welcomed fully into an already-intact society group. But many of the subtler messages and allusions escaped me. The adjudicators caught them and explained them with clarity.

Mike Sullivan's July 2 blog venicestage.com/international/



For the start of your
 theatre experience!

www.hiStage.com



A full house of appreciative performers and audience members offered kudos and applause to the diverse and engaging productions brought by the thirteen participating companies.

continued on next page ►



aactWorldFest attendees anxiously await the opening of the house to experience another round of exciting international theatre.

AACT Member Discount

Integrated ticketing, fundraising,
marketing, reporting and
database/CRM.

*"We use Arts People and
love this ticketing system.
They are perfect for a
smaller organization and
understand the needs of
community theaters."*

- Truckee Community Theatre

aactWorldFest Didn't buy yours?
PHOTOS No problem!

Email photographer Renee McVety
reneemcvety@gmail.com
to order yours today!



\$22 per day
\$75 full week



**Special orders
upon request!**

Arts People



software for the performing arts

www.arts-people.com/aact

Workshops covering a wide variety of topics took place throughout the week at aactWorldFest. Seminars and hands-on sessions were held on obtaining grants, techniques of Chinese Opera battles, circus arts, choreography, theatre crafts, and many different resources for theatre operation.



The Australian troupe presented a dazzling Fire Show—demonstrating that their talents extended far beyond the stage—during one of the week’s social events. Snook Haven Restaurant and Fish Camp hosted the event and performance.



continued on page 18 ►



Our Readers ...
Are **You** One of Them?



stage-directions.com/subscribe

Stage Directions is the primary resource of working theatre professionals to discover and learn about the art and technology available today, and the innovations of tomorrow. Our readers, more than 20,000-strong, know we are the only magazine focused solely on theatre—the products, the services and the people who make it—everywhere they make it. Reaching more than 9,500 theatres, performing arts centers, and training programs. *SD* readers are the seasoned professionals, skilled technical directors, established designers, and early career associates, involved in purchasing decisions. Our unique readership can put you directly in front of your customers.

The aactWorldFest 2018 Closing Ceremonies ended the remarkable week with the presentation of Festival Awards, presentations from each participating theatre company, entertainment from the commedia dell'arte workshop, and exciting announcements.

Festival emcees Allan Kolar and Kris Geddie orchestrated aactWorldFest closing ceremonies as another memorable international festival came to a close.



Students from around the world participated in a two-week commedia dell'arte workshop led by masters Cinzia Grande and Andrea Lattari from Rome. The students presented a three-part production as part of the entertainment for the closing ceremonies.

(left to right): Reese Lynch, Jillian Alexander, Colin Leonard (top), Charlie Kollar, Logan Schultz, Sarah Catalano, Kara M. Sinar, Natalie Taylor

aactWorldFest co-chair and Venice Theatre Producing Executive Director Murray Chase gave well-deserved recognition of the talents shared by the dedicated technical crew of Venice Theatre. This group did an amazing job of scheduling and accommodating technical rehearsals for all productions and providing any personalized assistance that was needed. They even re-built a set piece that was damaged during shipment for one international group.

Venice Theatre technical crew (left to right) Shane Oss, Dorian Boyd, Casey Deiter, Jasmine Deal, Jennifer Woodford, Gabriela Gorka, Brian Freeman, John Andzulis, Lisa Million



Hilarious Comedy Plays!

The Wedding of the Century 7 Female, 2 Male

Dorothy is a 99-year-old nun who has found the perfect item for her bucket list. She's going to find a man and get married on her 100th birthday next week! Enlisting the help of her madcap friends at the rest home, and a teenage girl who has come to interview her for a class project, Dorothy is determined to complete her bucket list and have the wedding of the century! A hilarious comedy where the surprises and laughs just keep on coming, and an ending guaranteed to melt even the hardest heart.

The Supermarket Sisterhood 7 Female, 2 Male

As if the daily skirmishes with farcical customers and the dim-witted men in their lives wasn't enough, the women who operate the checkouts at the Discount Co. supermarket are now facing a new boss and the prospect of losing their jobs to automated checkout aisles. It's time for the women to band together and take their fight to the top. Hilarious, madcap humor to tickle your funny bone and stir your heart.

The Old People Are Revolting

5 Female, 2 Male

Hilarious comedy about seniors seeking revenge! The residents of the Sunshine Retirement Village have had enough: they're revolting! Bursting with eccentric characters and crazy shenanigans the play is great fun to stage and a huge audience pleaser.

My Inlaws are Outlaws

4 - 6 Female, 2 - 4 male

Annie discovers her in-laws are outlaws... and her mother-in-law has hired a mad group of assassins to kill her! How will Annie, a mild-mannered librarian, outwit the best of the Italian, Russian and Irish contract killers? Outrageous laugh out loud comedy at its best.

Also available... Twas the Fight Before Christmas, How to Train Your Husband, Crazy Ladies, Menopause Made Me Do It... and many more!



Order your free perusal scripts at
www.comedyplays.net

Each company took a moment on stage to present anything they wanted. Many took the time to thank Venice Theatre and recognize the hospitality of their home hosts.

Some took the time to entertain –



Germany praised the festival and all participants for an exciting experience

The troupe from Slovenia presented an entertaining original pantomime documenting their travels to get to the USA and recognizing a memorable moment from every production at the festival.



Slovenia reproduces a moment from Australia's production of Monochrome (Spotlight cover photo)

AACT extends special thanks to the Board of Directors, Staff, and Volunteers of Venice Theatre for their dedication to making aactWorldFest 2018 a success. Special thanks to Venice Theatre's Producing Executive Director Murray Chase, Artistic Director Allan Kollar, General Manager Kristopher Geddie, Technical Director John Andzulis and his crew, Volunteer Coordinator Kim Kollar and the many Venice volunteers, and to aactWorldFest Coordinator Lori Chase.

Venice Theatre will host aactWorldFest 2020. Yes, in two years! Plan now to attend this exciting festival showcasing theatres from around the world, June 22-27, 2020.

To read the full blogs of aactWorldFest 2018, go to venicestage.com/international/

Mike Sullivan, Venice Theatre Guild member, Venice Theatre dramaturg

Maureen Holland, retired Venice Theatre Publications Director and all-around volunteer extraordinaire

Corinne Woodland, actor and teacher, Bradenton, Florida

Kelly Wynn Woodland, director, actor, teacher

aactWorldFest Awards on next page ►

NEW FAMILY-FRIENDLY MUSICAL!

SOLD OUT IN THREE PREVIOUS PRODUCTIONS!

You'll adore the loveable and quirky characters of the thrift shop and see that everyone deserves a second chance at happiness!

Second Chances

The Thrift Shop Musical

AUDIENCES LOVE IT!

"Inspirational, funny, entertaining ... everything about it was uplifting."

"Wonderful story line, plot and theme. Great relevance and characters."

"It made me laugh, it made me cry!"

- Small cast that can be expanded to larger size.
- Music tracks available or performers can play instruments.
- Marketing materials available including photos and video.

Please visit SecondChancesMusical.com to see a video teaser!

For a script and score perusal, contact Tom Prather.
Tommyp37@aol.com • 239-691-9894

aactWorldFest Awards

aactWorldFest 2018 concluded with an awards ceremony that celebrated each company's incredible strengths.

Then it was into the MainStage for awards. Entertainment was provided by the Commedia dell'Arte students. Awards were given out on every conceivable subject, each met with great approval from a packed house. ... The awards ceremony was packed full of appreciation and thanks for the volunteers of Venice Theatre, with special mention of the home hosts.

Mike Sullivan's blog July 2, 2018 venicestage.com/international/

Outstanding Theatrical Multi Media Presentation

Thumbelina Yerevan State Puppet Theatre - Armenia

Outstanding Tableau Imagery

Michelangelo Di Caravaggio Maner Manush- Italy

Outstanding Use of Color in a Vibrant Fantasy Design

One of a Kind The Yoram Loewenstein Performing Arts Studio - Israel

Outstanding Technical Design

The Addams Family Tacoma Musical Playhouse – Tacoma, USA

Outstanding Lighting Design

Monochrome The Lieder Theatre - Australia

Outstanding Expressionistic Design

The Stone of Patience Theatre Zapadnia - Poland

Outstanding Articulation of an Imaginative New English Translation

One of a Kind The Yoram Loewenstein Performing Arts Studio - Israel

Outstanding Adaptation of Source Material Resulting in a Highly Imaginative New Stage Piece

Request Stop The Wild Bunch - Germany

Outstanding Transformation of an Empty Space

Pichanga Corredor Latinoamericano de Teatro - Chile

Outstanding Use of Total Artistry in a piece of Political Theatre

The Stone of Patience Theatre Zapadnia - Poland

Outstanding Original Script

Bump! The Scrambled Egg Theatre Company - UK

Outstanding Original Musical Score

The Stone of Patience Theatre Zapadnia - Poland

Outstanding Original Score

Michelangelo Di Caravaggio Maner Manush- Italy

Outstanding Live Musical Score

Request Stop The Wild Bunch - Germany

Outstanding Athleticism as a Theatrical Aesthetic

Monochrome The Lieder Theatre - Australia

Outstanding Theatrical Life Journey

Maria Cheng *Spirit and Sworded Treks*, Theatre Esprit Asia – Denver, USA

Outstanding Artistic and Spiritual Achievement

But I Can Move White Winter Theatre - Nepal

Outstanding Ensemble of Young Talent

Antigone The Theatre School of The First Grammar School of Maribor - Slovenia

Outstanding Ensemble of Young Talent

One of a Kind The Yoram Loewenstein Performing Arts Studio - Israel

Outstanding Performance in a Featured Role

Paolo Rossi *Michelangelo Di Caravaggio* Manner Manush - Italy

Outstanding Performance in a Featured Role

Clarissa-Sophie Scheve *Request Stop* The Wild Bunch - Germany

Outstanding Performance in a Central Role

Blake Selmes *Monochrome* The Lieder Theatre - Australia

Outstanding Performance of Extraordinary Commitment

Eileen Paddock Opening Ceremonies, Loveland Players – Venice, USA

Outstanding Performance in a Leading Role

Orianna Charles *Bump!* The Scrambled Egg Theatre Company - UK

Outstanding Performance in a Leading Role

Rafe Wadleigh *The Addams Family* Tacoma Musical Playhouse – Tacoma, USA

Outstanding Performance in a Leading Role

Andrew Hollingsworth *Bump!* The Scrambled Egg Theatre Company - UK

Outstanding Performance in a Leading Role

Mario Marino *Our Daily Bread* La Compasiva Teatro - Argentina

Outstanding Performance in a Leading Role

Gabriela Pages *Our Daily Bread* La Compasiva Teatro - Argentina

Outstanding Tour de Force Solo Performance

Christian Lopez *Pichanga* Corredor Latinoamericano de Teatro - Chile

Outstanding Choreography

Monochrome The Lieder Theatre - Australia

Outstanding Promise in a Young Director

Domen Suman *Antigone* The Theatre School of The First Grammar School of Maribor - Slovenia

Outstanding Direction

Bump! The Scrambled Egg Theatre Company - UK

Outstanding Conception and Flawless Realization of a Theatrical Masterpiece

Our Daily Bread La Compasiva Teatro - Argentina

Special Award for Firing up the Festival and Fanning the Flames of Friendship

The Fire Show - Australia

Special Adjudicator Awards

Outstanding Cast of Thousands Created by Three People

Thumbelina Yerevan State Puppet Theatre – Armenia

Outstanding Use of Garlic to Make a Pungent Point

Spirit and Sworded Treks Theatre Esprit Asia – Denver, USA

Outstanding Promotion of Talcum Powder Sales

Monochrome The Lieder Theatre - Australia

People's Choice Awards

Favorite Moment

"The transformation of the old people" *Our Daily Bread* La Compasiva Teatro - Argentina

Favorite Actor

Christian Lopez *Pichanga* Corredor Latinoamericano de Teatro - Chile

Favorite Actress

Orianna Charles *Bump!* The Scrambled Egg Theatre Company - UK

Favorite Show

Bump! The Scrambled Egg Theatre Company - UK

Monologue Competition Winners

1st Place tie

Durga Bishworkarma and Gabrielle Pages

2nd Place

Jonathan Bill



Ingredients for Success at Home and Around the Globe

Roger Ellis

For nearly a decade, Lori and Murray Chase have been driving forces behind aactWorldFest at Florida's Venice Theatre, developing the event into one of the jewels in AACT's crown. Since 2010, attendance at the event has increased, its impact on Venice Theatre and its community has grown, and a worldwide reputation is developing.

In observing and interacting with Murray and Lori while working with the International Amateur Theatre Association (IATA), I realized that few members fully realize the enormous task of lining up a full slate of international shows for each aactWorldFest. While planning begins years in advance of the event, the coordination and execution of all of the details before, during, and after the festival are monumental tasks.

I recently spoke with Murray and Lori about organizing aactWorldFest and learned several important elements of their logistical management approach. Elements of that approach are not only instrumental to the festival's overall success but may also inform and inspire other management teams at our member theatres when hosting major events.

With regard to hosting an invitational festival, perhaps the most important management element of aactWorldFest is the commitment to global traveling and production reviews that Lori and Murray make each year. In addition to viewing many productions for invitation consideration, they also frequently meet with other festival organizers for suggestions and best practices. They regularly visit AITA/IATA's quadrennial in Monaco which hosts twenty-four international companies; Girona's biennial festival in Spain, which is a must-see when searching for Spanish-speaking troupes (of which there were two for this year's aactWorldFest); and of course, AACT's state, regional, and national festivals searching for potential domestic invitees.

"People should see all kinds of ways of staging theatre and think: 'Hey! That's really different, and we could do that, too!'"

Another critical element to hosting a successful aactWorldFest, and any other major event, is the development and presence of a finely-tuned staff and large team of volunteers. Murray and Lori quickly and repeatedly acknowledge how heavily they rely upon the finely-tuned staff and hundreds of dedicated volunteers of Venice Theatre to support all the needs of aactWorldFest participating troupes. Rob White, one of the sixty-four volunteer homestay hosts, remarked, "the British company raved about the quality of support they received in presenting their production at the festival—the professionalism of crews, and even the fact that Venice Theatre's workshop staff was happy to rebuild a critical piece of furniture damaged in transit from the UK."

But production support is only part of what makes visiting troupes feel welcome—and even eager to return (three of this year's companies presented work at earlier aactWorldFests). Another element contributing to the event's success is the use of Home Hosts (which include Lori and Murray). Unlike many international festivals that house troupes in dormitories or hostels and only for a few days, Venice Theatre provides homestays with volunteer families for visiting troupes during the entire festival. This very personal and welcoming element is another reason for the festival's success. Maureen Young, Venice Theatre's Housing Coordinator, pointed out, "We really try to make the groups feel immersed in our community by the quality of the

homestays that we arrange. Home Hosts remain with the troupes all the time."

Another element of Lori and Murray's management approach contributing to the festival's success is the "centralizing" of events at aactWorldFest. All performances, committee meetings, workshops, meals, and other activities occur at Venice Theatre. At many other festivals (Monaco, Toyama, Norway, Canada), this is not the case. "This really helps bring everyone together," Lori Chase noted. "When people eat, play, and work together, the cultural barriers break down quickly because people aren't dispersed."

Murray added, "We also want aactWorldFest shows to convince people that theatre doesn't have to be 'flat,' that you don't have to always just find a script, pay for rights, hire the production team, etcetera. People should see all kinds of ways of staging theatre and think: 'Hey! That's really different, and we could do that, too!'"

If the management and planning elements employed by Lori and Murray can produce such great success for aactWorldFest, they hold the potential to bring equally great success to your theatre's next major event as well.

Dr. Roger Ellis is a member of AACT's International Committee, and served the International Amateur Theatre Association as Chair of the Artistic Development Committee and Vice-President. He hails from Michigan where he teaches acting at Grand Valley State University.



HISTORICAL EMPORIUM

Period Clothing

Full Line In Stock

- Victorian
- Edwardian
- Regency
- Old West
- Steampunk

Superb Service

- Attentive Staff
- Quick Shipping
- Easy Returns

Buy for the price of renting

800-997-4311

HistoricalEmporium.com

AACT National Awards

2018 AACT National Awards were presented in Venice, Florida



Lynn Nelson of Tupelo, Mississippi, receives the David C. Bryant Outstanding Service Award



Andrea Campfield of Sand Springs, Oklahoma, receives the Distinguished Merit Award



Nancy Eppert of Independence, Missouri, receives the Shining Star Award



Sara Phoenix of Tulsa, Oklahoma, receives the Shining Star Award



Michael Spicer of Salina, Kansas, receives the David C. Bryant Outstanding Service Award



Kristi Quinn of Dakota City, Nebraska, receives the Shining Star Award



Maria Cheng accepts the Robert E. Gard Superior Volunteer Award for her close friend, Kathleen Davis of Evergreen, Colorado

SETRENTALS.COM

THE *Gateway* SET RENTALS
Long Island, NY

NEW SETS
FOR
2018!

OUR EXTENSIVE INVENTORY CAN BE MODIFIED FOR YOUR NEEDS

More info at SetRentals.com or call (631) 286-0555, x7000



Joseph Connor of Sandy Spring, Maryland, accepts the Robert E. Gard Superior Volunteer Award



Barbara and Michael D. Fox accept the Twink Lynch Organizational Achievement Award for the Hale Centre Theatre in Sandy, Utah



Aara Wise accepted the Special Recognition Award for her father, Fred Wise of Newark, Ohio, who passed away suddenly in 2017.

Aara said, "On behalf of my father, I would like to thank the American Association of Community Theatre for this wonderful honor. My Dad would have been so humbled, thrilled and a bit embarrassed because his philosophy was to do what you love, not for awards, but rather for passion. He taught me that when you create theatre and art with passion, all things are possible. Dad was a great lover of the Arts and History. It was his work in researching and cataloging the history of the Ohio Community Theatre Association that has earned his this award. So on behalf of OCTA and my family, we thank AACT for honoring my father, Fred Wise for his passion to theatre!"



Frank Peot of Sun Prairie, Wisconsin, accepts the Mort Clark International Achievement Award



Cheryl DeLucio accepts the Diamond Crown Organizational Award for Richmond Civic Theatre in Richmond, Indiana



Kay Armstrong of Dallas, Texas, accepts the Art Cole Lifetime of Leadership Award



Stephan Krempasky of Knoxville, Tennessee, is inducted into the AACT Fellows

photos by Renee McVety and Sean Priest

'THE WORLD'S MOST SUCCESSFUL ROCK & ROLL MUSICAL'

2019 will mark the show's 30th
Anniversary Year and 60th of "the Day the
Music Died".

License your theatre's production now for the
2019-20 season at buddythemusical.com and
be a part of this very special occasion!

'AN AFFIRMING BLAST, THE HIGH THAT ONLY LIVE
THEATER CAN INDUCE WHEN EVERYTHING CLICKS'
THE NEW YORK TIMES

HITS INCLUDE

THAT'LL BE THE DAY • EVERYDAY • NOT FADE AWAY • PEGGY SUE
OH BOY • TRUE LOVE WAYS • CHANTILLY LACE • MAYBE BABY
HEARTBEAT • LA-BAMBA • IT DOESN'T MATTER ANYMORE • SHOUT
RAVE ON • JOHNNY B. GOODE • MANY MORE!

Licensing feedback:
"This show was an amazing hit for us. We extended the show twice,
and that had not happened in 10 years. People were returning to
see it multiple times. Our audiences were on their feet for the last
two numbers every show. The Artists may have passed on but their
Rock & Roll lives on..."
Timben Boydston, Executive & Artistic Director, Canyon Theatre Guild, Newhall, CA

For licensing enquiries and perusals:
rick.thorne@buddyshow.com
or through buddythemusical.com/request-licence
tel: 01144 207 240 9941
© Buddy Worldwide Limited
P.O. Box 293, Letchworth, Herts SG6 9EU, United Kingdom

Buddy

THE
BUDDY
HOLLY
STORY



Receiving AACT Years of Service Pins at aactWorldFest 2018

Front row (left to right): Susan Austin, Sue Ellen Gerrells, Jim Walker, Ron Ziegler, Penelope Notter, Wanda Schenk, Julie Crawford, Stephen Krempasky,
Back row: David Cockerell, Chris Serface, John Eppert, Geoff Leonard-Robinson, Linda Miller

Family Friendly Comedies at Samuel French

Join over 350 productions of these hilarious, award-winning, small cast plays and musicals available at Samuel French

Mom's Gift
A comedy with a heart

A surprise ending, you will not guess!

WINNER! McLaren Memorial Comedy Playwriting Competition
WINNER! Best Stage Play World Series of Screenwriting Competition
WINNER! TRU New Voices Play Festival
WINNER! Northern Writers Playwriting Festival

Winner of 11 Playwriting Awards!

"If you love the comedy, 'It's a Wonderful Life,' this modern variant by playwright Phil Olson is just for you!"
- Theatre Spoken Here

"This is a MUST SEE to make your holiday complete!"
- Netto Arts

Now Available!

A Nice Family Christmas
The best part of Christmas with the family, it's only once a year
WINNER! - McLaren Comedy Festival

A Nice Family Gathering
A story about a man who loved his wife so much, he almost told her
(WINNER!) "Hilarious and touching!"
Rochester Playwright Festival
- LA WEEKLY PEEK OF THE VIEW

A DON'T HUG ME COUNTY FAIR
Who will win Miss Walleye Queen?

DON'T HUG ME I'M PREGNANT
In labor and snowed in.
What else could go wrong? A lot!

DON'T HUG ME
It's "Fargo" meets "The Music Man"
(without the blood or the trombones)

A DON'T HUG ME CHRISTMAS CAROL
A hilarious spoof of Dickens' A Christmas Carol

DON'T HUG ME WE'RE MARRIED
A double wedding that goes off the rails

Polyester
The Musical

Available for licensing from Samuel French
(212) 206-8990 * SamuelFrench.com

SAMUEL FRENCH

For more info, visit
PhilOlson.com

Years of Service 2018

In celebration of our volunteers, the AACT Board of Directors recognizes the following volunteers and staff who have served AACT as Board members, on committees and other groups, State Contacts, and as employees. Years of Service pins are presented to recognize five-year milestones of volunteer and staff service.

AACT congratulates and appreciates these volunteers and staff with AACT Years of Service pins.

Years of Service

30 Years

Julie Crawford
Jon Kerkhoff
Stephen Krempasky
Ron Ziegler

25 Years

Mary Doveton
Dwight Martin
Rod McCullough
Jack Phillips

20 Years

Linda Miller
Penelope Notter

15 Years

Wally Hurst
Wanda Schenk
Gary R. Walker
Jim Walker

10 Years

Susan Austin
John Eppert
Sue Ellen Gerrells
Geoff Leonard-Robinson
Chris Serface
Michael Spicer

5 Years

David Cockerell
Mary Jo DeNolf
Jennifer Hamilton
Joe Pelonzi
Nancy Peska
Larry Pint
Katrina Ploof
Joy Bingham Strimple
Sharon Wilcox
Dane Winters



Automate Ticketing and More

- ✓ Ticketing
- ✓ Class or Workshop Registration
- ✓ Audition Management

See Special Pricing for AACT Members:

try.ticketpeak.com/aact

1-888-551-5101

Founded in 2008 by musical theatre folks who wanted to provide a low cost, fully functional ticketing system for ourselves and our colleagues.

AVAILABLE NOW

TERMINUS

BY GABRIEL JASON DEAN

"A tale of Southern Gothic horror where fantasy and reality, past and present, freely intermingle."
—*The New York Times*



(800) 448-7469

DramaticPublishing.com



Community Theatre Management Conference 2018: Relax, Refresh, and Re-energize

Kristy Meanor

It's Friday afternoon and all the ushers for the evening performance have called in sick with the flu. Instead of grabbing a quick dinner before show time, I find myself scrambling for substitutes. It's a fitting end to an extra dramatic week—even by theatre-world standards. Monday, we received an email giving notification that a show title was restricted and we now have to start over selecting the right show. Tuesday, an actor was injured during rehearsals and had to be taken to the hospital (by me) to get stitches at 10:00 p.m. Wednesday morning was spent dealing with a disgruntled patron who wanted me to know that the ladies of Miss Mona's Chicken Ranch (*The Best Little Whorehouse in Texas*) looked "too skimpy." Thursday, I had to call animal control to bring a "catch and release" cage because a giant groundhog had taken up residence backstage causing chaos and mayhem. Friday morning, I arrive to a lobby full of young camp students wearing costumes that are shedding glitter and boa feathers. By 11:00 a.m., I have had to explain to a parent that the use of an air horn to give their child a "shout out" during the afternoon showcase is in poor taste. By 4:00 p.m., animal control is back to pick up the disgruntled groundhog that had been clearly planning on taking up permanent residence at 300 South Main Street.

Is this your life too? If any part of it sounds familiar, you likely manage a community theatre. I recently blocked out three days to attend AACT's Community Theatre Management Conference (CTMC) in Venice, Florida. I locked my office door, left rehearsals with my musical director and choreographer, and headed east to hang out with 25 theatre colleagues who could all relate (and add their own stories) to the week described above.

Held annually and guided by an expert AACT facilitator, the conference is designed so that the topics for discussion are relevant to and suggested by those in the trenches! A variety of administrators attend to represent their theatres – ranging from those in volunteer positions to those who serve as full-time professional managers, and everything in between. Despite the variety of organizations, budgets, and staff represented, within a short amount of time it became obvious that we all share universal challenges.

Such as:

- Have trouble picking a balanced season that will shatter box office records while continuing to reflect your mission statement?

- Need a new fundraiser to help during the mid-season slump?
- Where do you find your state policies on background checks?
- Can't get your board members to come to meetings?
- How do you keep your playbill looking fresh?
- Pre-show curtain speeches ...live or recorded?
- What's the best way to track how customers hear about your shows?
- Just what does that ASCAP license really cover?
- What's the most effective way to put "butts in seats?"

In the roundtable-format conference, you have the opportunity to learn how other groups navigate those issues and so much more.

If you don't like to leave your comfort zone, but you know your management style needs a little sprucing up, this conference is perfect for you. Whether you choose to participate or just listen, you will take home helpful ideas that you never thought of before. If you love talking shop like me, you will find yourself rejuvenated and inspired to return with great ideas to take your management process to the next level. Perhaps the best endorsement for attending the conference is the network of colleagues and friends you will make. I'm just two weeks out from the conference and already following my new friends and their home theatres on Facebook and Instagram – a great way to stay current on social media strategies and show selections.

Reserve time in your busy calendar now to attend the next conference, June 16-18, 2019, in Gettysburg, Pennsylvania—prior to AACTFest 2019. You'll be glad you did! Information available at aact.org/ctmc. ♦

Kristy Meanor is the Executive Director of the Wetumpka Depot Players in Historic Downtown Wetumpka, Alabama. She is also the President of the Alabama Conference of Theatre



CTMC Facilitator Ron Ziegler (middle row, 2nd from left) surrounded by the 26 participants in the 2018 Community Theatre Management Conference held in Venice, Florida, June 16-18

The AACT Youth Leadership Conference was a part of aactWorldFest 2018 and was a great success. 14 youth from around the world attended the conference and participated in many aactWorldFest events.



A Week in America

Sanja Kresojević
Slovenia

On June 17, 2018, a group of young innovative youth, standing on the doorstep of adulthood, sat on a plane headed towards a very exciting adventure: a trip to the USA. The occasion was to participate in aactWorldFest 2018 in the small town of Venice, Florida. We were joining actors from all over the world at a festival to share our theatrical talents.

Although the main reason we entered this festival was to present our play, we experienced activities and workshops every day that had been prepared for our daily education. Every morning at 8 o'clock, and again in the afternoon, the great minds amongst the youngsters in the AACT Youth Leadership Conference gathered in a painting room, where we sat in a circle and discussed advanced themes specifically about



Renee McVety and Sean Priest

Participating in the AACT 2018 Youth Leadership Conference were (left to right)
Front row: Julija Plemenitaš Potočnik, Veronika Kukovec, Nika Čelan.
Middle row: Sophia Coscia, Jamey Pellegrini, Logan Schultz, Sophie McDow, Sanja Kresojević, Natalie Taylor
Back row: AACT's Karen Matheny, Lauren Swartzendruber, Casey Berkery, Domen Suman, Davorin Juhart, Nadia Perez, Instructor Scott Keys



Renee McVety and Sean Priest

AACT Youth Leadership Conference attendees explore new ways of communication and interaction through engaging activities shared by facilitator Scott Keys

leadership. The conference leaders were Scott Keys, a theatre director and educator, and assistant Karen Matheny

We started off by sharing who we were and where we were from. We were a mixture of international, American, and Slovenian students. Our discussions were based on the plays we had seen as part of the festival that day, exploring things that we might not have understood about the show, expressing our opinions, and finding a connection to leadership. We also indulged in fun games Scott had prepared, where we were assigned a partner and mirrored each other's moves with one leading the whole operation and the other following. It was about capturing synergy and connection to the person standing opposite you. There was even an

continued on next page ►



A Tale of Two Cities

Dickens' Classic Adapted for the Stage
by Ben Kingsland

HEUER

PUBLISHING
ESTABLISHED 1928

(800) 950-7529 www.HeuerPub.com


opportunity for us to hear from one of the festival adjudicators, Jan Palmer Sayer. She is from England and shared many experiences of her life's journey with us. We learned that life may have many obstacles, but it is possible to overcome them all with a powerful will.

Scott Keys created many memories with this incredible experience. His teaching included an assignment that played with words where he cleverly gave each person a small key. These keys were used as tools in an exercise where each person opened one secret in another person – an experience of sharing. In the end we all bonded in newly born friendships that will hopefully remain forever. We will continue our theatrical journeys and keep all the vivid memories of this wonderful experience not only in our thoughts but also in our young hearts. ♦

Sanja Kresojević is a member of the theatre troupe from the Theatre School of the First Grammar School of Maribor that presented a production of Antigone by Sophocles at aactWorldFest 2018.



**YOUR ONE-STOP TECH SHOP...
CALL OR VISIT US ONLINE TODAY!**

**SUMMERWIND
Productions**

My Way—
A Tribute to the
Music of Frank
Sinatra

OTHER MUSICALS:

Christmas My Way – A Sinatra Holiday Bash
I Left My Heart – A Salute to the Music of Tony Bennett
Simply Simone – The Music of Nina Simone
Babes in Hollywood – The Music of Garland and Rooney
One More For My Baby - A Sinatra Songbook
Town Without Pity – The Love Songs of Gene Pitney
Bonnie & Clyde
Club Morocco

PLAYS:

Dracula - The Case of the Silver Scream (Film Noir)
The Incredible Jungle Journey of Fenda Maria
Casa Blue—The Last Moments in the Life of Freda Kahlo
Vampire Monologues
War of the Worlds

Scripts, Information, and Licensing at:
summerwindproductions.com

AACT NewPlayFest World Premieres

The AACT NewPlayFest 2018 cycle began with the world premiere production of *Finishing School* by **Elaine Liner** at **Elkhart Civic Theatre** in Bristol, Indiana, September 8 – 17, 2017, and continued with the world premiere productions of *TBD (To be Determined)* by **Paul Elliott** at **Lincoln Community Playhouse** in Lincoln, Nebraska, January 19 – 28, 2018, *Eternity* by **Michael Cochran** at **Stage III Community Theatre** in Casper, Wyoming, and *Mynx and Savage* by **Rebecca Gorman O'Neill** at **The Vortex Theatre** in Albuquerque, New Mexico.



Cottage Theatre in Cottage Grove, Oregon, produced the world premiere of *Treehouse* by **Joe Musso** August 10 – 26, 2018.

County Seat Theatre Company in Cloquet, Minnesota, is producing the world premiere of *Sweet* by **Denise Hinson** September 28 – October 7, 2018.

Look for photos and reports from the opening nights of *Treehouse* and *Sweet* in the November/December 2018 *Spotlight*.



AACT NewPlayFest 2018 is made possible in part by a grant from the Jack K. Ayre and Frank Ayre Lee Theatre Foundation.

Dramatic Publishing Company publishes AACT NewPlayFest winning plays in anthologies and also licenses production rights for the winning plays. Visit aact.org/dpc for direct links to Dramatic Publishing anthologies and plays. To learn more about discounts and special offers for AACT members visit aact.org/discounts. ♦



Mama the Musical
an evening of love.

Simple, inexpensive to produce.
4 or more women, minimal set,
props and costumes.
A piano or a whole orchestra!

Other plays available
Visit Our Website:
yellowroseplays.com

YELLOW ROSE PLAYS

“It turns a cast into a family. Filled with love and magic that touches everyone involved.”

*Lorelei Chapman, Asst. Director
Liberty Showcase Theatre*

“You will laugh. You may cry. And with absolute certainty, you will consider your own family and your life priorities as *The Santa Diaries* unfolds.”

Audrey Kletscher Helbing, Minnesota Prairie Roots



A contemporary romantic comedy about a self-absorbed Hollywood star who's forced to return to his small hometown and direct the community holiday play where he rediscovers the joy of Christmas, a lost love, and learns to embrace his inner Santa.

A full length play written specifically for community and nonprofit theatre productions!

- Versatile production with minimal or complex staging
- Accommodates professional and non-professional cast
- Customizable to reflect the culture of your location
- Scalable cast size of all ages

**Request a
perusal script!**

**The
Santa
Diaries**

by Laura Ambler and Mala Burt

Watch the trailer!

www.amblerburt.com/the-santa-diaries
Contact us at santadiariesplay@gmail.com



Designing for Success! The AACT Design Competition

Richard Gannon

Amid all the uncertainties of theatre life, one thing we know for sure: Great theatrical designs exist to support the vision of directors, to create the perfect backdrop against which the story of the script and its underlying emotions unfold, to enhance the actor's work and craft by providing just the right costume, makeup, and hairstyle creations. Above all, great theatrical design doesn't call attention to itself.

But, I'm something of a theatre design junkie and, as an audience member, I probably spend way too much of my time gazing in sheer delight at brilliant scenic designs, scratching my head as I try to figure out just how in the world the lighting designer achieved that one very special effect, getting drawn in by a soundscape that would enchant even the Sirens, or marveling in awe as one gorgeous costume after another takes the stage.

When successful, the theatrical designer is invisible. Except, of course, when that designer creates a display of his or her work and enters the AACT Design Competition, which returns once again during AACTFest 2019 in Gettysburg, Pennsylvania, June 18-22, 2019. At that time, the spotlight will be on you, the invisible designer, and the passion you bring to your craft as festival attendees gaze in wonder at your work.

Don't miss this wonderful opportunity to showcase your creativity and possibly take home a cash award. That's right, a cash award! The United States Institute of Theatre Technology (USITT),



Bob Frame

Created by **John Baxter** for the **Northwoods Players'** (Phillips, Wisconsin) production of **Shrek: The Musical**, *Sybil the dragon*, was a dominant presence at the AACT 2017 Design Competition

Stephen Bird



The United States Institute of Theatre Technology (USITT), sponsor of the AACT 2017 Design Competition, will once again be teaming up with AACT in support of the technical design competition in Gettysburg, Pennsylvania, June 18-22, 2019

BARD ARTS PLAYS

FunBirds (5 F, 2 M) Roger Coyne, recently divorced, swears that, in the modern age, monogamous relations are obsolete. "In an age of abundance," he says, "a man can have two of anything—including women." His FunBirds, Edna and Desiree, compete with each other, then agree to cooperate. They devise a plot to teach Roger a lesson. Obsession matches obsession leading to ludicrous ruin.



An Examined Life

An Examined Life. [2F, 1M] Arno, a philosopher, feels that he has failed in life. His life-examination consists of conversations with the ghost of his youthful teacher, Max, who still dominates his psyche. His student, Trudy, persuades him to engage in "an enlightened conversation," and finds a way to free the Prof from his demon.



FunBirds

For these and other Bard Arts plays visit bardartsnyc.com. Email: bardarts@verizon.net



*Design Competition Adjudicator **Todd F. Edwards** provided insightful feedback to entrants and onlookers at AACTFest 2017 in Rochester, Minnesota*

an AACT Platinum Level Corporate Partner, is committed to helping this Design Competition be a success. In cooperation with USITT, AACT will award a \$300 prize to the design chosen as Outstanding Overall Design. The judges may also decide to award prizes of \$100 for Outstanding Design in each of the seven design categories.

Plan now to enter. Go to aact.org/design19 to view complete guidelines and display suggestions. The online entry forms will be available November 1, 2018. Entry forms must be submitted by June 3, 2019.

I've been amazed and awed for 45 years by the depth and artistry of theatrical design created at our community theatres. The designs exhibited during past AACTFests have simply reaffirmed my belief that community theatre designers take a backseat to no one. That's right. No one.

I cannot wait to be amazed and awed by the work you will share with us in Gettysburg next summer. #aactfest2019. See you there! ♦

AACT 2019 Design Competition

Design Categories:

- Scenic
- Lighting
- Sound
- Properties
- Costume
- Makeup/Hair
- Special Design

Entry must be from a realized production.

Entry may be made by a Member Theatre or by the Individual Member Designer.

Entries will be exhibited at AACTFest 2019 in Gettysburg, Pennsylvania.

aact.org/design19 for details

FIRST PLACE – International Mystery Writers Festival
FIRST RUNNER-UP – Robert J. Pickering Award for Playwriting

“WLT patrons were absolutely wowed at the plot twists and characters in *ABSOLUTELY DEAD* – a whopping success!!”

– Director, Sara Gomez,
 Winchester Little Theatre President

ABSOLUTELY DEAD
 by Michael Walker
There Comes a Time

On Stage:
Seacoast Repertory Theatre
 Portsmouth, NH
 Homegrown Series
 November 1-11, 2018

Winchester Little Theatre
 Winchester, VA
 March, 2017
 Sold Out 3-week run!
 Added performances!

walkerplays.com



Yes, Theatre Changes Lives!

Rick Kerby

I am one of the lucky few to have scratched a professional living out of the thespian stone with a theatrical life filled with worldwide travel and adventures. I discovered community theatre later in life. There was never an aversion to community theatre, just no reference point having grown up in Appalachia Kentucky where any type of theatre was limited. Theatre has given me friends, a chosen family, challenges, many happy times, and made an awkward hillbilly boy feel included. Yes, theatre changed my life.

These are kids who have never lived in a world where the threat of a mass shooting isn't a reality.

One of my first discoveries when working in community theatre was that the rehearsal process becomes much more drawn out than in professional theatre. People are donating their time and fitting in a passion between busy lives of work, family, and school. It is one of the reasons I have fallen so deeply in love with this form of theatre, people sharing their talent and time for absolute joy and artistic release.

At our theatre, we rehearse large musicals eight weeks and then perform for another three. Eleven weeks is a long time to live with material. To be honest, there are some shows where I'm glad to pack up



The voices of the cast ring out from the Manatee Players main stage (Sarasota Florida) during their production of The Hunchback of Notre Dame

the scripts to return to their publisher. I enjoy the process, but I'm happy to move on to the next project.

We were deep into the tenth week of *The Hunchback of Notre Dame*. This is the point where I usually have those pangs of restlessness. I nestled into my seat to enjoy a run of a show that I loved but expecting the expected. I had a very talented cast with strong voices, great dancers,

"He's funny!"

Michael G Wilmot
Internationally produced
comedy playwright

www.wilmotscripts.com



"Audiences love the show, ticket sales are fantastic!" Bell Tower Theatre, Iowa

"One of the sweetest and funniest scripts we've read in years!" Rainbows Comedy Playhouse, Pennsylvania

"What a brilliant script!" Script2Stage2Screen, California

Photo: 7-10 Split, Port Stanley Festival Theatre

and actors who were connected to the material. Even weeks ago when we began rehearsals, I would find myself getting emotional as Quasi's tragic life story was told. It is rare for a cast to connect that deeply so soon.

The show was going great. I was a happy director. We were at the ending climax of the show where Quasi loses everything he loves. It is one of those moments where my heart aches. My direction for the next section was for each of the actors to step forward one by one and to physicalize to the music what their internal "Quasi" might be. We all have our own set of insecurities or maladies. I asked them to think about what their personal handicap might be and give that physicality. I never asked any of them to verbalize or explain, it was their own private secret. It became my favorite and most moving scene.

This night I watched in anticipation of this favorite moment. As the actors stepped forward, I noticed each of them weeping. Not a held back tear but singing a song through emotional sobs. Then it hit me. Of course, I had read the headlines that day but had failed to connect the dots. Our home state of Florida had experienced another tragic school shooting in Parkland that day. Many of our actors are still high school students. The original meaning of the scene and the words they were singing had changed:

*The world is cruel. The world is ugly.
But there are times and there are people when the world is not.
And at its cruelest, it's still the only world we've got.
Light and dark, foul and fair.
Out there.*

Lyrics by Stephen Schwartz

This is a different world than I grew up in. These are kids who have never lived in a world where the threat of a mass shooting isn't a reality. In the weeks that followed this day, there seemed to be a new movement of change. Who were the warriors at the front? The self-described theatre geeks of Parkland, Florida. Yes, theatre changes lives. Maybe it can save them too. #Neveragain ♦

Rick Kerby is the Producing Artistic Director at the Manatee Performing Arts Center in Bradenton, Florida



ASCAP Offers 30% AACT Member Discount

Time is running out for you to take advantage of this AACT Membership benefit!



ASCAP, the American Society of Composers, Authors, and Publishers, offers AACT members a discount on royalties for copyrighted music.

ASCAP's Community Theatre License year is September 1 – August 31. Theatres that sign up through the AACT office by September 1 will receive a 30% discount on the ASCAP license fee. An AACT membership is required to receive the discounted rate. Both AACT membership and ASCAP fees must be received in the AACT office by September 10 along with a signed ASCAP license. (If AACT already has an ASCAP license on file for you, there is no need to send a new one.) ASCAP is a membership organization of more than 450,000 songwriters, composers, lyricists, and music publishers. The complete repertoire is available on the ASCAP website, ascap.com.

The Community Theatre License covers the theatre for the AACT membership year at all its venues. The license includes copyrighted pre-show, intermission, and post-show music played by means other than live performers. It is important to stress, the Community Theatre License does NOT cover recorded music during a play or music performed live, such as in a musical revue or string quartet performance. As artists, or people involved in the arts, we understand and respect the need for

artists to be compensated for their craft. It is important to remember the only payment composers receive for a creative work is usually through royalties.

The generous discount provided to AACT members by ASCAP is just one of the many benefits of an AACT membership. More information may be found at aact.org/ascap.

AACT ASCAP Member Discount Rates 2018-2019



It is with great thanks to theatres everywhere that we are celebrating

30 years as one of America's Most Popular Musicals!

Based on a True Story.
27 songs by this Musical Legend!

2 WOMEN/ 6 PIECE BAND

*Always...
Patry Cline*

For more information about licensing ALWAYS...PATSY CLINE or any other of our exciting popular shows,

contact us at WWW.TEDSWINDLEYPRODUCTIONS.COM

Countdown to Gettysburg!

Plan Now for AACTFest 2019 National Festival!

June 18 – 22, 2019

Gettysburg, Pennsylvania

aact.org/19

AACTFest 2019 National Festival in Gettysburg, Pennsylvania, will be the culmination of a two-year cycle of festivals across the country. The festival will include 12 community theatre productions, theatre management and youth leadership conferences, a youth festival, educational workshops, top vendor displays, design and monologue competitions, social events, sightseeing, and networking opportunities, all ending with a festival awards presentation.

The AACTFest 2019 festival cycle is underway. State festivals are scheduled. Keep up with theatre companies advancing from their state to regionals at aact.org/19 and here in *Spotlight* (see Moving On, page 39).

Destination Gettysburg



Gettysburg's Majestic Theater, home of the National Festival performances

Majestic Theater - Gettysburg College's 800-seat Majestic Theater, right behind the Gettysburg Hotel on historic Lincoln Square, will be the heart and home of the National Festival performances. The doors first opened November 14, 1925, welcoming audiences to the largest vaudeville and silent movie theater in south-central Pennsylvania. The theatre was restored in 2005 and showcases performing arts and cinema.

Call for AACTFest 2019 Workshops - The AACT Workshops Committee is searching for workshop presenters to share their expertise at AACTFest 2019. Most workshops will be in the traditional 75-minute format. Proposals need to be received by **November 15, 2018**. Complete and submit the RFP (Request for Proposals) online: aact.org/aactfest-2019-workshop-rfp. Questions: Email Chris Surface at workshops@aact.org.

AACT YouthFest 2019, the 2nd Annual National Youth Theatre Festival, will be in conjunction with AACTFest 2019. AACT is looking for youth theatre companies interested in participating. AACT YouthFest is not a competition, but rather a celebration of Youth Theatre! Performances will be adjudicated and there will be opportunities for individual and group performance awards. Interested? Email AACT YouthFest 2019 Chair, Chad-Alan Carr at Chad@GettysburgCommunityTheatre.org.

Volunteer Opportunities - While there, AACT will be working with the conference facilities as well as connecting to the Gettysburg



Destination Gettysburg

Lincoln Square, with the Gettysburg Hotel at center

CVB and Chamber of Commerce to make this the best festival experience for you. However, we rely heavily on the expertise, time, and commitment of volunteers to make that happen. AACT is looking for volunteers to help make AACTFest 2019 a success. Whether it is just for a few hours or a full week commitment, we are looking for greeters, booth sitters, stuffers, merchandise handlers, and smiling faces to make the festival magic happen! So, if you are interested and are able to dedicate a few hours to volunteer, please contact Quiana@aact.org.



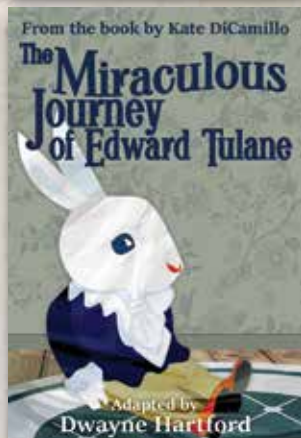
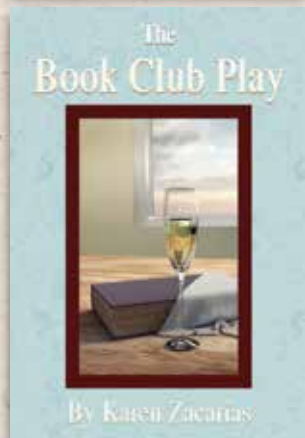
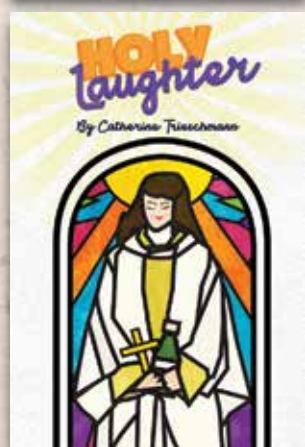
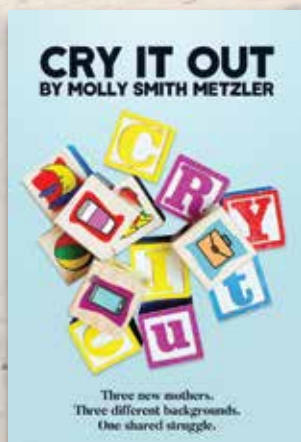
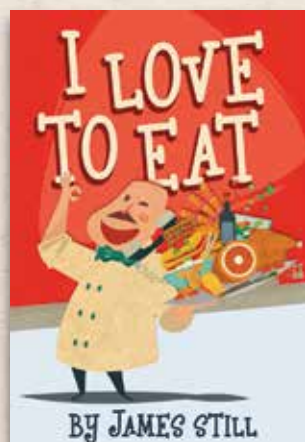
Quiana Clark-Roland

Gettysburg during the summer is a hubbub of activity from quaint shops and award-winning restaurants, international and national tourists visiting, and a variety of historic sites, museums, and sightseeing tours. Located in the heart of the city on Lincoln Square, AACTFest and the conference facilities will be located right in the middle of it all.

Join AACTFest 2019 at the Majestic, "the grandest small-town theater in America!" Visit destinationgettysburg.com to learn more about everything Gettysburg has to offer. ♦

More AACTFest 2019 following pages ►

Licensing Now!



(800) 448-7469
DramaticPublishing.com

The Road to AACTFest 2019

The national festival will feature 12 productions that have received top honors in their respective state and regional festivals. All participating theatre companies adhere to a common set of rules documented in the *AACTFest 2019 Handbook* (available at aact.org/handbook).

AACT is proud to announce the performance order for the AACT Regions at AACTFest 2019 in Gettysburg, Pennsylvania. AACT Vice President of Festivals Jim Walker had representatives from AACT Regions draw numbers for performance order at the AACT Board meeting in Venice, Florida.

The performance order for the 2019 National Festival:

- 1 - **Region IX**, Alaska, Idaho, Oregon, Washington
- 2 - **Wild Card**, A twelfth company is selected from the region with the highest number of nonshowcase, eligible productions in AACTFest state festivals during the cycle.
– *AACTFest 2019 Handbook*
- 3 - **Region IVb**, Alabama, Florida, Georgia, Kentucky, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia
- 4 - **Region V**, Iowa, Kansas, Minnesota, Missouri, Nebraska, North Dakota, South Dakota
- 5 - **Region I**, Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Vermont
- 6 - **Region III**, Illinois, Indiana, Michigan, Ohio, Wisconsin
- 7 - **Region X**, US Military Overseas
- 8 - **Region VI**, Arkansas, Louisiana, New Mexico, Oklahoma, Texas
- 9 - **Region IVa**, Alabama, Florida, Georgia, Kentucky, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia
- 10 - **Region II**, Delaware, District of Columbia, Maryland, New Jersey, New York, Pennsylvania
- 11 - **Region VII**, Colorado, Montana, Utah, Wyoming
- 12 - **Region VIII**, Arizona, California, Hawaii, Nevada, Guam

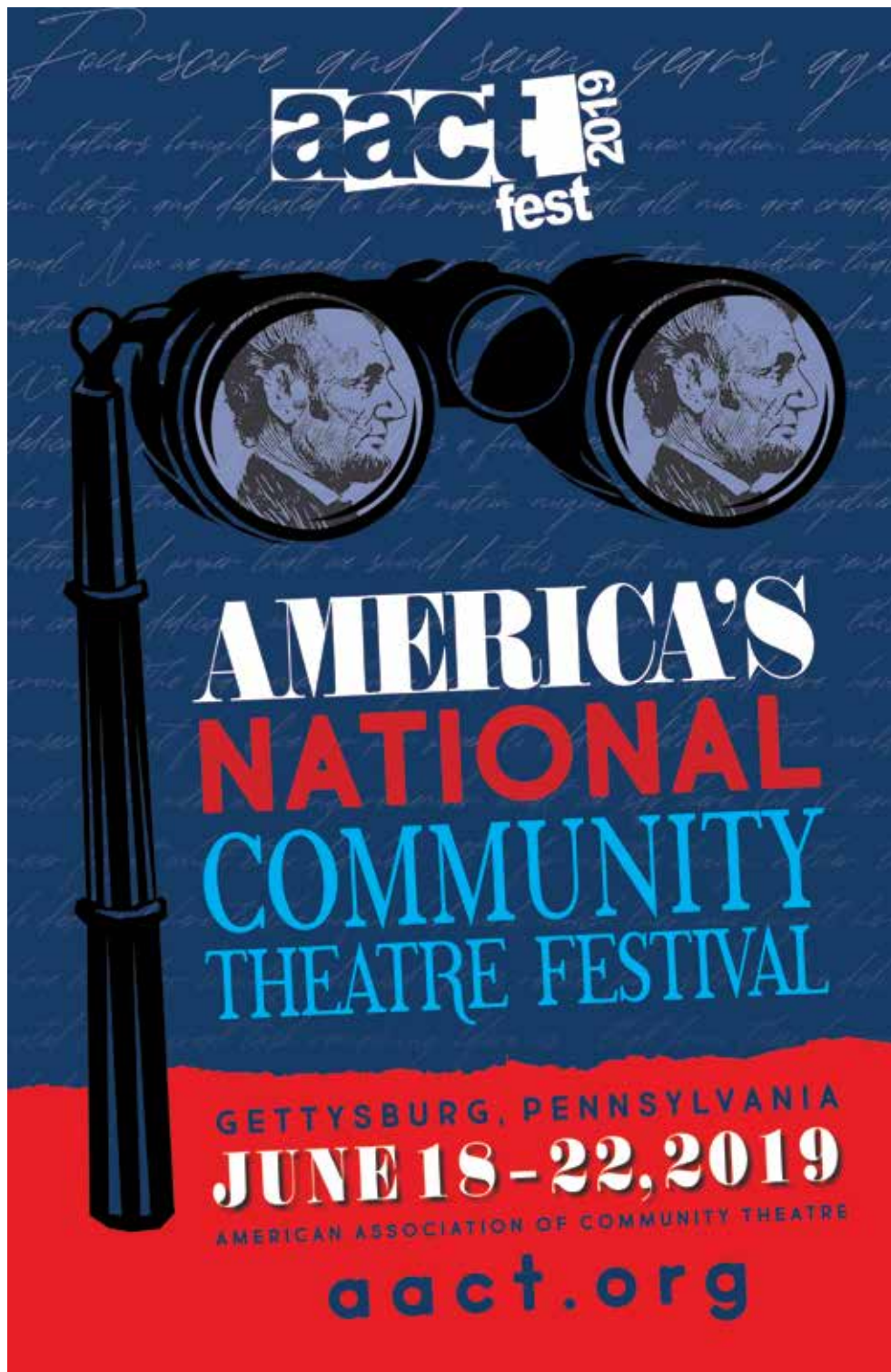


David Cockrell

Representing AACT Regions, Scott Bloom, Steve Hughes, Lynn Nelson, Rick Kerby, Nanci Eppert, Donna Fisher, Sally Barnes, Bevie Lord, Dennis Gilmore, Jon Douglas Rake, Ron Cameron-Lewis, and John Eppert selected the performance order for AACTFest 2019 National Festival

AACTFest 2019 Poster

We are very proud and excited to share with you the poster design for AACTFest 2019! This year, AACTFest reached out to Visual Artist and Graphic Designer Amy Scheidegger of Rock and Roar Creative to come up with a concept that embodies the spirit of our theatre festival and location.



Support AACTFest 2019 by sharing the poster at your events. Ads have been created utilizing the poster for use in your playbills and publications. Downloadable ads are available at aact.org/aact-ads. To request a poster or ad contact David Cockerell at david@aact.org.

Social Media Shout Out!

In exchange for your support, AACT will be doing Social media shoutouts! Send us a picture of the AACTFest poster/ad in your season's playbill, festival program, or posted at an event and AACT will give a social media shoutout to your theatre/event. #AACTFEST2019.

Carter Appointed NEA Acting Chairman



Mary Anne Carter

Mary Anne Carter has been appointed as Acting Chair of the National Endowment of the Arts (NEA).

Prior to becoming the acting chair of the NEA, Mary Anne Carter was the senior deputy chairman. In that role, Carter managed the day-to-day operations of the agency.

Her support for the arts stems from her daughter, who was diagnosed with learning difficulties at the age of seven. Carter found a school that infuses the arts in every course, allowing for the learning process to be productive and enjoyable for her daughter. Carter understands the power of art, as her family lives it every day.

While eschewing the label “Dance Mom,” Carter is constantly on the road driving her competitive dance daughter back and forth to the studio.

Carter released this statement about her new role and the NEA:

“Access to the arts for all Americans is a core principle of the National Endowment for the Arts. To that end, as senior deputy chairman and now acting chairman, I want to ensure that all Americans not only have access to the arts but access to this agency.

As part of our efforts to bring the NEA’s work to the American people, we have hosted several public meetings of the National Council on the Arts at locations outside our office. Most recently, we took the meeting to Charleston, West Virginia, the first such meeting outside DC in 27 years.

We also plan to expand several programs such as the NEA’s work with the military through Creative Forces: NEA Military Healing Arts Network and the exciting cross-disciplinary research by our Office of Research and Analysis.

Lastly, I want to make certain that the agency continues to be managed in an effective and efficient manner, focused on advancing our mission to support artistic excellence and access to the arts for all.” ♦

Spotlight on Discounter

The Musical Company

The Musical Company’s services include theatrical licensing, music publishing, and cast recording. Its experienced, innovative, client—and customer—focused approach is designed to help you bring theatre to a wide audience.



Operating from its headquarters in New York, with offices in London and Los Angeles, The Musical Company is owned by two industry-leading, independent, and like-minded music companies, Andrew Lloyd Webber’s The Really Useful Group and Concord Music.

AAC T members receive a 10% discount on standard rental fees for theatrical licensing.

Visit aact.org/discounts for Current Member Discounts and Special Offers. ♦

Artie's Advocacy Tip

Become more aware and involved in political arts advocacy!



Politics can be scary.

Remember that politicians are public servants. Learn your city, county, state, and national representatives. Contact them, use facts, and have a story: numbers and data are nothing without a testament behind them. Many of your local politicians have ties to your local arts organizations, find at least one shared moment or experience. We all have stories that will make our case for us. Stand up for your arts organizations or another group will stand up for theirs and you will be pushed to the side. ♦



Murder Inn

A brand new Murder Mystery/Comedy by
Howard Voland & Keith McGregor

Published by

Samuel French, Inc.

www.samuel french.com

“Features wonderful dialogue, a colorful kooky cast of characters, and a good dose of humor”—
Everett Herald

One interior set, two acts, four men & eight women; modern dress.

Moving On

Theatres recently selected to represent their states in AACTFest 2019
Some states qualify to send two shows to the regional festival.

Region	Theatre	From	Production	Playwright
VII	Sopris Theatre Company	Glenwood Springs, CO	<i>The Other Place</i>	Sharr White
VII	Theatre Esprit Asia	Aurora, CO	<i>Dust Storm</i>	Rick Foster
VI	Shawnee Little Theatre	Shawnee, OK	<i>Annapurna</i>	Sharr White
VI	Lincoln County On-Stage	Chandler, OK	<i>Shades of Autumn</i>	David Patterson

Make A Legacy Gift

Please consider including American Association of Community Theatre in your legacy plans through a will, trust, life insurance gift, or other legacy gift. Through these special gifts, friends like you are able to sustain AACT's mission and provide learning experiences for AACT member companies participating in the AACTFest national festivals.

To learn more about AACT's Legacy Society,
visit aact.org/legacy

or contact the AACT office
at info@aact.org

 **DPS**
www.dramatists.com

**Bold new plays.
Timeless classics.
Since 1936.**

20th CENTURY BLUES
by Susan Miller

DESIRE – Six One-Act Plays
by Elizabeth Egloff, Marcus Gardley, Rebecca Gilman,
David Grimm, John Guare and Beth Henley
based on short stories by Tennessee Williams

NO VILLAIN
by Arthur Miller

AUBERGINE
by Julia Cho

KINGDOM CITY
by Sheri Wilner

SWEAT
by Lynn Nottage

These and over 4,000 other great plays available for licensing!

Dramatists Play Service, Inc. | 440 Park Avenue South, New York, NY 10016 | tel. 212-683-8960



Theatre Milestones

Century Club (100 years)



Tacoma Little Theatre
Tacoma, Washington

90 Years



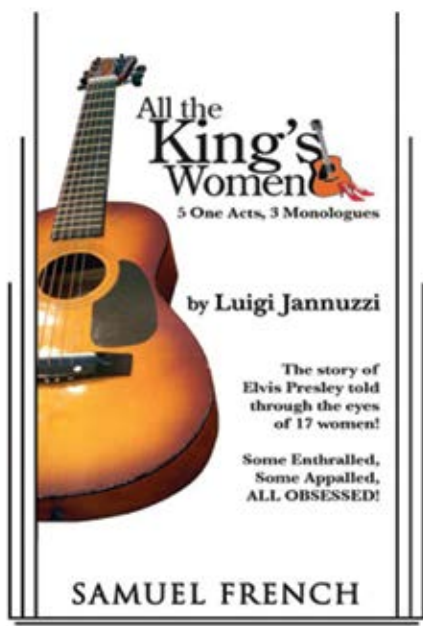
Flint Community
Players
Flint, Michigan

70 Years



Sherman Community Players
Sherman, Texas

"FROM CALIFORNIA TO AUSTRALIA,
this play rocks!"



- PUBLISHER: SAMUELFRENCH.COM
- PLAYWRIGHT: LUIGIJANNUZZI.COM

Sherman Community Players—"Celebration" Is the Word

Geoff Leonard-Robinson
Member Engagement Director

On Friday evening, June 15, a standing-room only audience awaited the overture to the Sherman Community Players' (SCP) summer production of *Grease*. But before the music began, SCP's Artistic Director Anthony Nelson walked centerstage to welcome the audience and make brief announcements. As he neared the conclusion of his remarks, members of SCP's Board of Directors approached and stood in front of the stage. Anthony then introduced and welcomed me to the stage.



Grease at Sherman Community Players

After speaking briefly about AACT and SCP, a Certificate of Recognition was presented. I then noted that in the fall of 2018, SCP would be celebrating their 70th Anniversary, and commended the staff, volunteers, patrons, and community for achieving that milestone.

SCP was born as the Sherman Little Theater in 1926. They operated from that time into the early 1930's. As with so many other businesses and opportunities, the theatre went dark during the Great Depression and World War II. However, they overcame those dark days and were re-established as the Sherman Community Players in 1948.

In addition to their Board of Directors, the theatre is currently led by Artistic Director Anthony Nelson (going into his seventh season at SCP) and Webster Crocker (entering his 30th year at SCP), who serves as Administrative and Technical Director for SCP as well as Director of the Theatricks youth theatre program. The theatre is also very proud of their Theatre Guild, established in 1970. The Guild provides a variety of volunteer support opportunities, including ushering, staffing the season membership table, and concessions. The theatre also offers a multitude of opportunities for volunteers, both experienced and willing-to-learn, through participation in a variety of production-related activities.

Congratulations Sherman Community Players! ♦



FUN-LOVING MUSICAL THEATER

- *New York Times*

A SPLASHY, ZIPPY, FUN NEW MUSICAL COMEDY!

- *The Minneapolis Star-Tribune*

EXTREMELY FUNNY AND WHIMSICAL!

- *Associated Press*

REALLY FUN!

- *Newsday*

Performance Rights Available at SamuelFrench.com

Accompaniment Tracks Available

Visit BINGOthemusical.com or Contact BINGOshowinfo@gmail.com

YOUNG PERFORMERS VERSION NOW AVAILABLE!

AACT Corporate Partners

Much of the work of the American Association of Community Theatre would not be possible without the generous support of our Corporate Partners, who are listed below. We thank each of them for their commitment to AACT--and to the work of community theatres everywhere.

Diamond Partner



MUSIC THEATRE
INTERNATIONAL

Music Theatre International

Platinum Partners



Disney Theatrical Productions



USITT

Gold Partners



Arts People



The Musical Company



Rodgers & Hammerstein



Steele Spring Stage Rights



Theatrical Rights Worldwide

Silver Partners



Dramatists Play Service



Vendini

Bronze Partners

Dramatic Publishing

Eldridge Plays and Musicals

Samuel French

Contributing Partners

BINGO (the winning musical)
Tickets To The City

Select Entertainment Productions
USI Southwest

Program Partners

ASCAP
Jack K. Ayre and Frank Ayre Lee
Theatre Foundation

Dramatic Publishing
USI Southwest

SUPPORT THEATRE IN AMERICA

Become an AACT
Corporate Partner

For information on becoming
an AACT Corporate Partner
visit aact.org/become-corporate-partner

New Regional Rep

The AACT Board of Directors Welcomes a New Regional Representative

Joan Luther is the new AACT Region II Representative. Joan has been active in all aspects of educational and community theatre for over 50 years. She is a Roving Adjudicator for the Theatre Association of New York State and currently serves as its Past President. Joan was awarded the Mary Eva Duthie Award for significant contributions to community theatre in 2010 and received the AACT David C. Bryant Outstanding Service Award at AACTFest 2017.



Joan Luther

Joan's work in community theatre includes bringing AACTFest 2011 to Rochester, New York. And serving as co-chair, Ms. Luther was instrumental in helping AACT coordinate its 25th birthday celebration. She is retired from the Ontario County Board of Elections and is active in many community organizations. She is a trustee of the Naples Library Board and is the Vice President of the Eastern States Theatre Association. (ESTA). She currently serves as President of the Board of Directors for Friends of the Bristol Valley Playhouse, a regional theatre in her hometown of Naples, New York. ♦

Listings do not imply AACT endorsement



National Arts Marketing Project Conference
Seattle, Washington
November 9 - 12, 2018

Connect with more than 650 arts marketers and explore the latest in digital marketing, equity, audience engagement, social media, analytics, and more.

Experience original, insightful, and relevant marketing sessions designed with you in mind. 100+ arts marketing experts are ready to dive into the most critical issues so you can return home with actionable and relevant ideas.

National Arts Marketing Project
One East 53rd Street 2nd Floor
New York, NY 10022
212.223.2787

namp.americansforthearts.org/get-smarter/conference

Discover the Magical World of...

Classics On Stage!

- ★ •Exceptional Playscripts For Young Audiences•
- Inspired by Classics of World Literature, Legend & Lore•
- Professionally Developed & Performance Proven•
- From Alice In Wonderland to Wizard Of OZ•

By Shubert Award-Winning Playwright Michele L. Vacca

★ **Visit Our Online Catalogue**

www.ClassicsOnStage.com

★ (773) 989-0532



"The work is smart...as it wrestles with the mysteries and miseries of relationships." —*The Lincoln Journal Star*

Ninety minutes of laughs and realizations
as a muddled male mind flounders
in the mid-life, recycled dating pool.

Two men, two women, one interior set. No profanity.

lower case
a comedy by Stephen Enersen

lowercaseplay.com



(800) 448-7469
DramaticPublishing.com



Changes Coming: *It's Been A Great Run!*

Ken Roberts

Back in 2004, AACT and USI formed a partnership to fill the void created by the exit of the former insurance agency as the endorsed insurance provider for AACT member theatres. Many members were confused about where to place their loyalties because the former agency started up their own separate theatre program which had no allegiance to AACT. There was no fanfare, other than an article introducing USI (known as Summit Global Partners at that time) as the new AACT-endorsed insurance provider, and the insurance policies automatically stayed with the former agency, with or without the theatres knowledge or consent. That is the root of our humble beginnings with AACT.

Fast forward just over a year, and the small regional brokerage firm of Summit Global Partners is acquired by the national brokerage firm of USI, which begins a new long-range strategy for small business development in the U.S. Here we are, another 13 years later, and USI has now set up regional service centers for their small business policies, defined as those that generate less than \$5,000 per year in commission, which constitutes the entirety of USI San Angelo's book of theatre accounts. The problem is that those service centers don't have the theatre experience nor expertise to properly service our book of business, so it became our goal to assist AACT with the transition of our accounts to another agency with the same experience, knowledge, and dedication to the community theatre world that we have had for the past 14 years.

It is with a heavy heart that we must bid farewell to our wonderful friends and neighbors in the nation's community theatre insurance universe, yet we are also excited to announce that the baton will pass from one theatre lover to another, as AACT has agreed to a partnership

with the King Insurance Group of Gainesville, Texas. This agency has a special place in my heart, as the co-owner of the agency is Nikki King, who I've known for nearly 32 years. Nikki grew up in community theatre, literally spending time in theatres since before she could walk. As she grew old enough to participate, she was very active in youth theatre classes, workshops, and productions. Later, she took some time away from theatre to start her new life as a wife, mother, and business owner and operator. Now, she's back in the theatre on a regular basis, as a volunteer on and off the stage, where two of her five children are actively participating in youth theatre (yes, I said five children!).

You might ask how I know so much about Nikki and her family, as well as her love of all things theatre, and my answer is simple. Nikki King used to be Nikki Roberts, and if that last name sounds familiar to you, she is my daughter, and those beautiful little girls on the stage these days are my granddaughters, Paytyn and Addy.

In the meantime, USI will continue to service and renew the accounts of our loyal theatre members until October 1 of this year. From that day forward, the service and renewals of those accounts will begin the seamless transition to the King Insurance Group. My son-in-law, Grice King, was an active partner in the agency with his father until his father's untimely passing several years ago. Now, he and Nikki will be teaming their insurance business with their theatre knowledge, just like I did with Summit Global Partners over 14 years ago. You'll be in good hands my theatre friends, but don't hesitate to give me a call if you need anything. I'll always be happy to help. ♦

CLASSIC TALES WITH A NEW COMEDIC TWIST.

**JUST IN TIME
FOR THE
HOLIDAYS....**

**THE CURSE OF
FRANKENSTEIN'S CASTLE**

If the classic tale of Frankenstein is combined with Monty Python, you'd have the **HILARIOUS NEW PLAY** "The Curse of Frankenstein's Castle."



And if you crossed The Godfather with Charles Dickens' Ebenezer Scrooge, you'd get the **MOB STYLE HOLIDAY COMEDY**, "A Christmas Cannoli."

FUN NEW COMEDIES | GREAT CHARACTERS | AUDIENCE APPEAL

For information on reasonable performance rights, scripts and licensing, call **813.818.0991** or email **info@yellowsnowprod.com**.

YELLOWSNOWPROD.COM

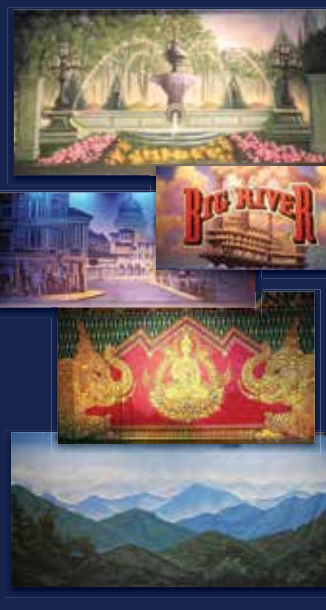
HART Theatre

BACKDROP RENTALS

*Featuring Reasonably Priced
Drops to fit Small Stages!*

The HART Theatre drops were created for our productions and include:
"Guys and Dolls," "Kiss Me, Kate,"
"The Producers," "Hello, Dolly!,"
"Brigadoon," "Gypsy,"
"Ragtime: The Musical,"
and many more.

Check out the collection
by visiting **www.harttheatre.org**
and clicking on
Rentals > Backdrop Rentals.



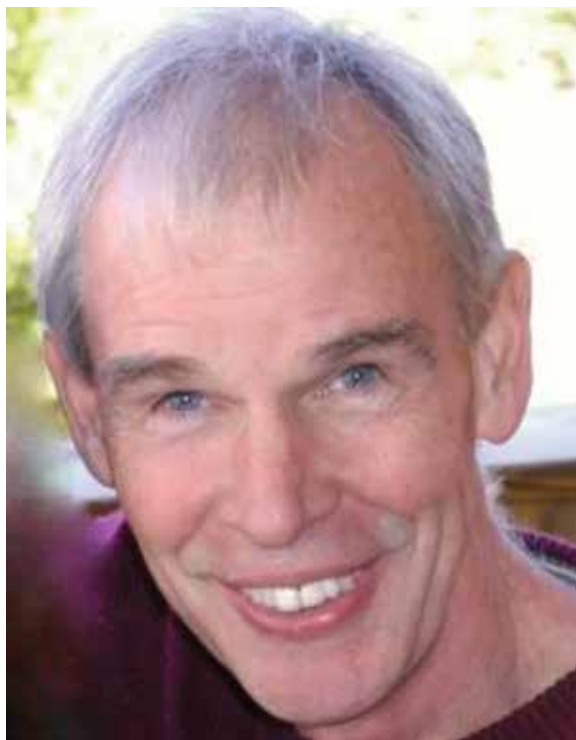
Friends We'll Miss

Michael Paul Fortner, 70, passed July 11, 2018 at Levine & Dickson Hospice House after a 10-year battle with Alzheimer's disease. Michael is survived by his wife, Kathleen Fortner, four children, and three grandchildren.

Michael earned his BA in Theatre at Thomas More College, where he met his wife Kathy and went on to complete an MA at University of South Carolina and MFA at Florida State University.

He touched countless lives over the years teaching and directing theatre in Myrtle Beach, South Carolina; Tallahassee, Florida; Sherman, Texas; Orlando, Florida; Fort Wayne, Indiana; Memphis, Tennessee; and Morgantown, West Virginia.

Michael served on the AACT Board of Directors as a Member at Large from 1990 to 1993 and served as the Region IV Representative from 1996 to 2000. He was inducted as an



AACT Fellow in 1996. Michael was Executive Director at Orlando Civic Theatre for many years, later moved to Theatre Memphis (where he hosted the national AACTFest), and later still worked at Fort Wayne Civic Theatre. He was a sought-after adjudicator and extremely energetic advocate for community theatre.

Continuing the legacy of Michael Fortner's artistic leadership with the Civic Theatre of Central Florida, Orlando Repertory Theatre has a dedicated Scholarship Fund for its Youth Academy of camps and classes. Donations to Orlando Repertory Theatre's Scholarship Fund can be made in Michael's memory at orlandorep.com/donate/ (any gift made in memory of Michael Fortner will be restricted to scholarship use) or by check (mail to: Orlando Repertory Theatre, Attn: Development Department / Scholarship Fund, 1001 E. Princeton St. Orlando FL 32803). ♦



ThunderTix

The highest rated performing arts ticketing software

One platform for everything.



Reserved seating and **season subscription** setup takes just minutes letting you focus on boosting sales with **promo codes** and **dynamic pricing** or on identifying donors within your **private customer database**.

That data includes purchase histories for tickets, **products** and **eGift cards** for use with **integrated marketing** to advertise upcoming events.

Customers love our **automatic email reminders** before show day then providing feedback with **automated post-event surveys**.

With our easy peasy interface, you'll work smarter.

15% off for AACT members
www.thundertix.com

Bloomington Playwrights Project Reva Shiner Comedy Award

Reva Shiner Comedy Award
Bloomington Playwrights Project
107 West 9th Street
Bloomington, IN 47404

The Reva Shiner Comedy Award presents an unpublished full-length comedy with a cash prize of \$1,000, a full production as part of the Bloomington Playwrights Project's Mainstage season, along with travel reimbursement.

Previous winners have gone on to enjoy productions around the world and to garner additional honors such as the National Play Award.

"Full-length" plays will have a complete running time of between 1 hour 15 minutes to 2 hours 15 minutes.

Plays submitted must be unpublished at the time of submission. Plays that have received developmental readings, workshop productions, or productions at small theatre companies are acceptable. No scripts with previous productions at major regional theaters will be accepted. Once entered, subsequent activity does not change the acceptability of the script.

Deadline: October 31, 2018

Reader fee: \$10

No email submissions

See the website for more details:
newplays.org/

For More New Play Contests see aact.org/contests

Quiana Clark-Roland



*The Snook Haven Restaurant and Fish Camp (Venice, Florida) served as a great **aactWorldFest** social event venue to showcase members of *The Lieder Theatre* (Australia) presenting an exciting fire show June 21, 2018. The event rekindled friendships and sparked new ones as participants from around the globe gathered together in celebration. Pictured left to right: Venice Theatre (Florida) Managing Director **Kris Geddie**, AACT Executive Director **Quiana Clark-Roland**, World Stage Theatre Company (Tulsa, Oklahoma) Artistic/Executive Director **Kelli McLoud-Schingen**, and Actors' Warehouse (Gainesville, Florida) Executive/Artistic Director **Steven H. Butler**.*

Steven Leonard-Robinson



*Sherman Community Players' (Texas) Artistic Director **Anthony Nelson** (on stage center) receives an AACT congratulatory certificate recognizing SCP's 70th Anniversary from AACT Member Engagement Director **Geoff Leonard-Robinson** prior to a production of *Grease* on June 15, 2018. They were joined in the celebration by SCP Board Members (in front of stage L-R) **Ginger White**, **Cary Wacker** (also former Mayor of Sherman, Texas), **Carissa Hodges**, **Ed Richardson**, **Lynda Lewis**, and **David Lewis**.*

Geoff Leonard-Robinson



*Northglenn Arts (Colorado) Artistic Producer/Director **Kimberly Jongejan** hosted AACT Member Engagement Director **Geoff Leonard-Robinson** for a tour of the D.L. Parsons Theatre and discussion of the theatre's artistic programming and future plans on July 9, 2018. Kimberly is also on the **Colorado Community Theatre Coalition (CCTC)** Board of Directors and served as Co-Chair for their 2018 festival in Salida, Colorado.*

New Roles

Member Theatre Professional Staffing Changes

Quincy, Illinois – **Quincy Community Theatre (QCT)**, celebrating its 95th anniversary, recently announced the hiring of **Reagan Costigan** as their new, and first full-time, Executive Director. She was appointed to replace retiring Executive Director Dan Conboy and will be working closely with Artistic Director Brandon Thomsen and Head of Education Kelsey Celek.

Raised in the Quincy area, Reagan previously worked in sales and marketing, most recently as an account executive with Townsquare Media. She is a graduate of Quincy University with a degree in Business. She and her husband, Chris, have two daughters and reside in Quincy. She is also a volunteer with the Quincy Hospitality House.

“Running a theatre company is a fascinating and complex job,” said Board President Scott Walden. “It requires a person to understand the big picture and work with people of all kinds. Reagan has extensive

experience in marketing, sales, and management, and is excited to put it to great use in theatre operations, and she has the enthusiasm to get the job done.”

Reagan, who began her duties June 27, stated: “I am so honored to be a part of Quincy Community Theatre. I love that QCT’s mission is not only to produce quality entertainment but to also educate the community and the younger generations. The performing arts are used to communicate our creativity and to come together as a community. The theatre has a warm and engaging sense of welcome. I am grateful for the opportunity to offer strategic leadership and continue the rich tradition of QCT into the future.”

Congratulations, Reagan! ♦

Geoff Leonard-Robinson



Ileana Olson, Production Manager for CenterStage Theatre Company in Louisville, Colorado, shared the theatre’s history, mission, and programming, including Tapestry Theatre—their innovative theatre program for youth with differing abilities, with AACT Member Engagement Director Geoff Leonard-Robinson July 9, 2018.

Geoff Leonard-Robinson



Kathy Pingel (Festival Adjudicator), Murray Chase (AACT Festival Commissioner and Producing Executive Director of Florida’s Venice Theatre) and Ron Ziegler (AACT Festivals Coordinator) pause to greet attendees of the Colorado Community Theatre Coalition (CCTC) 2018 festival in Salida, Colorado, July 11-14, 2018.

continued on next page ►

“Rich and compelling”
— Hal Corley

SENIOR MOMENTS

By David Middleman

“Deserves to be seen”
— Tucson Weekly

Liz is back to save the day. Hide.

Commissioned by the Indian River Medical Center, Vero Beach, FL
1st Place, T.A.D.A. New Works Festival
seniormomentstheplay@gmail.com
Script available at newplayexchange.org

Geoff Leonard-Robinson




Festival Adjudicator and Author of the new AACT Adjudication Curriculum **Kathy Pingel** facilitated a master workshop entitled *AACT Adjudication: The Inside Story* for attendees of the **Colorado Community Theatre Coalition (CCTC) 2018 festival** (Salida, Colorado) July 14, 2018.




Geoff Leonard-Robinson

Windsor Community Playhouse (Colorado) hosted AACT Member Engagement Director **Geoff Leonard-Robinson** for a tour of their theatre, sharing of their history, and discussion of their future goals July 10, 2018. Board Members **Tim Bernhardt** and **Ann Pratt** (one of WCP's founders) served as hosts. WCP produced the 2016 world premiere of *Lighthouse* by William Baer as part of AACT's NewPlayFest.


MIRACLE OR 2
THEATRICAL LICENSING
Miracleor2.com





By Stephen Anderson

IT'S A WONDERFUL LIFE is one of the most beloved holiday films. But how many people know the troubled story behind the making of the movie... and the screenwriter couple who wrote it?



Miracle or 2 Theatrical Licensing
163 Amsterdam Ave. Suite 132
New York, NY 10023
Miracleor2.com

FREE Performing Arts Digital Signage



Free Program Books



Free Mobile Program Books



Free Digital Signage

For over 17 years, Onstage Publications has been providing free program books to the performing arts industry. From printed program books to mobile program books to digital signage, Onstage Publications takes away the frustration, time and money to create and manage your shows content. From start to finish, we do it all. **Best of all it's totally free!**

Get Started Today.
Contact Norm Orłowski, 866-503-1966.



www.OnstagePublications.com



Geoff Leonard-Robinson

StageDoor Theatre (Conifer, Colorado) Board Members Allan Van Horne (L), Jill Manser, and Dean Arniotes (R) welcomed AACT Member Engagement Director Geoff Leonard-Robinson for a tour of their theatre, great discussion, and sharing of a dressed rehearsal for their production of Joseph and the Amazing Technicolor Dreamcoat July 10, 2018.



Geoff Leonard-Robinson

Paul and Carmen Liffengren, Board Members of The Venue Theatre Company (Conifer, Colorado) welcomed AACT Member Engagement Director Geoff Leonard-Robinson for a review of their founding, successful 5-year anniversary, and programming, tour of their theatre, and discussion of AACT resources and best practices July 10, 2018.

Where's AACT Been?

June 2018

aactWorldFest (Venice, Florida)
Youth Leadership Conference
Community Theatre Management Conference (Venice, Florida)

Visits:

Denton Community Theatre (Denton, Texas)
Sherman Community Players (Sherman, Texas)

July 2018

Colorado State Theatre Festival (Salida, Colorado)
Oklahoma Community Theatre Association (OCTA) State Theatre Festival (Shawnee, Oklahoma)

Visits:

Northglenn Arts (Northglenn, Colorado)
The Arts Hub (Lafayette, Colorado)
CenterStage Theatre Company (Louisville, Colorado)
Windsor Community Playhouse (Windsor, Colorado)
Longmont Theatre Company (Longmont, Colorado)
StageDoor Theatre (Conifer, Colorado)
The Venue Theatre Company (Conifer, Colorado)

August 2018

AACT NewPlayFest world premiere of *Treehouse* by Joe Musso
at Cottage Theatre (Cottage Grove, Oregon)
AACT Oregon Town Hall - Twilight Theatre Company
(Portland, Oregon)
TEAM Conference (Salt Lake City/Sandy, Utah)

Visits:

CenterPoint Legacy Theatre (Centerville, Utah)
Riverton Arts Council (Riverton, Utah)
SCERA Center for the Arts (Orem, Utah)
Hale Centre Theatre (Salt Lake City/Sandy, Utah)



Audiences love "Spreading It Around"

Laugh-out-loud comedy that receives raves wherever it plays throughout North America

"It is real. It is funny. It is really funny. I give it a solid 10 on the proverbial scale."

Publishers Feature Service

PUBLISHER: SAMUEL FRENCH

PLAYWRIGHT: WWW.LONDOS.NET

When	Who/What	Where	Information
Aug 31 - Sept 3	Ohio Community Theatre Association OCTA Rocks! Ohio State Conference 2018 for AACTFest 2019	OH Columbus	419-270-5071 octa1953.org
Sept 5 - 8	CTFest 2018 Connecticut State Festival for AACTFest 2019	CT Torrington	860-489-7180
Sept 7 - 9	New Hampshire Community Theatre Association New Hampshire State Festival for AACTFest 2019	NH Concord	781-377-4233 facebook.com/groups/nhcta/events/
Sept 28 - Oct 7	AACT NewPlayFest World Premiere Sweet by Denise Hinson at County Seat Theatre Company	MN Cloquet	281-878-0071 countyseattheater.com
Sept 29	AACT Minnesota Town Hall Lakeshore Players Theatre	MN White Bear Lake	817-732-3177 aact.org/calendar
Oct 18 - 20	Georgia Theatre Conference Georgia State Festival for AACTFest 2019	GA Savannah	603-867-2200 georgiatheatreweb.wixsite.com/ gtc-website
Oct 18 - 21	Tennessee Theatre Association Tennessee State Festival for AACTFest 2019	TN Clarkesville	931-528-1313 TN-Theatre.com
Oct 24 - 27	Florida Theatre Conference Florida Theatre Conference 2018	FL Gainesville	727-544-8915 flatheatre.org

For dates further ahead, check the website: aact.org/calendar

Advertisers

- | | |
|---------------------------------------|---|
| 15 Arts People | 38 <i>Murder Inn</i> by Volland/McGregor |
| 30 BardArts Plays | 11 Music Theatre International |
| 41 <i>BINGO (the winning musical)</i> | 48 Onstage Publications |
| 28 BMI Supply | 33 Plays for Young Audiences |
| 23 Buddy Worldwide Limited | 3 Prather Productions |
| 43 Classics on Stage | 19 Prather Productions |
| 18 Comedy Plays | 13 Samuel French, Inc. |
| 24 DHM Productions, Inc. | 29 <i>The Santa Diaries</i> |
| 6 Disney Theatrical Group | 5 Select Entertainment Productions |
| 25 Dramatic Publishing | 47 <i>Senior Moments</i> |
| 36 Dramatic Publishing | 49 <i>Spreading It Around</i> by Londos D'Arrigio |
| 39 Dramatists Play Service | 17 <i>Stage Directions</i> Magazine |
| 14 Eldridge Plays and Musicals | 2 Stage Rights |
| 22 Gateway Set Rentals | 33 Stage Rights |
| 44 HART Theatrical Backdrop Rentals | 28 Summerwind Productions |
| 27 Heuer Publishing LLC | 34 Ted Swindley Productions |
| 21 Historical Emporium | 45 ThunderTix |
| 40 Luigi Jannuzzi | 25 TicketPeak |
| 51 <i>Johnny Manhattan</i> | 31 Walker Plays |
| 43 <i>lower case</i> | 32 Wilmot Scripts |
| 12 Maine State Musical Theatre | 29 Yellow Rose Plays |
| 48 Miracle or 2 Theatrical Licensing | 44 Yellow Snow Productions |

Thanks to our advertisers!

Please patronize our advertisers and mention that you saw their ad in AACT's **Spotlight**.

Advertise in **Spotlight**

Reach a perfect audience for all things theatrical.
Contact Darlene DeLorenzo darlene@aact.org 817-732-3177

LICENSING NOW!

A BRAND NEW MUSICAL

from *NUNSENSE* creator DAN GOGGIN
and *THE TAP DANCE KID* lyricist ROBERT LORICK



"A show filled with heart, soul and love!"

— *BroadwayWorld.com*

PERUSAL SCRIPTS AVAILABLE AT samuelfrench.com

HEAR THE SONGS! VISIT johnnymanhattanthemusical.com

CHANGE SERVICE REQUESTED



aact 2019
fest

**AMERICA'S NATIONAL
COMMUNITY
THEATRE FESTIVAL**

GETTYSBURG, PENNSYLVANIA
JUNE 18 - 22, 2019
REGISTRATION OPENS SEPTEMBER 1
aact.org/19