

# spotlight

January/February 2019 \$5.00

american association of community theatre



**AACTFest 2019**

**AACT NewPlayFest**

**2019 Educational Opportunities**

**Community Theatre Management Conference**



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*-Kenn McLaughlin, Producing Artistic Director, Stages Repertory Theatre*

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24-YEAR HISTORY!"**

*-D. Lynn Meyers, Artistic Director,  
Ensemble Theatre of Cincinnati*

**"IRRESISTIBLE!"**

*-The New York Times*

**"TREMENDOUS!"**

*-Variety*

**"EXCEPTIONAL!"**

*-Los Angeles Times*

**"PURE DELIGHT!  
A MAJOR  
CROWD-PLEASER."**

*-Tom McCoy, Exec. Producer,  
McCoy Rigby Entertainment*

**"DELIGHTFUL!"**

*-Associated Press*

**"INFECTIOUS!"**

*-Theatromania*

**"CHARMING!"**

*-Show Business Weekly*

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**Carole Ries**  
AACT President

## AACT: What's coming this year and where we're going!

As we start a new year, it's time to take a moment to think about where we are and where we'd like to be. 2019 promises to be a great year for you and yours, as well as for AACT.

We're currently at the height of our festival cycle. Many of you have already participated in your state festivals, possibly as actors and techies, but also as festival planners and volunteers. The next step in the journey is the regional festivals. Many people are again needed to make those festivals work. All the time, labor, and love that is poured into each region's festival adds to the excitement and the sharing as you move forward to the culmination of AACTFest in June. After each stage of the festival cycle, excited actors, directors, techies, and groupies set about to raise enough money to get to Gettysburg. Not only will all the great theatres that are advancing be there, but so will dozens of exciting workshops. The events will include twelve productions, a community theatre management conference, adjudication training, a design competition, exhibitors presenting their latest and greatest products, opportunities to mingle, a six-play youth festival, a monologue competition, youth leadership training, awards and recognition, more great parties, and a wonderful historic site to share with your entire family.

We are also beginning the AACT NewPlayFest 2020 cycle. 260 scripts were submitted this year. The plays went through three tiers of review. The final tier reviewers read and scored 24 scripts

and then selected 13 to be sent to the six producing theatres. The theatres are Boise Little Theatre (Idaho), Manatee Performing Arts Center (Florida), Phoenix Stage Company (Connecticut), Rover Dramawerks (Texas), The Sauk (Michigan), and Tacoma Little Theatre (Washington). The winning plays will be announced in the next issue of *Spotlight*.

AACT is so much more than its festivals. Visit our website and learn about the many benefits that AACT offers, both to you as an individual member and your theatre as an organizational member. We are currently embarking on a strategic planning effort. As part of that plan, we are evaluating where we are now and where we'd like to be in three to five years. We'll be in contact with as many of you as we can. We want to know what you think. Do you like where AACT is now? What directions would you like to see us go? Do you have thoughts about how we might get there? Just let me know and I will pass your ideas along to the team.

Thank you for being on this journey with us. I wish you a great start to the New Year.

*Carole*



## Fly Babies

by Rusty Harding

During WWII, five American civilians lend their skills to the WASPs (Women's Airforce Service Pilots) in the desolate plains of west Texas, and quickly discover that not all battles are fought overseas.

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Plan now to attend the national festival in Gettysburg, Pennsylvania. Along with twelve winning productions from across the country, AACTFest 2019 will include theatre management and youth conferences, a youth theatre festival, educational workshops, top vendor displays, design and monologue competitions, social events, and networking opportunities

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### Community Theatre Management Conference 2019

Taking place just prior to AACTFest 2109, this conference is for anyone responsible for managing a community theatre and offers learning through a customized series of intensive, topic specific, roundtable discussions

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### Getting to AACTFest

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### AACT NewPlayFest

Sweet by Denise Hinson premiered at County Seat Theater Company at the Encore Performing Arts Center & Gallery in Cloquet, Minnesota; plus a recap of the entire AACT NewPlayFest 2018 Cycle

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### Take Advantage of Member Benefits and Discounts

Member theatres across the country save through royalty discounts, great shared programs with AACT Corporate Partners, and of course the always important ASCAP license. Here's a list of all the discounters by category

## On the Cover

The beautifully restored Majestic Theater in downtown Gettysburg will be an exciting venue for AACTFest 2019 National Festival and AACT YouthFest

*Photo by Destination Gettysburg.com*

## 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.



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- Stephen Holden, New York Times

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- Variety

"Gloriously arranged!"

- Time Magazine

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- People Magazine

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by Rick Lewis

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## AACT Board

Carole Ries, *President*  
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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)

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Duncan, OK (2021)  
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Ontario, Canada (2019)  
Chad-Alan Carr  
Gettysburg, PA (2020)  
Martha Cherbini  
Leander, TX (2021)  
Michael Cochran  
Paducah, KY (2020)  
Allen Ebert  
Madison, WI (2019)  
Bob Frame  
Skaneateles, NY (2021)  
Richard Gannon  
Naperville, IL (2021)  
Kris Geddie  
Venice, FL (2019)  
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Champaign, IL (2021)  
Carolyn McCloskey  
McMinnville, OR (2021)  
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Tulsa, OK (2019)  
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Dakota City, NE (2020)  
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Tacoma, WA (2019)  
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## 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 Winter Meetings

February 21 – 23, 2019  
Salt Lake City, Utah

Hosted by the Hale Centre Theatre

The AACT Board, Committees, Task Forces, and Teams will meet in Salt Lake City for the AACT Winter Meetings 2019. Most meetings are open. Contact the AACT office for more details.

Hilton Garden Inn  
277 West Sego Lily Drive, Sandy, Utah  
801-352-9400

Room Rate: \$129 plus tax, for single or double occupancy.  
Reserve by February 2, 2019

More information: [aact.org/winter](http://aact.org/winter)

## Upcoming Events

### 2019 Arts Advocacy Day and Nancy Hanks Lecture

March 4 – 5, 2019  
Washington, DC  
[americansforthearts.org](http://americansforthearts.org)  
AACT is a National Partner

### USITT Conference and Stage Expo

March 21-23, 2019  
Louisville, Kentucky  
[usittshow.com](http://usittshow.com)

### World Theatre Day

March 27, 2019  
[aact.org/world-theatre-day](http://aact.org/world-theatre-day)

## AACT Staff

Quiana Clark-Roland, Executive Director  
Geoff Leonard-Robinson, Membership 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.

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Stephanie Watts, Ron Ziegler

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## AACT Insurance Program

AACT organizational members are eligible to participate in property, liability, and other coverages of the AACT Insurance Program.

**King**  
INSURANCE GROUP

For more information, contact:  
Grice King  
[grice@kinggroup.us](mailto:grice@kinggroup.us)  
940-612-1300

## Correction

"Moving On" in the November/December 2018 *Spotlight* incorrectly listed the location of the Actors Collaborative Toledo. Actors Collaborative Toledo is located in Toledo, Ohio.



# Get Ready for AACTFest 2019



Plan now to attend AACTFest 2019 in Gettysburg, Pennsylvania, where twelve winning productions will be presented. The AACTFest 2019 national festival includes theatre management and youth conferences, a youth theatre festival, educational workshops, top vendor displays, design and monologue competitions, social events, and networking opportunities, all ending with a festival awards presentation. Mark your calendar and attend this great celebration of American community theatre! AACTFest 2019, the national community theatre festival, will be held June 18 – 22, 2019.

Registration and more information is available at [aact.org/19](http://aact.org/19).

State festivals are taking place now that will lead to the national festival. Check out theatres that have been selected to advance to regional festivals at the Moving On section at [aact.org/19](http://aact.org/19) and here in *Spotlight* (see Moving On, page 15). And keep up with the AACT Calendar (page 46) or [aact.org/calendar](http://aact.org/calendar) for upcoming state and regional festivals. Leading up to the excitement of the national festival are approximately 40 state festivals with more than 200 theatre productions, followed by nearly 60 theatre companies performing in regional festivals.

The national festival will feature twelve 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* ([aact.org/handbook](http://aact.org/handbook)).

a celebration of Youth Theatre! Performances will be adjudicated and there will be opportunities for individual and group performance awards.

The **AACT 2019 Youth Conference** will focus on cultivating youth who aspire to be leaders within their communities and teaching leadership skills through the power of theatre. The conference is open to ages 14-18 and will consist of round-table discussions, mentors, youth activities, educational workshops, and enlightening sessions. The goal of this exciting conference is to instill confidence, knowledge, and team-building skills in an exhilarating and stimulating experience. The AACT Youth Conference is part of AACTFest 2019 in Gettysburg, and the registration fee is only \$35. Youth Conference registrants can add-on this event to an AACTFest full registration where they will receive a youth discount to their AACTFest registration. [aact.org/19](http://aact.org/19)

**AACT Adjudication Seminar** educates future adjudicators for AACTFest cycles. Participants will learn to accurately reflect to the performing companies what has been successfully achieved, outline reasonable steps that might be taken to enhance interpretation of the story, and select which of the companies will receive awards. At its best, adjudication educates and illuminates.

The AACT Adjudication Seminar is rigorous. It takes forty hours to complete, offering participants a rich overview and practical experience. The aim is not to create cookie cutter adjudicators but to help develop individual styles that still suit the needs of a successful festival.

Consider joining us for the 2019 AACT Adjudication Seminar in Gettysburg if you have interest in becoming an adjudicator, if you want to expand your appreciation of theatre, or if you want to expand your vocabulary as a director. The class size is limited to allow for discussion and practice adjudications, so sign up early!

The AACT Adjudication Seminar is part of the national festival, but requires an extra fee (\$135) to help cover the costs of the five plus days of intensive instruction. Register for the seminar when you register for AACTFest 2019 at [aact.org/19](http://aact.org/19). You can also register by contacting the AACT office: [info@aact.org](mailto:info@aact.org) or 817-732-3177.

If you are interested in the adjudication process, but can't take the five-day training, we are offering a separate **Introduction to Adjudication Workshop**. The fee for the workshop is \$30. Register for the workshop when you register for AACTFest 2019 at [aact.org/19](http://aact.org/19).

The Adjudication Seminar and Adjudication Workshop will be facilitated by Kathy Pingel. Kathy is an AACT fellow and has adjudicated state, regional, national, and international festivals. She works as a guest director in Florida, Kentucky, Oklahoma, and Ansbach, Germany.

**AACTFest 2019 Workshops** surround the festival performances and provide opportunities of education in a variety of subjects. Topics include administration, artistic, and technical, to give you a thorough understanding of aspects of community theatre allowing you to enrich your own theatre community. Visit [aact.org/19](http://aact.org/19) for a listing of AACTFest 2019 workshops.

Quiana Clark-Roland



*The entrance to the Majestic Theater lobby*

Workshops and meetings will be in the Gettysburg Hotel, with performances in the Majestic Theater, located in downtown Gettysburg.

With its bustling Lincoln Square and surrounding shops and restaurants, a warm feeling of community resonates all around downtown Gettysburg. Among the special aspects about downtown is the history behind every building, many of which were already standing during the Battle of Gettysburg. Gettysburg is known for shopping, and the dozens of small businesses that line the streets make for the perfect atmosphere. First-class restaurants also abound, serving up all kinds of food. And wineries located at nearby farms bring bottles of their finest reserves downtown to sell at local shops, as well as a downtown farmers' market every Saturday.

**AACT YouthFest 2019**, the 2nd AACT National Youth Theatre Festival, will be in conjunction with AACTFest 2019. Six Youth companies from across the country are scheduled to present productions. Company and adjudicator profiles will be listed in the March/April issue of *Spotlight*. AACT YouthFest is not a competition, but rather



The **AACT Design Competition** will be held during AACTFest 2019. Don't miss this wonderful opportunity to showcase your creativity and possibly take home a cash award. In cooperation with the United States Institute of Theatre Technology (USITT), an AACT Platinum Level Corporate Partner, 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](http://aact.org/design19) to view design categories, complete guidelines, display suggestions and online entry forms. Entry forms must be submitted by June 12, 2019.



*The AACT Executive Committee and staff examine all corners of the stage at the Majestic Theater in preparation for AACT National Companies and AACT YouthFest performances*

The **AACT Monologue Competition** will also be held during AACTFest 2019. Participants may be any age with categories for those 18 and under and those above 18. Monologues (up to 120 seconds) will be adjudicated and receive feedback from the adjudicator. Those advancing onto the finals will perform again in a final competition during the festival. A cash prize will be given! \$20.00 entry fee. For more information, contact Kristofer Geddie: [kgeddie@venicetheatre.net](mailto:kgeddie@venicetheatre.net). You can sign-up with your AACT registration or by contacting the AACT office: [info@aact.org](mailto:info@aact.org) or 817-732-3177.

**AACTChat** is a forum for AACTFest 2019 National Festival participants to glean new ideas in addressing the needs of their theatres. The brief, facilitated discussions will provide a time to discuss challenges, share success stories, and network.

**Volunteer Opportunities** - While there, AACT will be working with the conference facilities, as well as connecting to the Gettysburg 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-time 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 [maryjo@aact.org](mailto:maryjo@aact.org).

**Internships** are being offered during AACTFest 2019 in Operations, Marketing, and Stage Management/Technical Design. For internship job descriptions and application, go to [aact.org/19](http://aact.org/19) > Volunteers & Interns. Deadline to apply is April 1, 2019.

More AACTFest on next page ►

## DIRECT FROM OFF-BROADWAY!

"RAGS MIXED WITH A TOUCH OF FIDDLER ON THE ROOF."  
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—*TheaterMania*

"HEARTFELT."  
—*Times Out New York*

"A CHARMING NEW MUSICAL COMEDY!"  
—*TheaterMania*

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LICK YOU IN THE FACE

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**Early Bird Rates good through March 1, 2019:**

Member	\$ 275.00
Non-Member	\$ 355.00
Adjudication Training - Level 1 course	\$ 30.00
Adjudication Training - Week-long	\$ 135.00
Battlefield Bus Tour	\$ 30.00
Monologue Competition Entry Fee	\$ 20.00
Design Competition Entry Fee	\$20.00
AACT Youth Discount (18 and Younger)	\$ -75.00
Competing/Advancing Company Member	\$ -5.00

Single tickets to performance blocks and daily tickets will be available in Spring 2019. You can add on an event by contacting the AACT office at [info@aact.org](mailto:info@aact.org) or 817-732-3177.



David Cookerell

*AACT Executive Committee and staff made a visit to Gettysburg in October and enjoyed the excitement on beautiful Lincoln Square*

### Housing

Please support AACT by staying at one of the official convention hotels listed. In addition to offering discounted rates to our attendees, these hotels have been carefully vetted to ensure our guests are staying in hotels with good reputations as recommended by Destination Gettysburg. Plus, by booking within AACT's block of hotels, you help keep registration costs down for future AACT events.

To ensure that AACT gets credit for your reservation:

- Book your room at a hotel on the AACT list
- Use the code or tell the hotel you are with AACT
- Don't cancel at the last minute – no one else has time to book that room
- Stay for your entire reservation – don't check out early

AACTFest Main Hotel:

#### The Gettysburg Hotel

1 Lincoln Square, Gettysburg, PA 17325

717-337-2000 866-378-1797

Rate: \$159 (Single/Double) \$10 Additional Triple/Quad

To book online: Code AMER061619

Deadline for reservations June 1

Located in the heart of historic downtown with shops and restaurants, adjacent to the Majestic Theater, walking distance to the Gettysburg battlefield and historic area attractions.

AACTFest Alternate Hotel:

#### Best Western Gettysburg Battlefield

301 Steinwehr Avenue, Gettysburg, PA 17325

717-334-1188

Rate: King \$125 – Double/Double \$135

Deadline for reservations May 2

Conveniently located on Steinwehr Avenue, approximately one-mile walk to Majestic Theater, accessible by trolley or Lyft.

AACTFest Alternate Hotel:

#### Quality Inn Gettysburg Battlefield

380 Steinwehr Avenue, Gettysburg, PA 17325

717-334-1103

Rate: \$115

Deadline for reservations May 2

Near the Gettysburg Museum and Visitor Center. Conveniently

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located off Steinwehr Avenue, approximately one-mile walk to Majestic Theater, accessible by trolley or Lyft.

**College Apartments** are available for large groups. The campus residence apartments are fully furnished townhouses located only two blocks away from the Majestic Theater. For a full description of apartment furnishings see [aact.org/go](http://aact.org/go). Rates are \$55 per person per night for 4-person occupancy (four twin beds). Contact Jill Patchin to make reservations at [jill@aact.org](mailto:jill@aact.org) or by calling 616-401-8864. Reservation deadline January 25, 2019.

Go to [aact.org/go](http://aact.org/go) and find a direct link to hotel to book online and receive your AACT discount.

#### Airport Information/Airline Discounts

Airline	Destination	Discount Codes
United Airlines	Baltimore, MD Harrisburg, PA	Promotions and Certificates: ZFQY460260
Delta Air Lines	Baltimore, MD Washington Dulles Washington National Harrisburg, PA	Meeting Code: NMQPF

#### Ground Transportation

Visit Destination Gettysburg's Transportation Website:

**Air and Ground Options** - [destinationgettysburg.com/group tours/getting-here/getting-to-gettysburg-pa.asp](http://destinationgettysburg.com/group tours/getting-here/getting-to-gettysburg-pa.asp)

**Bus and Shuttle Services** - [destinationgettysburg.com/services/transportation-services.asp](http://destinationgettysburg.com/services/transportation-services.asp)

Join AACTFest 2019 at the Majestic, "the grandest small-town theater in America!" With so much to do in this town, you will definitely want to be here at least the entire week! Visit [destinationgettysburg.com](http://destinationgettysburg.com) to learn more about everything Gettysburg has to offer. ♦

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125 Min  
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"GLORIOUS!" – *The London Times*  
"A FABULOUS FARCE!" – *News of the World*  
Book and Lyrics by Peter Sham • Music by Brad Carroll  
Based on the play by Ken Ludwig

---


"THE HITS JUST KEEP ON COMING.  
IRRESISTIBLE!"  
-THE SEATTLE TIMES

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NEW MATERIAL BY ALBERT EVANS

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# AACTFest 2019 National Festival Schedule \*

## Sunday, June 16

Afternoon Registration opens  
Community Theatre Management Conference begins

National Companies perform - Region I, Region III  
Silent Auction  
Evening AACT Endowment Event

## Monday, June 17

All day Community Theatre Management Conference  
Afternoon AACT Executive and Finance Committee Meetings  
Adjudication Training begins  
Evening AACTFest 2019 Welcome Party! sponsored by Disney Theatrical Productions

## Friday, June 21

Morning Tech Meetings/Rehearsals  
Vendor Exhibits  
Workshops  
Afternoon AACT Annual Meeting and AACT National Award Presentations  
YouthFest Performances 3, 4, and 5  
National Companies perform - Region X, Region VI  
Silent Auction  
Evening National Companies perform - Region IVa, Region II  
Afterglow sponsored by Stage Rights

## Tuesday, June 18

Morning Tech Meetings/Rehearsals begin  
AACT Board and Committee Meetings  
Community Theatre Management Conference  
All day Adjudication Training  
Afternoon Reception sponsored by Music Theatre International  
Evening AACTFest 2019 Opening Ceremony  
Silent Auction opens  
National Companies perform - Region IX, Wild Card  
Afterglow sponsored by Stage Rights

## Saturday, June 22

Morning Tech Meetings/Rehearsals  
AACT Board Meeting  
Workshops  
Vendor Exhibits open until Noon  
Design Competition open until Noon  
All day Adjudication Training  
Afternoon Monologue Competition Finals sponsored by Dramatists Play Service  
National Companies perform - Region VII, Region VIII  
Silent Auction closes  
YouthFest Performance 6  
Evening Pre-Awards Cocktail Party sponsored by Theatrical Rights Worldwide  
AACTFest Awards Reception and Show  
AACTFest 2019 Closing Celebration Party sponsored by Rogers and Hammerstein

## Wednesday, June 19

Morning Tech Meetings/Rehearsals  
AACT Committee Meetings  
Afternoon Silent Auction  
Evening Vendor Exhibits open/Cocktail Party sponsored by Samuel French  
National Companies perform - Region IVb, Region V  
Afterglow sponsored by Stage Rights

## Thursday, June 20

Morning Tech Meetings/Rehearsals  
Workshops  
Design Competition opens sponsored by USITT  
Vendor Exhibits open  
All day Adjudication Training  
Afternoon YouthFest Performances 1 and 2

## Sunday, June 23

Morning Adjudication Training ends

\*Subject to change



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*Toronto Star*



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# Community Theatre Management Conference (CTMC) 2019

June 16 - 18, 2019, prior AACTFest 2019

Register Now for the 2019 Community Theatre Management Conference (CTMC)! Modeled after the renowned National Full-Time Community Theatre Directors Conference (often called the "Madison Conference"), this conference is for anyone with responsibility for managing a community theatre.

Learning is through a customized series of intensive, topic-specific, roundtable discussions catered to the participant's unique challenges and experiences within their theatre and community.

Participants prioritize and suggest topics through a pre-conference questionnaire. Discussion topics will include:

<i>Sales &amp; Marketing</i>	<i>Season &amp; Play Selections (Winners and Losers)</i>
<i>Other Sources of Earned Income</i>	<i>Classes, Educational and Outreach Programming</i>
<i>Fundraising and Development</i>	<i>Box Office Operations</i>
<i>Event Planning</i>	
<i>Volunteers</i>	
<i>Board</i>	

The final list of topics will be determined by the participants.

The National Community Theatre Management Conference will be held Sunday, June 16 – Tuesday, June 18, as a pre-conference prior to AACTFest 2019 at the Gettysburg Hotel in Gettysburg. CTMC

will be held immediately preceding AACTFest so you can attend two events in one trip! CTMC attendees also receive a **\$50 discount** on their AACTFest registration. See Conference schedule below.

## SUNDAY, JUNE 16, 2019

1 pm	Registration/ Roundtable Discussions begin
5:30 pm	Dinner Break
7 pm - 10 pm	Roundtable Discussions
10 pm	Sessions end for the day


## MONDAY, JUNE 17, 2019

8:30 am	Roundtable Discussions
11:30 am	Lunch Interest Groups (Dutch Treat)
1:30 pm	Roundtable Discussion
8:30 pm	Adjourn for AACTFest 2019 Welcome Reception

## TUESDAY, JUNE 18, 2019

8:30 am	Roundtable Discussions
Noon	Wrap up!

The Community Theatre Management Conference will send you home with ideas that will pay for your trip, a renewed enthusiasm for your theatre management role, and a nationwide network of colleagues!




# SCRIPTS!

## The Curse of Frankenstein's Castle

An original, full-length comedy based on the classic novel by Mary Shelley and the quintessential horror movies of the 1930's & 40's. Genre: **Comedy-Halloween**; Full Length Play; Length: 2 ½ hours; Cast: 19 parts. Can double cast; Suitable for: Most ages, rated PG; Set: Multiple Indoor & outdoor; Time Period: 1880's Germany

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Genre: **Comedy-Holiday**; Type: **Full Length Play**; Length: 2 ½ hours; Cast: 19 parts. Can double cast; Suitable for: Most ages, rated PG;



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Ron Ziegler

Conference will be facilitated by Educator and Director Ron Ziegler. Ron was the first Artistic/Managing Director for the Des Moines Playhouse's Kate Goldman Children's Theatre. He founded and managed the Iowa Fringe Festival and was the first Executive Director for Orlando (FL) Repertory Theatre. He has directed productions for Venice (FL) Theatre, Ocala (FL) Civic Theatre, and for Iowa's Des Moines Playhouse. He is a past president of the American Association of Community Theatre, was named an AACT Fellow, and has previously served as facilitator for the Community Theatre Management Conference and the National Artistic Directors Conference.

**AACTEd Hours:** AACT will provide you with documentation of your participation in quality educational activities through AACT. Full participation in CTMC earns 20 AACTEd Hours.

The AACT Community Theatre Management Conference is supported by AACT Corporate Partner Arts People.

**REGISTER NOW** at [aact.org/management-conference](http://aact.org/management-conference).

	by June 1	after June 1
AACT Member	\$260	\$290
Non-Member	\$335	\$365

**HOTEL & TRAVEL** – Hotel rates and information are the same as AACTFest 2019 [aact.org/go](http://aact.org/go). ♦



# Moving On

Theatres recently selected to represent their States/Regions in the AACTFest 2019 cycle

State winners moving on to their regional festival are shown below. Some states qualify to send two shows to their regional festival. Winners of the regional festivals will move on to the national festival in Gettysburg, Pennsylvania, June 18-22, 2019.

**Productions advancing to the AACTFest 2019 national festival are in bold type.**

See all theatres representing states and regions in the AACTFest 2019 cycle at [aact.org/moving-2019](http://aact.org/moving-2019).

Region	Theatre	From		Production	Playwright
II	Little Theatre of Watertown	Watertown	NY	<i>Uh-Oh</i>	John Cariani
II	Hand to Mouth Players	Montrose	NY	<i>Frankie's Hanky</i>	John R. Arco
IV	Wetumpka Depot Players	Wetumpka	AL	<i>The Diviners</i>	Jim Leonard Jr.
IV	The Actors Charitable Theatre	Northport	AL	<i>Of Mice and Men</i>	John Steinbeck
IV	Dalton Little Theatre	Dalton	GA	<i>25th Annual Putnam County Spelling Bee</i>	William Finn, Rachel Sheinkin, Rebecca Feldman, and Jay Reiss
IV	Lafayette Society for Performing Arts	LaGrange	GA	<i>John Lennon &amp; Me</i>	Cherie Bennett
IV	Cookeville Performing Arts Center	Cookeville	TN	<i>Scott and Hem</i>	Mark St. Germain
IV	Actors Guild of Parkersburg	Parkersburg	WV	<i>You're a Good Man, Charlie Brown</i>	Based on the Comic Strip "Peanuts" by Charles M. Schulz. Book, Music, and Lyrics by Clark Gesner
IV	Guerilla Shakespeare Theatre Company	Greenville	SC	<i>Never Swim Alone</i>	Daniel MacIvor
IV	Mill Town Players	Pelzer	SC	<i>Romeo and Juliet</i>	William Shakespeare
IV	Paramount Players	Ashland	KY	<i>Forever Plaid</i>	Stuart Ross and James Raitt
IV	Theatre Workshop of Owensboro	Owensboro	KY	<i>Morte for 2</i>	Rebecca Wright
VI	The Studio Theatre	Little Rock	AR	<i>Blackbird</i>	David Harrower
VI	Shawnee Little Theatre	Shawnee	OK	<i>Annapurna</i>	Sharr White
VI	Lincoln County On-Stage	Chandler	OK	<i>Shades of Autumn</i>	David Paterson



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# How to Raise Cash to Take Your Company to AACTFest

By Liz Lydic and Gil Savage

So you're participating in AACTFest 19 but the expense is an obstacle? Take heart! Many companies have creatively raised the money to be a part of this networking and skill-building event. Here they share some of their ideas with you.

Theatre companies participating in AACTFest, whether at the state, regional, or national level, find it an exhilarating, fascinating, and unique experience. It's also a challenging one.

Most of the challenges are artistic (selecting the right production, for example) and logistical (transporting people, sets, and costumes). However, financing festival participation may call for unfamiliar knowledge and skills.

The good news is that many theatres have developed successful fundraising techniques geared toward travel and other expenses associated with AACTFest.

## Start with a Plan

Planning for AACTFest is the first important step toward reaching your fundraising goals. The further you progress in an AACTFest cycle (from local to state, from regional to national), the more expenses you need to cover.

In all cases, the common success factor is good planning for both travel expenses and logistics. For starters, producing a traveling show with a small cast and simple set makes transportation easier and less expensive. There have been many fine productions that have moved on to the national level with few set pieces and three actors or less. Equally fine productions with elaborate sets and large casts have gone the same route, thanks to determination and sufficient funding.

Once you have done your production planning, setting a specific financial goal is a next critical step. Do your homework to understand each of these costs in detail for the state, regional, and national AACTFests:

- Creating your production, licensing, sets, effects, etc.
- Getting the set, cast, and crew to the festival—and back
- Festival participation costs
- Food and lodging expenses

## Funding Sources

Many theatres report funding opportunities with foundations, arts councils, and civic clubs. If there is no grant to apply for, sometimes a phone call or personal appeal to one of the aforementioned entities will produce a contribution—typically after you've moved up a level of the festival cycle. For example, one company that made a call to a community foundation received a \$5,000 donation. In addition, AACT's Endowment Fund provides grants to theatre companies representing their regions, specifically to help offset travel expenses to the national festival.

Here are a few other examples of fundraising strategies shared by companies:

## Written "Asks"

- One successful letter-writing campaign to our patrons offered them a way to take some ownership in their community theatre being in the national spotlight.
- The fundraising committee wrote a donation solicitation letter and shared it with company members. They were then asked to share it via email with friends, family, and colleagues. The letter was also sent to our mailing list, and shared on Facebook and other social media sites.
- Our president sent a personal letter to our theatre patrons, asking them to consider donating. We received several large donations and lots of small ones.

## Community Engagement

- Solicited support from our donors with a 'buy-a-mile' campaign.
- A stage plea for support from our patrons, with the cast and crew holding buckets at the door.
- Before the performance, announce a challenge to the audience, "We need to raise \$X at today's performance to pay for our traveling expenses to X Festival."
- Ask a local business to help underwrite a specific cost, like shipping the set, travel, etc.
- A giant poster in our lobby, reading "Help Us Get to Nationals" along with a fundraising "thermometer" colored in red as the funds increased. It was a fun way for everyone to see our progress and it inspired patrons to help.
- The local newspaper gave good coverage for winning at state and regional levels and publicized our fundraising performances.

## Use the Show Itself

One popular fundraising method is to perform special benefit performances in various community venues or in your own space. (It's also great practice for setting up and striking your set.)

- A dinner prior to a performance of the AACTFest show. The dinner was about an hour, and then an hour for the show, so it was a short evening. We did really well with that—had the food donated, and everyone loved it.
- A snazzy dinner hosted in a patron's home. Patrons paid \$50 for dinner and some time with the theatre group traveling to the festival.
- Two fundraising performances—one for the regional festival and one for the national. Admission was a donation of \$5 or more, with most people giving at least \$10—and in some cases considerably more. In fact, we received a number of \$100 donations and a few that were greater than that.
- Additional performances at donated venues, and offered a talkback about the festival process and an opportunity to meet the cast.
- Produced a separate show for school audiences. The schools loved it and the income from those showings funded state festival travel expenses.



## Getting Together

- Partnered with the other winning company from our state, and performed both our shows for one weekend in our theatre. It was unique entertainment for our patrons, and the two companies split the proceeds. That put us over our goal.

- Our theater and one across town were both invited to the state festival. We sold sponsorships for a joint T-Shirt, then sold the T-Shirts.

## Tried and True Strategies, Top Tips

- A couple of fundraisers at local eateries, which donated 10% or 20% of sales when a special coupon was presented.

- Utilized Facebook to get the word out about our success and our fundraising needs. We also talked about winning at Regionals and going to Nationals in our newsletter.

- Kickstarter ["the world's largest funding platform for creative projects"]

- Amazon Smile ["automatically donates 0.5% of your purchases to the charity you select"]

- We asked members of the company traveling to Nationals to commit to do their best to fundraise \$1000 each. Where one member fell a little short, another would exceed the \$1000, thus filling the gap.

- Have each cast and crew member pledge to help raise a specific amount of money—for example, to cover the cost of individual travel or plane fare.

- Avoid bake sales, car washes, etc. Instead, work smarter on one or two major events.

- gofundme.com was enormously useful for tracking who donated and how much, and also made the "thank-you" process much easier to manage. Having a good email campaign message that our friends and fans could forward or post directly to their social media was a great tool.

- The single most critical piece [for an online campaign] was a PayPal "Donate Now" button. The ability to donate immediately by simply clicking the button, instead of sending in a check, brought results: More than 70% of our donations came in via PayPal.

- I emphasize that we have award-winning community theatre right here in our community. People like to support a person or organization they consider as a winner.

- It was obvious when we met our goal (and then some) that the relationships we had cultivated over 32 years with our patrons, the business community, and school systems, were key to our success. We invited all donors to one of our musicals and treated them to a dessert reception. The cast/crew and board of directors were all on hand to personally thank donors for their support.

As these tips and success stories prove, there are many ways to fund your AACTFest adventure. In fact, most theatres use several different methods. Take a little inspiration from these folks and let their ideas and techniques help you take your show on the road. In the words of the Burlington (MA) Players' Rachel Fennell, "I would strongly encourage any group to go for it. The generosity of your community will amaze and humble you." ♦

*Excerpted from "How They Raised The Cash and Hit The Road to AACTFest" by Liz Lydic and Gil Savage – published in the January/February 2016 issue of Spotlight. Full article available at [aact.org/spotlight](http://aact.org/spotlight)*



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# AACT NewPlayFest Produces World Premieres Across the Country

County Seat Theater Company at the Encore Performing Arts Center & Gallery in Cloquet, Minnesota, presented the AACT NewPlayFest world premiere of *Sweet* by Denise Hinson, the final play of the AACT NewPlayFest 2018 cycle. Attending the opening night on September 28, 2018, were playwright Denise Hinson, AACT Executive Director Quiana Clark-Roland, AACT Region V Representative Nancy Eppert, Linda M. Lee of the Jack K. Ayre and Frank Ayre Lee Theatre Foundation, and Briana Young of Dramatic Publishing Company. The production was directed by Joel Soukkala and ran through October 7.

Playwright Denise Hinson shared about her experience with the AACT NewPlayFest, "There's nothing quite as exciting as having one's play selected for a national award - from my first submission to AACT NewPlayFest, through the reading rounds, to the final selection and assignment to County Seat Theater, I have been impressed by everyone's enthusiasm and commitment to not only my play, but to theatre in the United States. I am so proud to have been selected to have my play receive a world premiere with this festival!

Working with Joel Soukkala and County Seat Theatre has been a fantastic experience. From our first meeting, Joel set out to make *Sweet* the best production possible. I enjoyed the process and never felt worried what would happen with my story. The cast and crew brought their best--their passion was evident, and the production was top notch. I would work with Joel and County Seat again and again, and I'm thankful to AACT for giving us this opportunity."



Linda M. Lee

*Opening Night of the World Premiere of Sweet by Denise Hinson at County Seat Theater Company in Cloquet, Minnesota*  
*Seated (left to right): Linda M. Lee, Jack K. Ayre and Frank Ayre Lee Theatre Foundation; Aleyse Chapin, sound; Denise Hinson, playwright; John Justad, lighting design; Nancy Eppert, AACT Board of Directors*  
*Standing (left to right): Quiana Clark-Roland, AACT Executive Director; Briana Young, Dramatic Publishing Company; Ruthie Breuer, cast/Addie Carter; Michael "Beatsie" Rosen, cast/Sweet Clemmet Carter; Greg J. Anderson, cast/Trevor Wallace; Joseph Larson, cast/Christopher Johnson; Jennifer Soukkala, cast/Ruby Johnson; Joel Soukkala, Director, County Seat Theater Company General Manager; Karen Murphy, lights*

Linda M. Lee



*Sweet Clemmet Carter (Michael Rosen) shares memories with family members Addie Carter (Ruthie Breuer), Christopher Johnson (Joseph Larson), and Trevor Wallace (Greg J. Anderson) in County Seat Theater Company's world premiere production of Sweet by Denise Hinson*

Denise Hinson is a playwright residing in Albuquerque, New Mexico. Her plays have received productions and readings in the Bottom of the Barrel Ten Minute Play Festival, Out of Order Ten Minute Play Festival, the Association for Theatre in Higher Education, Kennedy Center American College Theatre Festival (Regional), the Linnell Festival of New Plays, and Stage It! Ten Minute Play Festival.

Director Joel Soukkala expressed, "What an honor and privilege it has been to be part of AACT NewPlayFest. From having the opportunity to read a wide variety of new scripts, to working with the playwright, and creating something from the ground up has been amazing. I highly recommend that every community theatre (large or small) put it on their bucket list. To be able to showcase our small community theatre to representatives from across the country and show them what we have to offer in Cloquet was truly an unforgettable experience. I think everyone, including Ms. Hinson, was completely impressed by our space, the talent on our stage, and the overall experience they received at the Encore Performing Arts Center and from the entire community. I could not be more proud to be a part of this theatre company and all that we have achieved throughout our 31 years."





The 2018 AACT NewPlayFest cycle began with the world premiere production of *Finishing School* by **Elaine Liner** at Elkhart Civic Theatre in Bristol, Indiana, September 8 – 17, 2017.

Mei Moore



*Dave Dufour, Melissa Auvil, and Gail Janssen in the Elkhart Civic Theatre production of *Finishing School* by Elaine Liner*

Elaine Liner was delighted to be a winning playwright and involved in an AACT NewPlayFest world premiere. She stated, "When you're in your writing space, typing words your characters are saying, you imagine that one day living, breathing humans will say those words the way you heard them in your head. In the production of my play at Elkhart Civic Theatre in

September, this happened. The collaborative spirit at Elkhart Civic Theatre made working with them on *Finishing School* a dream.

*TBD (To be Determined)* by **Paul Elliott** at Lincoln Community Playhouse in Lincoln, Nebraska, January 19 – 28, 2018.

Barb Armstead



*Margaret Minary and Evan Pitt in the Lincoln Community Playhouse production of *TBD* by Paul Elliott*

Lincoln Community Playhouse Executive Director Morrie Enders said of producing the AACT NewPlayFest world premiere, "Community theatres are usually at the bottom of the food chain for securing rights to plays, AACT NewPlayFest let us be at the top. In my 30 years as a community theatre director, I don't believe I've ever seen the amount of

excitement backstage as we prepared for the opening night performance of our world premiere."

*Eternity* by **Michael Cochran** at Stage III Community Theatre in Casper, Wyoming, January 26 – February 11, 2018.

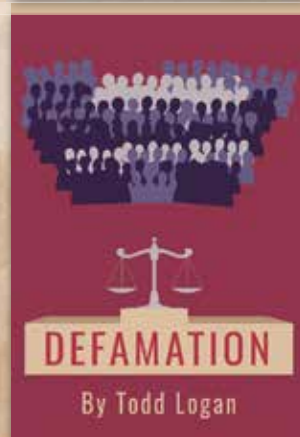
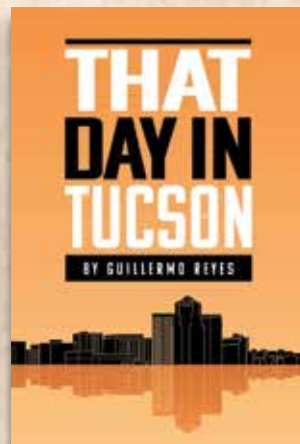
Clint Saunders



*William T. Wallace, Elizabeth Andress, Pat Greiner, Heather Rankin, Dawn Anderson Coates, Rob Tate, Adrian J. Guillen, Ron Richard, and Jason Magnuson in the Stage III Community Theatre production of *Eternity* by Michael Cochran*

Continued on next page ►

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Playwright Michael Cochran stated, "Writing the script and having it produced in the NewPlayFest is an incredible experience. It is like being a parent and sending your child out into the world and hoping that the theatre who produces it will treat it well and that it will thrive and succeed and go on to future success!"

***Mynx and Savage* by Rebecca Gorman O'Neill at The Vortex Theatre in Albuquerque, New Mexico, April 27 - May 12, 2018.**

Ryan Dobbs



Heather Donovan and Chris Hughes in the Vortex Theatre production of *Mynx and Savage* by Rebecca Gorman O'Neill

Playwright Rebecca Gorman O'Neill said, "It is always a powerfully exciting experience for a playwright to see her work realized on stage. I was honored to be chosen by AACT and by the Vortex for the AACT NewPlayFest production. I cannot imagine a better home for *Mynx and Savage*'s world premiere than the Vortex. Everyone, from crew to stage manager to directors

to actors, were so amazingly generous with their time and their talents. I was treated to time with members of the board, and got to learn a little about this lovely theatre's proud 42-year history. What was truly humbling was the work of dozens of people - who all came together to make a story I had written better, stronger, and just more than I could have ever done on my own. That's the beauty of live theatre."

Matt Emrich



Chelsey Megli and Malakhai Schnell in the Cottage Theatre production of *Treehouse* by Joe Musso

and for community theatres everywhere. New plays help the theatre community thrive."

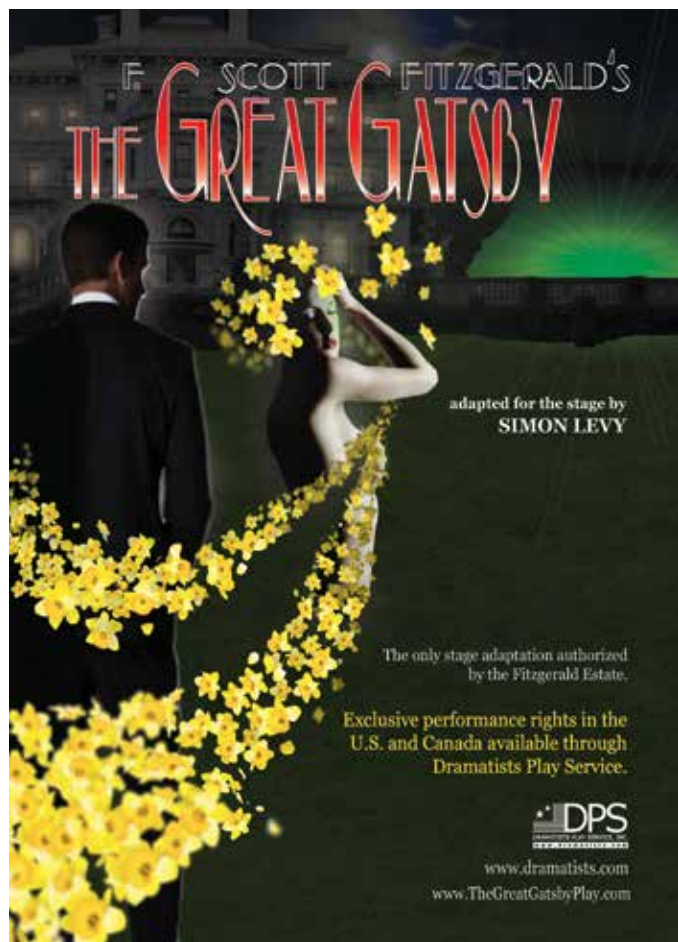
The AACT NewPlayFest 2018 cycle concluded with ***Sweet* by Denise Hinson** at County Seat Theater Company in Cloquet, Minnesota, September 28 - October 7, 2018.

Linda M. Lee



Joseph Larson, Jennifer Soukkala, and Ruthie Breuer in the County Seat Theater Company production of *Sweet* by Denise Hinson

Joel Soukkala, Director of *Sweet*, said, "We already have plans to produce winning AACT NewPlayFest plays in the future. If you have not had the chance to see one of these world premieres and/or read the scripts, I highly recommend you get the anthologies from Dramatic Publishing. There is something for every theatre to produce."



## AACT NewPlayFest 2020

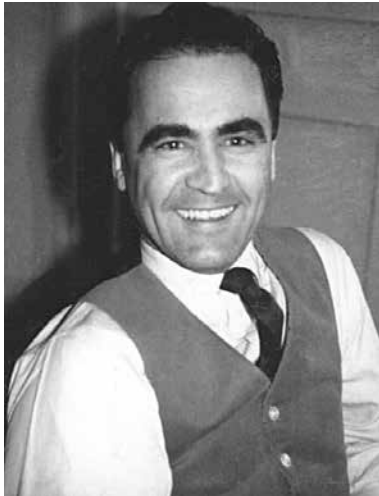
The Producing Theatres have read the finalists' scripts and the winning plays and playwrights will be announced in the March/April 2019 *Spotlight*.

For more information visit [aact.org/newplayfest](http://aact.org/newplayfest).

**JKA** Jack K. Ayre  
**FAL** Frank Ayre Lee  
Theatre Foundation

AACT NewPlayFest 2018 world premier productions were made possible in part by a grant from the Jack K. Ayre and Frank Ayre Lee Theatre Foundation. Each Producing Theatre received \$4,000 from the foundation to support the world premiere of an AACT NewPlayFest winning play. AACT greatly appreciates the generous support from the Jack K. Ayre and Frank Ayre Lee Theatre Foundation and appreciates their partnership in making this play festival a great success.





Jack K. Ayre

Jack K. Ayre celebrated his 90<sup>th</sup> birthday before passing away in December 2011. At his birthday party he sang with a barbershop quartet – one of his favorite activities – and celebrated with his cousin and lifelong friend, Frank Ayre Lee. Though as adults they lived on opposite sides of the country, the cousins kept in touch through letters that displayed a love for the written word and an irreverent sense of humor. Jack had participated in theatre productions at Drew University in New Jersey and at a community theatre in Connecticut in his younger years and continued


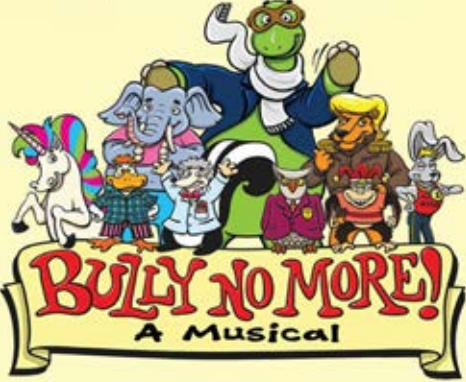
that interest when he moved to California. Mr. Lee was also an avid aficionado of theatre and had dabbled in playwriting, adapting Rudyard Kipling's *The Jungle Book* for a children's theatre production, and penning *McSteg*, a tongue-in-cheek discourse ribbing his cousin Jack and based on a scene in Shakespeare's *MacBeth*. Upon Jack's death, resources he left were used to create the Jack K. Ayre Foundation for the United States Coast Guard, of which he was a member during WWII, and the Jack K. and Agnes K. Ayre Foundation for Blind Children – his



Frank Ayre Lee

mother, Agnes, was a teacher and pioneer in educating the blind. In addition, the Jack K. Ayre and Frank Ayre Lee Theatre Foundation has been created by the children of Frank Ayre Lee as a tribute to their father, who passed away in August 2012, and a legacy for the creative endeavors of Jack, who was an advertising executive and public relations director. The family is pleased to honor both men through a lasting legacy promoting new works for theatre through AACT NewPlayFest.

Continued on next page ►

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*AACT NewPlayFest Winning Plays Volume 3 (2018)* will be available from Dramatic Publishing soon. The anthology will contain all six winning plays from the third AACT NewPlayFest: *Finishing School* by Elaine Liner, *TBD (To be Determined)* by Paul Elliott, *Eternity* by Michael Cochran, *Mynx and Savage* by Rebecca Gorman O'Neill, *Treehouse* by Joe Musso, and *Sweet* by Denise Hinson.

*AACT NewPlayFest Winning Plays: Volume 1 (2014)* is also available from Dramatic Publishing Company or from the AACT Bookstore. This anthology contains all six winning plays from the inaugural AACT NewPlayFest: *Exit Laughing* by Paul Elliott, *End Papers* by Barry Weinberg, *Jellofish* by Jim Henry, *The Seamstress* by Cece Dwyer, *The Boatwright* by Bo Wilson, and *The Vanishing Point* by Nedra Pezold Roberts. [aact.org/npfv1](http://aact.org/npfv1)



*AACT NewPlayFest Winning Plays Volume 2 (2016)* is available from Dramatic Publishing. This anthology contains all seven winning plays from the second AACT NewPlayFest: *Lighthouse* by William Baer, *Laguna Beach, Ohio* by Malcolm MacDonald, *Wash, Dry, Fold* by Nedra Pezold Roberts, *Gracefully Ending* by A.J. Delauder, *The Emperor of North America* by Thomas Hischak, *Shades of Valor* by Karen L. Lewis, and *Get out of Dodge* by Jeanne Drennan are all included in this anthology. [aact.org/npfv2](http://aact.org/npfv2)

Linda Habjan, Acquisitions Editor at Dramatic Publishing, states, "We just don't provide plays to our customers—we also like to be an advocate for our playwrights to get their work out there to potential customers, and our partnership with AACT has done a wonderful job of facilitating that. We are proud to be a part of AACT NewPlayFest."

Dramatic Publishing is handling the performance rights, and the plays may be performed individually or in any combination. All plays are available for licensing now. ♦

## Three One-Act Plays About the Elderly by Elyse Nass

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# 2019 AACT Educational Opportunities

## *There's Something for Everyone!*

The **Community Theatre Management Conference (CTMC)** will be held Sunday, June 16-Tuesday, June 18, just prior to AACTFest 2019 in Gettysburg. See the CTMC article on page 14 or visit [aact.org/ctmc](http://aact.org/ctmc) for information and registration.

The **AACT 2019 Youth Conference** will take place in conjunction with AACTFest 2019 in Gettysburg, June 18 - 22, 2019.

The focus is on cultivating youth who aspire to be leaders within their communities and teaching leadership skills through the power of theatre. Participants will be exposed to a line-up of powerful theatre performances from around the world and engage in educational lessons and activities that foster critical thinking, leadership skills, and relationship building with other youth from around the country.

The conference is open to ages 14-18 and will consist of theatre performances, round table discussions, youth activities, educational workshops, and enlightening sessions. The goal of this exciting conference is to instill confidence, knowledge, and team-building skills in an exhilarating and stimulating experience. Visit [aact.org/youth](http://aact.org/youth) for more information.

**AACT Adjudication Seminar** educates future adjudicators for AACTFest cycles. The AACT Adjudication Seminar is part of the national festival, but requires an extra fee (\$135) to help cover the costs of the five plus days of intensive instruction. For details, visit [aact.org/aactfest-2019-adjudication-training](http://aact.org/aactfest-2019-adjudication-training). Register for the seminar when you register for AACTFest 2019 at [aact.org/19](http://aact.org/19).

The **AACTFest 2019 Workshops** feature the popular Introduction to Adjudication Workshop (\$30 fee) and will include a variety of topics led by theatre professionals. These AACT workshops will give you a deeper understanding of many different aspects of community theatre, allowing you to enrich your own theatre community.

**AACT TEAM 2019** is an educational conference offering tracks in  
Technical Theatre Skills  
Educational Programming Directors  
Artistic Direction Vision  
Marketing/Development Skills  
and new this year, Stage Management  
August 23-25, 2019  
Salt Lake City, Utah, hosted by Hale Centre Theatre

Come as an individual or get even more out of the conference by putting together a team - the four tracks will be held simultaneously, so participants can share rides and rooms. Registrants select the track that best suits their individual needs. The insights you gain will pay for the conference registration many times over. Visit [aact.org/team](http://aact.org/team) for details and registration.

### **National Community Theatres Directors Conference**

November 15-17, 2019

Madison, Wisconsin

Community theatre managing directors will gather at Madison, Wisconsin, November 15-17, 2019, to share stories of challenges and solutions, learn about other theatre operations, and meet colleagues from across the country.

This three-day, biennial conference is held exclusively for individuals employed full-time in an administrative or artistic position in a community theatre organization. Information at [aact.org/ctdc](http://aact.org/ctdc). ♦

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*—USA Today*



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# Minnesota Welcomes AACT for Town Hall

Quiana Clark-Roland  
Executive Director

On September 29, AACT held its last Town Hall for 2018. Thank you to Lakeshore Players Theatre and the Minnesota Association of Community Theatres for their support in hosting and coordinating the program. Attendees were from Minnesota Association of Community Theatres, Minnesota Theatre Alliance, Marshall Area Stage, Black Dirt Theatre, Dakota Fine Arts Consortium, and Mounds View Community Theatre.

This Town Hall brought a different perspective. Associations made up the majority of attendees, giving those running or volunteering at arts/theatre service organizations the opportunity to have an honest conversation about their theatre services in comparison to others.

There are many states, including Minnesota, who have multiple theatre/arts service associations serving the same or similar theatre constituencies. Some questions that came up during the discussion included: How do your members distinguish and navigate between programming and services? How effective are you in clearly communicating what you offer? And most importantly, How do you continue to feel okay and proud in doing a few things extremely well, while not feeling obligated to be everything to everyone, especially if your neighbor does it better?

In addition to peer-to-peer advice, organizations attending learned how and what each group does and offers. The collaboration also gave them a chance to give feedback and get advice on everything from show selection, AACT member discounts, ticketing, and fundraising.



Linda M. Lee

*Representatives from several organizations attended the AACT Minnesota Town Hall held at Lakeshore Players Theatre. Front row (l-r): Hannah Holman (Minnesota Theatre Alliance), Quiana Clark-Roland (AACT), Michael Farber (Black Dirt Theatre), Bill Muchow (Dakota Fine Arts Consortium), Carol Pint (Minnesota Association of Community Theatres) Back row (l-r): Nancy Eppert (AACT Region V Representative, City Theatre of Independence [MO]), Jon Skaalen (Ole Olson Onstage), Joanna Schnedler (Minnesota Theatre Alliance), Tom Johnson (Minnesota Association of Community Theatres), Carol Mills (Mounds View Community Theatre), Bob Schwach (Marshall Area Stage), Darren Beecher (Minnesota Association of Community Theatres)*

The Minnesota Town Hall illustrated how multiple state theatre organizations/associations can successfully work together to make sure that their community and professional theatres have access to a plethora of resources to support a thriving theatre/arts community and economy for their state.

We will be exploring new locations for Town Halls in 2019. If your community theatre would like to host one, please contact me at [quiana@aacr.org](mailto:quiana@aacr.org). ♦



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# Take Advantage of Member Benefits and Discounts!

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Plays for Young Audiences  
Samuel French  
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# Friends We'll Miss Twink Lynch

Maureen "Twink" Lynch of Topeka, Kansas, passed away Sunday, November 18, 2018.

Maureen was born May 8, 1934 in Washington, DC, and was nicknamed "Twink" by her father. At the age of eight, Twink started her career in theatre. She avidly wrote and produced neighborhood plays as a child and won the District of Columbia's One-Act Play Tournament as a teenager in 1948, 1949, and 1951.

Upon moving to Topeka in 1963 with her husband John A. Lynch, M.D., she immediately connected with its theatre community. Twink involved herself in the activities at the Topeka Civic Theatre and Academy (TCTA, formerly Topeka Civic Theatre). She subsequently performed every possible role at TCTA from actress to director to fundraiser to administrative director to board member. Without a doubt, Twink was one of the driving forces behind TCTA becoming the vibrant, nationally-recognized community theatre it is today.

Twink was a national consultant and workshop leader in boardmanship, long range planning, and volunteer management. She served in multiple leadership roles at the state and national levels, including Executive Director of the Association of Kansas Theatre.



Her passion was such that she earned multiple degrees in theatre: a Bachelor's Degree in Theatre and Drama (1955), a Master's Degree in Speech Therapy (1961) from Catholic University in Washington, D.C., a Master's Degree in Theatre (1971) and a special interdisciplinary Ph.D. in Community Theatre Management (1981), the first of its kind, from the University of Kansas.

Believing the performing arts to be one of the most important elements of the human experience, Twink devoted her life to making good theatre accessible to all, and in the process, influenced many people to do the same. For her remarkable contributions to the growth of community theatre locally and nationally, Twink was honored in many ways. She received the Governor's Arts Award (1995) in the State of Kansas and the Association of Fundraising Professionals' Nonprofit Leadership Award (2008). She was honored by AACT with many accolades including becoming an AACT Fellow (1985), the David C. Bryant Outstanding Service Award (1985), the Distinguished Merit Award (1985), the Art Cole Lifetime of Leadership Award (2002), and the Special Recognition Award (2014). In 2003, AACT also recognized Twink by establishing an award in her name. The Twink Lynch Organizational Achievement Award recognizes AACT member theatres for successfully completing major steps in new directions and expanding services to their communities.

Twink devoted her life to community theatre. She helped shepherd the monumental transition from American Community Theatre Association (ACTA) to AACT. She served on the Board for six years, including terms as President (1984-1985), Past President (1985-1987), Vice President of Education (1996-2000), Vice President of Planning and Development (2000-2002), and served on AACT committees for an additional 19 years.

Twink shared her knowledge and experience through consulting and through her "Spotlight on Boards" column in *Spotlight*, which she wrote for 14 years. In 2000, she edited her columns into a book, *Boards in the Spotlight*, the proceeds of which benefit AACT. Her book still educates those who are managing and governing community theatres.

AACT Past Executive Director Julie Crawford said, "Twink was a mentor and an inspiration to me and many others. Her wisdom is legendary and her generosity in sharing it was boundless. It lives on in the many articles she wrote for AACT. Her contributions helped shape AACT. She was a very special lady. RIP, dear Twink." ♦

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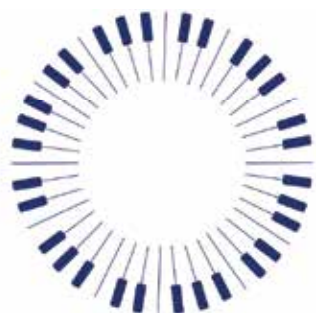
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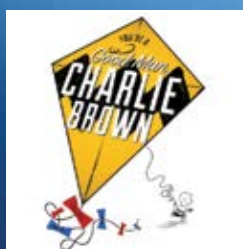


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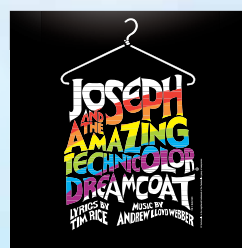


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# Plan Now to Participate in World Theatre Day 2019

World Theatre Day was created in 1961 by the International Theatre Institute (ITI). An international non-governmental organization for the performing arts, ITI was founded in 1948 by



UNESCO and the international theatre community. World Theatre Day is celebrated annually on the **27th of March**. Various national and international theatre events are organized to mark the occasion,

but many events are local with the purpose of drawing attention to theatre and international harmony.

Find information on how you can participate in the celebration of World Theatre Day at [world-theatre-day.org](http://world-theatre-day.org).

Each year, a World Theatre Day International Message is circulated, through which, at the invitation of International Theatre Institute (ITI), a figure of world stature shares his or her reflections on the theme of Theatre and a Culture of Peace. The first World Theatre Day International Message was written by Jean Cocteau (France) in 1962. You can read messages from previous years at [world-theatre-day.org](http://world-theatre-day.org). ♦



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# Spotlight Award Honors Al and Sue Freet Hughes

*The AACT Spotlight Award partners AACT with theatres to recognize individuals and organizations for long or special service that has had a significant impact on the quality of their local theatres. Any AACT member theatre may apply to present the Spotlight Award. For more detail and to submit a Spotlight Award Nomination, visit [aact.org/spotlight-award](http://aact.org/spotlight-award).*

Waterloo (IA) Community Playhouse (WCP) honored **Al and Sue Freet Hughes** with the AACT Spotlight Award on July 13, 2018. Iowa Community Theatre Association President Jason Paull presented the Award to Al and Sue prior to the opening performance of WCP's production of *Grease* with a sold-out crowd of 365 patrons!

Waterloo Community Playhouse celebrated its momentous 100<sup>th</sup> Anniversary in June of 2016 with a large Anniversary/Reunion party. When the party planning began, boxes stuffed with thousands of photos and playbills were shared.



*Al and Sue Freet Hughes*

Sue Freet Hughes had been involved with WCP for many years, but had moved away several years earlier and married Al. Sue kept in touch with the Playhouse, and when the 100<sup>th</sup> Anniversary/Reunion party was announced, the Hughes made plans to attend.

Throughout the course of the evening, Al and Sue saw a great need and volunteered for a monumental project: they offered to help WCP organize and digitize the mountain of photos and playbills that were languishing in random boxes here and there.

To begin the project, the Hughes purchased a new high-powered scanner. They retrieved one box of memorabilia at a time, scanned each photo, and converted all to digital files. Al and Sue preserved over 116,000 images of WCP's priceless treasure of theatre history! Their ongoing service has certainly been a labor of love.

The AACT Spotlight Award presentation and Waterloo Community Playhouse's premiere of its 102<sup>nd</sup> season included a very special treat. Three video screens were set up in the Playhouse lobby to feature a slide show of some of the cherished photos from WCP's over 100 years of theatre. Congratulations to all! ♦

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# AACT 2019 National Awards

AACT National Awards are selected from nominations made by members of the theatre community. Anyone can make a nomination. AACT will present the 2019 awards at AACTFest 2019 in Gettysburg. Nominations for all AACT 2019 National Awards are open until **January 20, 2019**.

Criteria for AACT National Awards, a link to the Online Nomination Form, and a list of previous AACT National Award recipients are available on the AACT website at [aact.org/awards](http://aact.org/awards).

AACT bestows ten major recognitions, each focused on a different area of service, to honor those who have contributed significantly to community theatre nationwide.

- Art Cole Lifetime of Leadership Award
- David C. Bryant Outstanding Service Award
- Diamond Crown Organization Award
- Distinguished Merit Award
- Robert E. Gard Superior Volunteer Award
- Mort Clark International Achievement Award
- Shining Star Award
- Special Recognition Award
- Twink Lynch Organizational Achievement Award
- Corporate Award

The AACT Awards Committee is encouraging community theatres to consider nominating individuals of all ages for existing awards whose criteria are based on merit rather than age or length of service. ♦

# Artie's Advocacy Tip

Become more aware and involved in political arts advocacy! Learn how at [americansforthearts.org/advocate](http://americansforthearts.org/advocate).

**AACT is a National Partner of Arts Advocacy Day. Join us in Washington, DC March 4-5, 2019.**



## So, what is Arts Advocacy Day?

Arts Advocacy Day: The National Arts Action Summit is your opportunity to receive crucial advocacy training from experts in the field and then put that training into practice. Hosted by Americans for the Arts in partnership with over 85 national arts organizations, Arts Advocacy Day is the largest gathering of its kind, bringing together a broad cross section of America's cultural and civic organizations. Grassroots advocates from across the country come to Washington, DC to meet with their members of Congress to garner support for issues like arts education policy, the charitable tax deduction, and funding for the National Endowment for the Arts.

On Monday, March 4, attendees attend the Nancy Hanks Lecture on Arts & Public Policy at the John F. Kennedy Center for the Performing Arts. [americansforthearts.org/events/nancy-hanks-lecture](http://americansforthearts.org/events/nancy-hanks-lecture)

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### 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.

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# AACTEd Hours

Congratulations to all who have demonstrated their dedication to life-long learning and the advancement of knowledge and skills through participation and collaboration in AACT educational conferences and workshops as demonstrated by your cumulative AACTEd hours earned as of December 31, 2018:

## 100 hours+

Carr, Chad-Alan  
Livingstone, Pamela  
Phoenix, Sara  
Willis, Elizabeth  
(Betsy)

## 75-99 hours

Britt, Mary H.  
Chase, Murray  
Cope, Lisa  
Driscoll, Daved  
Dunn, Jeffrey  
Kalanick, A.J.  
Kilpatrick, David R.  
Logsdon, Vanessa  
Maki, Jennifer  
Meanor, Kristy  
Poole, Kal  
Tinker, Bruce

## 50-74 hours

Ballard, Jenny  
Beukema, Sue  
Clark, Amanda  
Cochran, Michael  
Crow, James  
Doveton, Mary  
Dray, Deena  
Elwell, Joan  
Engel, Jacqueline  
Fisher, Donna  
Fox, Michael D.  
Geddie, Kristofer  
Geiger, Melissa  
Goes, Susan  
Heron, Steven J.  
Houk, Sharon  
Jebsen, Tim  
Jones, Sal S.  
MacDonald, Scot  
Martin, Dwight T.  
McCullough, Rod J.  
Murphy, Phil  
Nelson, Elizabeth  
Notter, Penelope  
Rake, Jon Douglas  
Rambo, John  
Schmad, Tim  
Serface, Chris  
Shepherd, Eric  
Spicer, Michael  
Thomas, Rob  
Thomsen, Brandon  
Ulmer, Jamie

Ursone, Lou  
Ussery, Norman

## 25-49 hours

Anderson, Ainsley  
Anderson, Jr., William  
(Bill)

Armstrong, Kay  
Armstrong, Paul  
Bakody, Rebecca  
Barnes, Bruce  
Bart, Lenny  
Becker, Sandra  
Beneke, Helen  
Berger, Tom  
Bianchi, Michelle  
Booth, Tom  
Bowling, Karen  
Brooks, Kathy  
Burchill, Scott  
Carver, Stephen  
Caviness, Dr. Susanne  
Cherbini, Martha J.  
Chesak, Kristen  
Chesnicks, Dan  
Clark, Cheryl  
Copeland, Wesley M.  
Costigan, Reagan  
Covington, Zachary  
Cramer, John  
Crenshaw, Janet  
Dally, Douglas  
Davis, Kathie  
Davis, Richard  
Dawson, Harmony  
Dearing, Sara  
Dicassimiro, Bernard J.  
Dodds, Cran  
Donahue, Kyle  
Elliott, Paul  
Feeney, Matthew  
Forrester, Garry  
Funderburk, Martha  
Funderburk, Victor  
Galin, Arnold  
Gates, Leslie  
Gilmore, Dennis  
Glanzer, Amanda  
Glenn, Jesse  
Golson, Grant  
Gooch, Linda  
Hallman, Katie  
Hardie, Susan  
Harvey, Beth  
Haun, Ted

Hopper, Meghan  
Hubbard, Shelley  
Jansen, Lauren  
Jenkins, Sarah  
Kerby, Rick  
Kole, Dr. Joan E.  
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Meyer, Jon  
Miller, Brian  
Mitchell, Dr. Garry  
Moore, Brad  
Morris, Scot  
Mullen, Barbara  
Nelson, Cat  
Nelson, Lynn  
Newsome, Eric  
Paveglio, Patricia  
Pelle, Kim  
Peters, Betty  
Peterson, Jamie  
Petro, John  
Records, Nate  
Richards, Leslee  
Richards, Stephanie C.  
Riley, Melissa  
Ruth, Rusty  
Savage, Gil  
Schatz, Susan  
Schenk, Wanda  
Shipp, Emily  
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Spencer, Terie  
Stavrou, Gregory  
Sykes, Peggy C.  
Syverson, Nikki  
Tattershall, Julie  
Tiffany, Tracy  
Toney, N. Andrew  
Uhlarik-Boller, Marge  
Van Dyke, Scott  
Wahamaki, Kirk  
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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.

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# New Roles

## Member Theatre Professional Staffing Changes

Simpsonville, South Carolina – The **South Carolina Theatre Association (SCTA)** has announced the selection of its first Executive Director (an Administrative Director position prior to August 1, 2018). **Anita Sleeman** served in the role of Administrative Director for the past three years and was selected to expand her leadership role in the organization in the newly created Executive Director position. She also served as a member of SCTA's board of directors for over twenty years.

Anita fell in love with theatre at the age of eight when she saw a Broadway production of *Fiddler on the Roof* featuring Zero Mostel. A graduate of St. Mary's Notre Dame with a Bachelor of Music degree in Vocal Performance, Anita's leadership in the Arts has been extensive, including: serving as the founding Executive Artistic Director of Fountain Inn Repertory Experience (FIRE) in South Carolina, founder of the Fountain Inn Arts Academy, founding Fine Arts Department Chair at St. Joseph's Catholic School in Greenville, Executive Director for Carolina Ballet Theatre (CBT) in Greenville, and numerous other arts administration and education positions. She is also the current owner of zBananas, an administrative consulting firm based in Simpsonville.

Marc McIntyre, president of the South Carolina Theatre Association, stated: "The SCTA Executive Board is thrilled to be moving the organization into a more robust direction by employing an Executive Director. Anita's skill and experience bring a great deal of expertise to help us realize our strategic plans for the future."

Congratulations, Anita! ♦

### Keep Everyone "In The Know"

- Hired a new member on your artistic or management team?
- Added a new professional position to your staff?
- Changed the title/responsibilities of one of your team members?

Help AACT members join in celebrating your organization's developments and stay up-to-date with whom to contact at your organization by submitting your professional staffing changes to *Spotlight* for inclusion in "New Roles."

Positions listed are paid professional positions. Submissions should be sent to: Geoff Leonard-Robinson at [geoff@aac.org](mailto:geoff@aac.org).

Visit the Job Postings on the AACT website at [aac.org/jobs](http://aac.org/jobs). Job postings are frequently added, so check back often.

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# AACT Century Club Members

Congratulations to those member theatres who have achieved the incredible milestone of 100 years of operation!



Footlight Club  
Jamaica Plain, Massachusetts  
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Erie Playhouse  
Erie, Pennsylvania  
103 years in 2019



The Weston Friendly Society  
Weston, Massachusetts  
134 years in 2019



Waterloo Community Playhouse/  
Black Hawk Children's Theatre  
Waterloo, Iowa  
103 years in 2019



Memorial Opera House  
Valparaiso, Indiana  
126 years in 2019



Bay City Players, Inc.  
Bay City, Michigan  
101 years in 2019



Belmont Dramatic Club, Inc.  
Belmont, Massachusetts  
116 years in 2019



Concord Players  
Concord, Massachusetts  
100 years in 2019



Barnstormers Theater  
Ridley Park, Pennsylvania  
111 years in 2019



Cranford Dramatic Club  
Cranford, New Jersey  
100 years in 2019



Players of Utica  
Utica, New York  
106 years in 2019



Des Moines Community Playhouse  
Des Moines, Iowa  
100 years in 2019



Duluth Playhouse, Inc.  
Duluth, Minnesota  
105 years in 2019



Peoria Players Theatre  
Peoria, Illinois  
100 years in 2019



Diamond Head Theatre  
Honolulu, Hawaii  
104 years in 2019



Theatre Jacksonville  
Jacksonville, Florida  
100 years in 2019

## 2019 Milestone Anniversaries

### Silver (celebrating 25 years)

Playhouse Merced (Merced, CA)  
Wayne Densch Performing Arts Center  
(Sanford, FL)  
Mill Town Players (Pelzer, SC)  
Tacoma Musical Playhouse (Tacoma, WA)

### Gold (celebrating 50 years)

Prescott Center for the Arts (Prescott, AZ)  
Manoa Valley Theatre (Honolulu, HI)  
Le Mars Community Theatre  
(Le Mars, IA)  
Pontiac Theatre IV (Novi, MI)  
Rosedale Community Players  
(Whitmore Lake, MI)  
Tupelo Community Theatre (Tupelo, MS)  
Theatre in the Grove (Forest Grove, OR)  
Denton Community Theatre, Inc.  
(Denton, TX)  
The Gilbert and Sullivan Company of El  
Paso (El Paso, TX)

### Diamond (celebrating 75 years)

American Alliance for Theatre and Education  
(Washington, District of Columbia)  
Marathon Community Theatre  
(Marathon, FL)  
Bremerton Community Theatre  
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Richland Players (Richland, WA)  
Little Theatre of Walla Walla  
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JAMES HINDMAN

ORIGINALLY DIRECTED BY

CHRISTIAN BORLE

Welcome to Popcorn Falls, a small American town whose only claim to fame – their namesake waterfall – has dried up. Now bankrupt, their last chance is a large grant that can only be used if the town produces a play in a week. One big problem: no playhouse. Another problem: no play. Led by the Mayor and the local handyman, the enterprising townsfolk try to rise to the challenge and prove that art can save the world.

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## King Insurance Group Aims to Make Transitions Seamless

Grice King

I would like to give a quick update on the change that is currently underway for the renewals and new commercial insurance policy needs for AACT members. King Insurance Group has taken over the AACT commercial insurance business from Ken Roberts at USI. We are now handling insurance policies for AACT members. We assure you that doesn't mean your policies need to change. We are working closely with Philadelphia, Affinity-Nonprofit, USLI, Hanover, and the majority of carriers to make sure things are as seamless as possible throughout 2019.

Renewal invoices have gone out for the AACT Volunteer Accident Insurance Policy, which is available to all members. This policy renews on January 1 of each year and provides very good rates to help protect your valuable volunteers with a volunteer accident policy. If you have

**Excess plans also have lower rates than primary plans, which make them more attractive and affordable to theatres.**

not received your renewal invoice, please check your email spam folders or contact us directly to make sure we have the most up to date contact information for your theatre.

Volunteer accident insurance is a relatively simple coverage that can be secured as a *primary* plan or *excess* plan. It pays first if it's a primary plan, regardless of whether there is other coverage available; or, it pays anything not covered by a primary health insurance plan, such as co-pays, percentages, etc., if it's an excess plan. The majority of the accident plans available, especially those with higher limits, will only be written on an excess basis, which makes it imperative that theatres and their volunteers know the rules.

For accident plans that are written on a primary basis, the rules are simple. Any reasonable and customary medical expenses incurred by a volunteer who becomes injured while performing their duties for their theatre are covered, up to the limit purchased by that theatre. Things can get complicated when the volunteer is coordinating their health

insurance benefits with the theatre's excess plan. When an injured volunteer has health insurance coverage of their own, regardless of whether the policy is a PPO, HMO, or something in between, they must follow the rules of their health insurance plan before it will provide the maximum benefits.

The good news is that if an injured volunteer has no health insurance coverage at all, an accident plan written on an excess basis will become their primary coverage, thereby paying all of the incurred medical expenses, up to the limit of the plan. Excess plans also have lower rates than primary plans, which make them more attractive and affordable to theatres.

Protection is needed for the risks that occur in all aspects of life. King Insurance Group is always here to help with questions, quotes, policies, and even if you just want to chat. You might even get a good laugh at our Texas "twang." You can reach me anytime at our office number 940-612-1300 or my cell phone 940-641-2225. ♦

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Stephanie Watts



Participants in the **Region X AACTFest** received comments and compliments from festival adjudicators (L-R) **Ron Ziegler** (AACT Festivals Coordinator), **Kathy Pingel** (AACT Education Committee Member), and **David Barker** (who also showcased his one-man show, *Dodging Bullets*). The festival was held October 5-7, 2018, in Kaiserslautern, Germany.

More AACT on the Road on page 40 ►

The Georgetown Palace Theatre



Region VI Representative **Sally Barnes** attended the opening night gala and performance of *The Addams Family* at **The Georgetown Palace Theatre (TX)** October 12, 2018

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Bastrop Opera House

*A performance of The Legend of Sleepy Hollow (directed by Chester Eitze) and theatre visit at the Bastrop Opera House (TX) brought together (L-R) Region VI Representative Sally Barnes, Bastrop Opera House Executive Director Lisa Holcomb, and AACT Board Member Martha Cherbini on October 13, 2018*



Sam Bass Community Theatre

*Sam Bass Community Theatre (Round Rock, TX) hosted Region VI Representative Sally Barnes for a tour and production of Steel Magnolias on October 14, 2018. Pictured (L-R): Christopher Lee Herod (Artistic Director of Youth and Education), Sally Barnes (Region VI Representative), Rhonda Roe (Artistic Director), and Kerry Coward (Treasurer)*

More AACT on the Road on page 42 ►





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"Putting Business in Show Business" was a very successful marketing seminar for Illinois community theatres produced by Community Theatre Illinois at Alton Little Theatre on October 20, 2018. Nine community theatres, all organizational members of AACT, participated in the full-day seminar. Pictured (L-R), front row: *Lucinda Lawrence* (*The Creative Dramatics Workshop*, Sidney and AACT Board Member), *Kristin Wheeler* and *Meghan Lowder-Paul* (*Theatre in the Park*, Petersburg), *Stephanie Kuzlik* (*Polo Area Community Theatre*), *Gret Tindall* (*Salem Community Theatre*), *Rich Gannon* (*Grove Players*, Downers Grove and AACT Board Member); back row: *Mary Jones* (*Vermillion Players*, Pontiac), *Aaron Dillard* (*Monroe Actors Stage*, Waterloo), *Ben Zylman* (seminar facilitator, Kalamazoo, MI), *Lee Cox*, *Kevin Frakes*, and *Brant McCane* (*Alton Little Theatre*). [Not pictured: *Marcia Braswell* (*Monroe Actors Stage*), *Michael Cox* and *Sue Parton-Stanard* (*Alton Little Theatre*), and *Maria Wilken* (*Monroe Actors Stage*)]

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Leaders of the Majestic Theater (Gettysburg, Pennsylvania) technical staff and AACT representatives toured the theatre and backstage area during a visit October 13, 2018. Discussing logistics and use of space for AACTFest 2019 were (L-R) **Robert Brown**, Majestic Theater Assistant Technical Director, AACT Vice President of Festivals **Jim Walker**, Majestic Theater Technical Director **Jonathan Stiles**, AACTFest 2019 Coordinator **Jill Patchin**, and AACT Executive Director **Quiana Clark-Roland**

## AACT Web Power

One of AACT's most popular website features is Theatre People, a listing of basic job descriptions for key positions in most theatre companies. You'll find guidelines for Actor, Artistic Director, Chief Administrative Officer, Choreographer, Costume Designer, Director, House Manager, Lighting Designer, Marketing/Publicity Director, Music Director, Playwright, Production Manager, Set Designer, Sound Designer, Stage Manager, Technical Director, and other key positions. Many companies use these general descriptions as a basis for creating their own job descriptions. Go to [aact.org/people](http://aact.org/people).

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Jan 17-20	<b>Mississippi Theatre Association</b> 2019 MTA Theatre Festival and Convention	<b>MS</b> Meridian	601-201-9564 mta-online.org
Jan 18-20	<b>Wisconsin Association of Community Theatre</b> Wisconsin AACTFest 2019	<b>WI</b> Verona	608-852-4387 wact.org
Jan 18-20	<b>Maryland Community Theatre Festival Association</b> Maryland Community Theatre Festival 2018	<b>MD</b> Wye Mills	301-751-2736 mctfa.org
Jan 19	<b>Texas Nonprofit Theatres</b> Texas Quad 4 Festival	<b>TX</b> Baytown	817-731-2238 texas theatres.org
Jan 26	<b>Texas Nonprofit Theatres</b> Texas Quad 1 Festival	<b>TX</b> Sweetwater	817-731-2238 texas theatres.org
Feb 2	<b>Texas Nonprofit Theatres</b> Texas Quad 3 Festival	<b>TX</b> Kerrville	817-731-2238 texas theatres.org
Feb 21-23	<b>Hale Centre Theatre</b> AACT Winter Board Meetings	<b>UT</b> Sandy	817-732-3177 aact.org/winter
Feb 22-23	<b>Idaho Association of Community Theatres</b> Idaho State AACTFest 2019	<b>ID</b> Boise	208-571-8964 facebook.com/IdahoAssociation OfCommunityTheatre
Feb 22-24	<b>Community Theatre of Terre Haute, Inc.</b> 2019 ICTA Festival	<b>IN</b> Terre Haute	812-535-5294 ictaindiana.org
Feb 27 - Mar 3	<b>Southeastern Theatre Conference</b> Region IV AACTFest 2019	<b>TN</b> Knoxville	662-312-3610 setc.org
Feb 27 - Mar 3	<b>The Princess Theatre</b> Kaleidoscope 2019	<b>WA</b> Prosser	509-539-6764 theprincesstheatre.net

For dates further ahead, check the website: [aact.org/calendar](http://aact.org/calendar)

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