

spotlight

March/April 2019 \$5.00

american association of community theatre



AACTFest 2019

AACT NewPlayFest

Advocacy Works

AACT YouthFest 2019

Explore Gettysburg

LEND ME A TENOR THE MUSICAL

BOOK AND LYRICS BY PETER SHAM
MUSIC BY BRAD CARROLL
BASED ON THE PLAY BY KEN LUDWIG
6F, 4M, ENSEMBLE

Photo: Original West End Company

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"GLORIOUS!"
THE LONDON TIMES

"IRRESISTIBLE!"
THE SEATTLE TIMES

YANKEE DOODLE DANDY! THE NEW GEORGE M. COHAN MUSICAL

BOOK BY DAVID ARMSTRONG
MUSIC & LYRICS BY GEORGE M. COHAN
NEW MATERIAL BY ALBERT EVANS
11F, 12M, ENSEMBLE

Photo: Chris Bennion Photography



Carole Ries
AACT President

The Beating Heart of Community Theatres

What is your most important asset? Your audience? Your performance space? Your staff? Your board? Your artistic gifts? Perhaps a case can be made for any of the above. But I have long believed that a community theatre's most important asset is its volunteer corps. It may be a small number, or a large one. But without it, the beginnings of your theatre would probably never have happened. You never would have had a chance to move through the stages of growth to where you are now.

I have witnessed several theatres with large, small, and almost non-existent volunteer forces. Currently, at Topeka Civic Theatre & Academy in Topeka, Kansas, we have a strong body of volunteers numbering approximately 600. I am in awe of what those volunteers give and what they get from their dedication to the theatre they love. And, if I go back to my beginnings when Theatre Memphis was still known as Memphis Little Theatre, I remember how difficult it was. We had several strong dedicated stage managers who were all moving on in years, but still faithful. We had difficulty recruiting and training new stage managers. And in my capacity as Executive Secretary, I struggled with deciding whether to spend the time calling volunteers for help or to do the work myself. As time moved on and it became Theatre Memphis, the theatre was able to hire a person who split duties between marketing and volunteer coordination. It was extremely difficult for one person to tackle both of those jobs and to do them well. And later while at the Fort Lauderdale Children's Theatre (now

Florida Children's Theatre), I and a few other actors and directors formed an adult company, the New River Repertory. Although we worked hard as volunteers, we found it very difficult to recruit others to help with box office, marketing, set building, painting, etc. We, of course, had no one in charge of volunteer recruitment.

Over those many years, I began to realize that without a person in charge of recruiting, training, and rewarding volunteers, it would be almost impossible to effectively build a volunteer force. Each of those tasks is equally important. For example, people would call wanting to get involved. But, if there wasn't someone whose primary job was to get them involved and trained, they would fall by the wayside. That's many missed opportunities! None of the volunteers do their jobs in hopes of recognition. But it sure makes a difference if someone takes the time to acknowledge their contributions and reward them publicly whenever possible. Make it a priority to find someone to do volunteer coordination. It can be paid staff, a board member, or just some wonderful volunteer who really likes to talk to people and show them how to get on board. Happy trails!

Carole

Hilarious Comedy Plays!

The Jailhouse Frocks 3 Female, 2 Male | Two Acts
Shattering dimwitted Officer Dwayne's tranquil evening at the Birchwood County police station is the arrests of three unlikely women; the mayor's wife, the local mad cat-lady, and a dangerous looking New Yorker. The already chaotic situation descends into mayhem with the arrival of a New York gangster, disguised as an FBI agent, hell-bent on exacting revenge on his wife. By the end of the night, the ladies have formed a gang, sang some songs, escaped from jail and locked the gangster up in their place, leaving Officer Dwayne wondering how on earth he's managed to make the arrest of a lifetime. Featured songs include "Respect" and "Monster Mash".

The Wedding of the Century 7 Female, 2 Male | Two Acts
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! 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.

Also available... The Old People Are Revolting, My In-laws are Outlaws, 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

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Join us for a great celebration of American community theatre in Gettysburg, Pennsylvania, featuring twelve winning productions from across the country along with a wealth of other opportunities for networking, learning, and socializing

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Advocacy Works

How to make your voice heard at the national and local levels. Passionate artists and arts administrators have proven that advocacy does work

On the Cover

The General Reynolds Monument at Gettysburg National Military Park in Gettysburg, Pennsylvania.
photo: Destination Gettysburg/Jen Goellnitz

Contacting AACT

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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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+ENSEMBLE	



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6 ROLES	PG-13 RATING
	2 ACTS
+ENSEMBLE	

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Beatrice, NE (2019)

Region Representatives

- I Beverley Lord
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- 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 Community Theatre Management Conference

June 16 – 18, prior to
AACTFest 2019
Gettysburg, Pennsylvania
aact.org/ctmc

AACTFest 2019 AACT YouthFest 2019

June 17 – 22, 2019
Gettysburg, Pennsylvania

AACT Summer Meetings

June 17 – 22, 2019
Gettysburg, Pennsylvania
The AACT Board, Com-

mittees, Task Forces, and
Teams will meet for the
AACT Summer Meetings
2019 including the **AACT
Annual Membership Meet-
ing** on Friday, June 21. Most
meetings are open. Contact
the AACT office for more
details.

AACT Youth Arts Leader- ship Conference

June 18 – 22, 2019
Gettysburg, Pennsylvania
aact.org/youth

AACT National TEAMS Conference

August 23 – 25
Salt Lake City, Utah
aact.org/team

AACT National Community Theatre Directors Conference

November 15 – 17
Madison, Wisconsin
aact.org/ctdc

Upcoming Events

2019 Arts Advocacy Day and Nancy Hanks Lecture

March 4 – 5, 2019
Washington, DC
americansforthearts.org
AACT is a National Partner

USITT Conference and Stage Expo

March 21-23, 2019
Louisville, Kentucky
usittshow.com

World Theatre Day

March 27, 2019
aact.org/world-theatre-day

AACT Staff

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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
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Spotlight

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AACT Insurance Program

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

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grice@kinggroup.us
940-612-1300

Correction

For the Youth Arts Leadership Confer-
ence, the registration fee is \$30
(listed as \$35 in the November/De-
cember issue) and the conference is
for ages 12-18, rather than 14-18, as
listed in the same issue.

Join Us at AACTFest 2019, A Great Celebration of Community Theatre!



AACTFest 2019, the national community theatre festival, will be held June 18 - 22, 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.

Registration and information is available at aact.org/19

Keep up with theatres that have been selected to advance to regional festivals and those that are advancing to the national festival by visiting the Moving On section at aact.org/19 and here in *Spotlight* (see Moving On, page 11). And keep up with the AACT Calendar (page 35) or aact.org/calendar for upcoming state and 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).

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

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. You can also register by contacting the AACT office: 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.

Kathy Pingel will facilitate the Adjudication Seminar and Adjudication Workshop. 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.



Bob Frame

Enter your designs in the AACT 2019 Design Competition, plan now to showcase your talents at AACTFest 2019 in Gettysburg

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 to view design categories, complete guidelines, display suggestions, and online entry forms. Entry forms must be submitted by June 12, 2019.

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 adjudi-



Kathy Pingel



Linda M. Lee

Come perform, come support your fellow actors, come Speak the Speech at AACTFest 2019

cated 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, go to aact.org/solo. You can sign-up with your AACT registration or by contacting the AACT office: info@aact.org or 817-732-3177.

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.



AACTFest 2017 interns Emily Stein and Blake A. Carlson with Intern Coordinator Mary Jo DeNolf (center)

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 > Volunteers & Interns. Deadline to apply is April 1, 2019.

Register Now at aact.org/19 and save:

Advance Rates good through June 1, 2019

Member	\$ 295.00
Non-Member	\$ 375.00
Adjudication Training - Level 1 course	\$ 30.00
Adjudication Seminar - Week-long	\$ 135.00
Youth Arts Leadership Conference	\$ 30.00
Battlefield Bus Tour	\$ 30.00
Monologue Competition Entry Fee	\$ 20.00
AACT Design Competition Entry Fee	\$20.00
Additional Award Show Ticket	\$50.00
Youth Registration Discount (18 and Younger)	\$ -75.00
Competing/Advancing Company Member	\$ -5.00

Tickets to individual performance blocks will be available in May from the Majestic Theater box office. Events can be added during on-line registration or by contacting the AACT office at info@aact.org or 817-732-3177.

For Transportation and Hotel information, visit aact.org/go

More AACTFest on next page ►

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

Youth Leadership Conference 2019

Building the Next Generation of Arts Leaders Through the Power of Theatre



The 2019 AACT Youth Conference takes place in conjunction with AACTFest 2019 in Gettysburg, Pennsylvania, June 18-22, 2019.

The focus will be on cultivating youth who aspire to be leaders within the arts community and providing advanced training in the theatre arts--while instilling confidence, knowledge, and team-building skills in an exhilarating and stimulating experience.

Participants will enjoy a line-up of powerful theatre performances from around the country, engage in educational workshops and round-table discussions, shadow and receive mentoring from arts professionals, and take part in activities that are challenging and fun!

The conference is open to ages 12-18. Class size is limited to 30.

At the 2019 AACT Youth Conference:

- Meet someone new, learn something new
- See amazing theatre from around the world
- Share your theatre experiences with other Youth Leaders from around the country
- Shadow experienced theatre professionals
- Learn from a panel of professional directors and local college professors about audition techniques
- And more!



Jennifer Hamilton

Jennifer Hamilton will facilitate this conference. She has been involved with AACT for over a decade. Most recently leading the Education Directors track for TEAM conference 2018 in Salt Lake City, Utah, she also served as the facilitator for the Youth Leadership Conference at AACTFest 2017 in Rochester, Minnesota. Jennifer began her AACT involvement in 2008, facilitating the Education Directors Workshop in Kansas City, Missouri. Since that time, she also presented a workshop at AACTFest 2009 in Tacoma, Washington, and has served on both the Education and Workshop committees.

Jennifer began her professional theatre work as the Education Director for Topeka Civic Theatre & Academy in Topeka, Kansas, a position she held from 2002 until 2014. In that role, she administered year-round classes for ages four through adult; helped to create a teen improvisation performance troupe; developed outreach programming for area schools and underserved communities, including a teen outreach team of actors who performed at schools and community events; and directed over 50 youth and theatre for young audiences productions. She currently works in partnership with the Oregon Coast Council for the Arts providing after school theatre classes for area youth.

Earning her Bachelor of Arts in Theatre from Sterling College in 1993, Jennifer subsequently earned her Master of Arts in Theatre & Film from the University of Kansas (2003) where she also taught Improvisation and Introduction to the Theatre.

Sample Activities

Each session will focus on a specific theme and will include exercises

and activities catered to participants' interests and skill levels. Shadowing will be scheduled outside of session hours.

Wednesday, June 19

Welcome and Youth Conference Session - Learn about AACT and each other!

- A chance to meet and learn about each other's home theatres
- Learn about the AACT organization from AACT professionals
- Discuss and map out your goals for the conference

Thursday, June 20

Youth Conference Session - Teen Comedy Improvisation

- How to create characters for comedy improvisation pulling from the 'stock' characters of Comedia
- Learn and practice the most important "rule" of improvisation
- How to create and develop comedy sketches
- Or choose an AACTFest workshop

Friday, June 21

Youth Conference Session - The Audition Process

- A facilitated Q&A on how to select your monologue and how to prepare for your big moment!
- Get feedback from local college professors and professional directors on your college audition monologue (or on auditioning for your next show)
- Or choose an AACTFest workshop

Saturday, June 22

Youth Conference Session - What Have You Learned?

- From the shows and adjudications you saw...
- From other workshops you attended...
- From participating in or watching YouthFest...
- From your shadowing experience...
- Or choose an AACTFest workshop

Lunch Time Roundtables! There will also be optional lunch-time roundtable talks. Jennifer Hamilton will be available during the lunch hour to facilitate discussions and assist with any needs or questions about Youth Conference and AACTFest. Boxed lunches will be available at the Gettysburg Community Theatre for purchase.

Other workshops are available during the Youth Conference session times. You are welcome to attend any other workshops during the Youth Conference session time. ♦

Register Now!

Register for AACTFest 2019 Youth Conference when you register for AACTFest 2019. Youth Conference fee is only \$30. Youth also receive a \$75 discount on AACTFest registration.

AACTFest 2019 Silent Auction

Contribute Items and Help Build the AACT Endowment Fund

Add to the fun of the national festival by supporting the AACT Endowment Fund. Even if you can't attend the festival, you are invited to contribute a special item to the Silent Auction in Gettysburg, Pennsylvania. The Silent Auction will take place before and during AACTFest 2019.

The AACT Endowment Fund was created specifically to help companies representing their regions pay some of their travel expenses to the national festival, or to subsequent international festivals. As you know, transporting a production – its cast, crew, sets, and costumes – to a festival site can be expensive.

The 12 companies participating in the national AACTFest 2019 will each receive a grant from the Endowment to help cover expenses of traveling to the festival.

Call for auction items

Items are requested with minimum value of \$100 per item, basket, services, or group of items to auction together. The Endowment Committee is requesting items that have significant value, wide appeal, are unique, easily transportable, and are theatrically themed.

For instructions, details, deadlines, and a link to the online Auction Contribution Form, visit aact.org/silent-auction. ♦

Moving On

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

State winners moving on to their regional festivals are shown below. Some states qualify to send two shows to their regional festivals. Winners of 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.

Region	Theatre	From		Production	Playwright
III	Redbud Players	Columbus	WI	<i>One Day</i>	Rick Ramirez
III	Verona Area Community Theater	Verona	WI	<i>The Giver</i>	Lois Lowry, adapted by Eric Coble
IV	Fondren Theatre Workshop	Jackson	MS	<i>I and You</i>	Lauren Gunderson
IV	The Center Players Community Theatre	Madison	MS	<i>Tea for Three</i>	Eric H. Weinberger and Elaine Bromka

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WINNER! Willa Jean Vance Play Festival
WINNER! Northern States Playwright Festival

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- Mollie Arta

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WINNER! - McLaren Comedy Festival

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Rochester Playwright Festival
- LA WEEKLY FORUM

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AACT YouthFest 2019

AACT will present the second national AACT YouthFest as an integral part of AACTFest 2019 National Festival. Six youth theatre companies will perform at Gettysburg's Majestic Theater during AACTFest. All AACT YouthFest performances are included in AACTFest 2019 registration.



AACT YouthFest 2019 Companies:

Bonnie Bennett



Academy of Children's Theatre

Richland, Washington, AACT Region IX

Keeping Mr. Lincoln by Sandra Fenichel Asher

Keeping Mr. Lincoln celebrates Lincoln's life through his own words and those of people who knew him. An ensemble of actors—regardless of their own age, gender, or ethnicity—take turns playing Abraham Lincoln and important people in his Kentucky childhood, Indiana youth, and Illinois and D.C. adulthood. The play is the fascinating story of the son of poor uneducated parents who transformed himself into an eloquent orator, a skillful leader, and ultimately, president of the United States of America. What drove him? What inspired him? What fed and supported his remarkable journey? Though we can never fully know the answers to those questions, we “keep” Mr. Lincoln by continuing to explore them. This play is dedicated to doing just that.

Academy of Children's Theatre (ACT) strives to provide educational opportunities in theatre arts for young people of all abilities and levels of interest; to produce quality theatre for and by the young, with appeal to all ages; and to expose people to diverse ideas and cultures through the theatre experience. ACT is located in the southeastern corner of Washington State and runs year-round programming for kids from ages 3.5 to 18. ACT has five main stage shows a season, plus one summer showcase, "A Spectrum On Stage" program, after school, weekend, summer, and yearlong classes and camps. academyofchildrenstheatre.org

Lafayette Theatre Academy, Lafayette Society for Performing Arts

LaGrange, Georgia, AACT Region IV

Lockdown by Douglas Craven

In a dark classroom, eight students sit in an "official lockdown," not knowing if it's just a drill or an actual emergency. When a hysterical younger girl bolts from the room and the teacher follows, the remaining students are left alone to decide if it's safer to stay or run.

The Lafayette Theatre Academy (LTA) provides a safe and supportive environment for students of all ages to express their individuality and creativity, while gaining the knowledge and developing the skills necessary to succeed in all areas of the theatrical arts. LTA continuously develops ways for students to use their training, through academy productions, weekly classes, professional instruction, community involvement, outreach programs, and involvement with other performing arts organizations. The education received through LTA extends beyond the stage, benefitting students socially, academically, and professionally. lsparts.org



Amy McDow

Premier Arts



Premier Arts

Elkhart, Indiana, AACT Region III

Once Upon a Mattress

Music by Mary Rodgers, book by Jay Thompson, Dean Fuller, Marshall Barer, lyrics by Marshall Barer

If you thought you knew the story of *The Princess and The Pea*, you may be in for a walloping surprise! Did you know, for instance, that Princess Winnifred actually swam the moat to reach Prince Dauntless the Drab? Or that Lady Larken's love for Sir Harry provided a rather compelling reason that she reach the bridal altar post haste? Or that, in fact, it wasn't the pea at all that caused the princess a sleepless night? Carried on a wave of wonderful songs, by turns hilarious and raucous, romantic and melodic, this rollicking spin on the familiar classic of royal courtship and comeuppance provides for some side-splitting shenanigans.

continued on page 14 ►

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Jennifer Maki



The Road Less Traveled Community Theatre Company

Farley, Iowa, AACT Region V

Back Cover by Emily Hageman

The unexpected divorce of Madison's parents relocated her to New York City - a place that she has vowed to loathe. Through incredible coincidence, Madison finds a shoebox full of letters belonging to a young woman named Jessica. A connection is formed that will forever change the course of Madison's life.

The Road Less Traveled Community Theatre Company was founded in 2015 in rural northeastern Iowa with the goal to empower, enrich, and engage community members of all ages through the theatrical arts. The first two seasons were performed in Epworth, prior to settling into their own black box space in Farley in 2017. Now in their fourth season, the company produces five shows a year, including a summer youth show that partners with the summer reading programs of the county libraries. rltheatre.org

The Terrace Playhouse Youth Theatre Troupe

United States Army Garrison
Ansbach, Germany, AACT Region X

This Side Of Heaven by Don Zolidis

This Side Of Heaven chronicles the struggle of Fever and Chase, two young people in physical therapy. They must learn to accept and adapt to the reality of being disabled for the rest of their lives. Through humor and honesty they find a new sense of themselves in each other.

The Terrace Playhouse is the community theatre for the United States Army Garrison in Ansbach, Germany. The Terrace Playhouse offers entertainment and involvement opportunities for soldiers, their families, retirees, civilian employees, and guests from the host nation. The Terrace Playhouse Youth Theatre Troupe was formed last year by a group of dynamic young people. The goal of the Terrace Playhouse Youth Theatre Troupe is to provide a creative outlet for the young people of the Ansbach military community.



Stephanie Watts

Justin Wolever



Workshop Theatre

Willis, Texas, AACT Region VI

1984 by George Orwell, adapted by Robert Owens, Wilton E. Hall, Jr., and William A. Miles, Jr.

Orwell powerfully depicts the horrors of man's fate in a society where Big Brother is always watching - where everything that is not prohibited is compulsory. As you watch this play, consider... We now have the means to this end. "Don't let it happen. It depends on you." - George Orwell.

Workshop Theatre started several years ago as a collaboration between agricultural classes and theatre classes at Lynn Lucas Middle School in Willis, Texas. Since then, it has grown into a self-supporting youth theatre that includes students from all over Montgomery County, Texas. Workshop Theatre also provides space for small group acting classes in the evenings during the school year. Four students from Workshop Theatre were finalists in the Gulf Coast Film Festival (Houston, Texas) screenplay category, and last summer Workshop Theatre performed at the 2018 Texas Nonprofit Theatre YouthFest.

AACT YouthFest 2019 is made possible in part by a grant from the
Jack K. Ayre and Frank Ayre Lee Theatre Foundation.



AACT YouthFest 2019

Adjudicators

AACT YouthFest 2019 will present productions in Gettysburg College's 800-seat Majestic Theater. YouthFest 2019 will feature three experienced adjudicators. Their comments on productions will be an educational experience for all participating companies and audience members.



Kristy Meanor has spent a lifetime in community theatre as an actor, director, designer, and producer. For the last 12 years she has served as the Artistic Director for the Wetumpka Depot Players. Serving in past leadership roles with Southeastern Theatre Conference, she currently serves as president of the Alabama Conference of Theatre. Kristy is a recipient of the Marian Galloway Award for her contributions to theatre in Alabama. Performance credits include *Jessie* (*Night Mother*), *Sister Amnesia* (*Nunsense*),

Amanda (*The Glass Menagerie*), *Dotty* (*Noises Off*), and traveling the show *At Wit's End* as Erma Bombeck. Directing credits, numbering over 100, include *Big River*, *Young Frankenstein*, *Ring of Fire*, *Christmas Story*, *Tuesdays with Morrie*, and *The Fantasticks*. Kristy has traveled productions to the state, regional, and national levels over the last nine years receiving recognitions along the way for top shows and for her work in direction, acting, and design. Kristy has adjudicated high school and community theatre festivals and was recently named 2018 Citizen of the Year by the Wetumpka Chamber of Commerce for her work promoting theatre in central Alabama.



Kathy Pingel was the Director of Education and Youth Programming at the Des Moines Community Playhouse for ten years. She also served as Artistic Director of the Kate Goldman Children's Theatre. She holds a BA in Theatre from Eastern Michigan University, where she studied with Virginia Koste and both a MA in Performance Studies and a MAT in teaching from Northwestern University, where she worked with Frank Galati. Kathy authored AACT's

Adjudication Training Curriculum, has facilitated the Adjudication Seminar and the Adjudication Training workshop offered at national levels, and is currently serving as dramaturge for the 2020 AACT NewPlayFest world premiere productions.



Dennis Yslas has adjudicated for AACT at the state and regional levels and was the alternate adjudicator for AACTFest 2017 in Rochester, Minnesota. His first AACT experience was in 1993 when he stage managed an award-winning production of *Six Women With Brain Death*, produced by Theatre Arlington. He has judged high school speech tournaments on the state and national levels and is an active judge for Dallas Summer Musicals' High School Music Theatre Awards. Dennis is a member of Actors' Equity

Association, the union of professional actors and stage managers. He is the Executive Director for AACT member organization Texas Nonprofit Theatres, Inc. He has been an actor for over 40 years and is an award-winning director in the Dallas/Fort Worth area. ♦

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

Lorelei Chapman, Asst. Director
Liberty Showcase Theatre

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Audrey Kletscher Helbing, Minnesota Prairie Roots



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Welcome to AACTFest 2019 in Gettysburg, Pennsylvania



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.

All around Gettysburg, catch glimpses of its past. There are museums, including the Shriver House Museum and Jennie Wade House, which show what life was like for civilians during the Battle of Gettysburg. There are tours through the streets of Gettysburg, to the National Cemetery, The Gettysburg Visitor's Center, and the Battlefield—one of the most visited military parks in the country. Visit destinationgettysburg.com to learn more about everything Gettysburg has to offer.



DestinationGettysburg.com

Lincoln Square, the heart of Gettysburg, is the home to many historic sites including the David Wills House, a museum where you can experience President Abraham Lincoln's Gettysburg Address in the place where it was crafted

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How do I get to Gettysburg?

In the heart of Central Pennsylvania lies historic Gettysburg. Just 10 miles from Pennsylvania's southern border, it is in close proximity to many metropolitan areas like New York City, Baltimore, Washington DC, and Philadelphia.

Flying into Gettysburg

Historic Gettysburg does not have a commercial airport within Adams County. To reach Gettysburg by air, travelers must fly in to one of five International Airports that are close by and then take public transportation or drive the final distance (45 minutes to two hours by car, depending on the airport). Amtrak can be taken from Baltimore or Washington DC, to Philadelphia, PA, and then to Harrisburg, allowing for use of the Rabbit Transit transportation system. Travelers can also easily rent a car and drive or secure private transportation. Airline discount codes are available aact.org/go.

Getting to Gettysburg by Car

It's a short drive from many neighboring states (Richmond Virginia is less than 3 ½ hours away) and the countryside is among the most beautiful in Pennsylvania. AACT members can receive a discount from Hertz. Car rental reservation and discount codes are available at aact.org/go.

DestinationGettysburg.com



The 8th Pennsylvania Cavalry Monument, located in Gettysburg National Military Park, is one of 110 monuments representing the participation of Pennsylvania in the Battle of Gettysburg

Public Parking

One of the best places to park is the Race Horse Alley Parking Garage located behind the Gettysburg Hotel. A variety of parking in municipal lots on Middle Street and Stratton Street as well as at the Gettysburg Heritage Center on Steinwehr Avenue are also offered. Consider parking once and taking the Freedom Trolley.

Parking in the Borough of Gettysburg is now payable through the Passport Parking App. The app allows users to extend parking time and receive reminders before time expires. To download and use the app please visit m.ppprk.com

Download the Public Parking Map: destinationgettysburg.com/uploads/files/gettysburg-public-parking-map.pdf

Public Transportation into Gettysburg

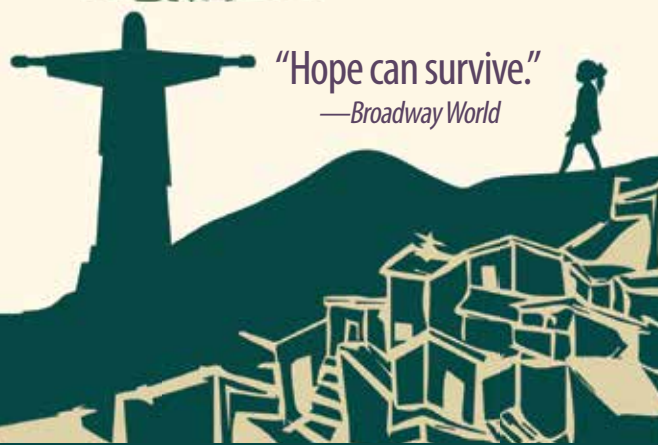
Visitors can get to Gettysburg using public transportation for their entire trip by traveling on Amtrak and Rabbit Transit. Travelers would start their journey on Amtrak from their point of origin (New York, Philadelphia, Baltimore, and Washington DC, are all serviced daily) and end at Harrisburg. From there, Rabbit Transit will take visitors directly into Gettysburg, with multiple stops available. Please note, the Rabbit Transit service is designed for commuters and is only available at select times of the day during weekdays. ♦

Explore Amtrak schedules into Harrisburg: amtrak.com

Explore Rabbit Transit schedules into Gettysburg: rabbittransit.org/Schedules/rabbitEXPRESS.aspx

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set in modern-day Rio de Janeiro

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AACTFest 2019 Workshops



Surrounding the performances, the festival plays host to a variety of workshops. An assortment of workshop topics will be available throughout the week to give you a thorough understanding of various aspects of theatre allowing you to enrich your own theatre community.

Listed are workshops currently on the roster. Visit aact.org/19 for a complete listing of AACTFest 2019 workshops.

AACTChats, a forum of brief discussions focusing on new ideas addressing the needs of theatres, will be available as well. Topics will be announced on the online workshop roster.

Administration

Are you Ready for Disasters? The 3 Proven Strategies for Easy Preparedness

Patrick Hardy, CEO, Hytropy.com

This cutting-edge presentation, led by a Certified Emergency Manager® and longtime disaster manager, will teach you three proven strategies for properly building and implementing a disaster program for your theatre.

Building A Volunteer Army

Craig Gibson, Founding Executive Artistic Director, Premier Arts
Tanner Smale, Social Media Coordinator, Premier Arts

Learn how to utilize tactics that engage, increase, and retain volunteers! Participants will learn how to cultivate a comprehensive volunteer plan through a combination of new social media platforms, old-fashioned conversation, and organizational leadership strategies.

Everything You Need to Know About Licensing

John Prignano, COO, Director of Education and Development, Music Theatre International

Learn everything you need to know in order to make your next MTI show painless, fun, and affordable!

Education /Outreach

Audio Description: the Visual Made Verbal

Joel Snyder, Ph.D., President, Audio Description Associations, LLC(USA); Director, Audio Description Project, American Council of the Blind.

Learn the "Fundamentals of Audio Description" and build awareness for those with vision impairments from a leading expert and pioneer in the audio description field.

Avoiding Cultural Appropriation

Darrell Wagner, Instructor of Costume Design, Casper (WY) College
Many community theatres are not as culturally diverse as we would like - and it can be hard to know how to present other cultures on our stage. Defining/ exploring instances of cultural appropriation will be followed by a discussion of ways to avoid offending members of our communities and audiences.

Broadway Sr.: Transforming Senior Theatre with the MTI Jr. Series

Morrie Enders, Executive Director, Lincoln (NE) Community Playhouse; John Prignano, COO, Director of Education and Development, Music Theatre International

In the United States, 300,000 people turn 65 every month. It's time to put them on stage and in the spotlight at your community theatre. We will show you how!

"PLAYtime" Building Literacy in Your Community Theatre Through the Arts!

Trish Yates, Outreach/Education Consultant, *PLAYtime* Author
Exploring the "ART" of storytime as "PLAYtime" connects children and families to stories rich with props and music, building your theatre community, and strengthening literacy.

Special Needs Theatre...Change Lives!

Chad-Alan Carr, Founding Executive/Artistic Director, Gettysburg (PA) Community Theatre

Afraid of trying a special needs theatre program? Take the leap. Change lives...yours, theirs, and your theatres. Hear about Gettysburg Community Theatre's Penguin Project, now in its 6th year of running the program that pairs youth with special needs/disabilities and youth without special needs as peer mentors.

The Wonderful World of Senior Theatre: Many Ways a Community Theatre Can Involve Older Adults

Bonnie L. Vorenberg, President, ArtAge's Senior Theatre Resource Center

Explore the many ways Community Theatre can involve older adults. From classes to performances, working with seniors is easy, fun, and fundable.

What Did You Say? – 10 Tips That Welcome People With Hearing Loss To Your Theatre

Jon Skaalen, Accessibility Coordinator, VSA Minnesota

Learn ten inclusive tips to keep people with hearing loss loving (not leaving) your plays, musicals, auditions, meetings, and parties.

Artistic

Audience Participation: Bringing Audience Members onto the Stage

Ruth Comley, Assistant Professor, Entertainment Technology Center at Carnegie Mellon University (Pittsburg, PA); Creative Director, Stage and Steal Productions

Bringing audience members up onstage can offer an element of unexpected surprise for everyone. Learn how to create those moments for your cast and your audience to increase engagement and repeat business.

Bridging the Gap between Community and Professional Theatre

April J'Callahan Marshall, Community and Professional Actor and Director

Learn about regional/combined auditions, job fairs, and how to sell yourself to make the leap into the world of professional theatre.

Casting Diversely, Casting Effectively

Anna Paone, former Casting Specialist and Casting Editor, Backstage.com; Artistic Associate, Dragonfly Multicultural Arts Center
Casting can be fun on both sides of the table! Learn what free online resources are available to find a mix of diverse actors for your next show.

Devising Autonomy in Youth Theatre

Kate Ventimiglia, Actor and Licensed Theatre Educator
Participants will explore key elements of devising theatre for youth. Take away methods for constructing a youth theatre piece from scratch while supporting teens through the creative process.

Directing Of The Arts: Pedagogy

Markeis McLeod, Assistant Artistic Director, Citadel Theatre (Lake Forest, IL)

Experience through zany and unorthodox methods how the art of teaching is utilized in the interacting roles of directors and actors.

Dramatic Dreamers - Rhythm, Humor, and Pathos of Tennessee Williams

Murray Chase, Producing Executive Director, Venice (FL) Theatre
Tennessee Williams remains one of America's greatest playwrights and one of the hardest to perform. Get inside tips to unravel his romantic language.

Discovering Shakespeare

Joel Jahnke, Artistic Director, Montana Shakespeare in the Parks
This active, hands-on workshop is designed to provide both the beginner and advanced actor with techniques to better understand Shakespeare's work from the actor's perspective.

Freeing the Body to Free the Voice

Jennifer Sherron Stock, Faculty, City College of New York
Learn from a Voice and Speech Specialist how to free up your muscles to promote better breathing for a well-procured voice.

Interactive Storytelling: Managing the Chaos of Allowing the Audience to Set the Path of the Story

Ruth Comley, Assistant Professor, Entertainment Technology Center at Carnegie Mellon University (Pittsburg, PA); Creative Director, Stage and Steal Productions
Empower the audience to help make the performance unique. Through case studies and walk-throughs, explore how to unleash and control the beautiful element of surprise.

Playwriting for Fun and Educational Programs

Susan Russell, Instructor, Misericordia University (Dallas, PA) and Gettysburg (PA) College
Take away the basics of playwriting through hands-on exercises that will also be great tools for your educational outreach programming.

Put Your Hometown on Stage

Margaret Engel, Playwright, Journalist, Disney Author
Bring fresh theatrical material from your hometown to the stage with must-see productions based on current or historic events and personalities.

Razabox 101--Acting from the Body

Anna Marie Kurtz, Professional Actor and Combat Choreographer
Explore a physical, vocal, and spatial approach applicable to monologues, scene work, or film.

Resources and Solutions for Musical Theatre

John Prignano, COO, Director of Education and Development, Music Theatre International
Wherever you are on your theatrical journey, MTT's innovative resources will enhance your show experience by providing valuable solutions for your creative and production teams.

Vocal Projection for the Stage

Ron Cameron-Lewis, Professor Emeritus, Sheridan College (ON, Canada) Music Theatre Performance Department
Connecting breath support, raw sound, and the power of vowels to improve vocal projection.

The Zen of Improvisational Acting

Karen Land, Assistant Professor, Gettysburg (PA) College and Carroll Community College (Westminster, MD)
Come play, laugh, and meet new people in a safe and supportive environment. A "hands on, heads off" workshop for newcomers and advanced players.

Technical/Design

Using Game Engines to Empower Interactive Digital Scenery

Ruth Comley, Assistant Teaching Professor, Entertainment Technology Center at Carnegie Mellon University; Creative Director, Stage and Steal Production
Explore the possibilities that game engines, like Unity3D, bring to a community theatre to create projection effects like cueing interactive elements in a digital set.

Creating Food from Fabric

Tracy Alexander, Production Manager, Midland (TX) Community Theatre
Create enticing "edibles" from a variety of fabric trims, foams, craft picks, and sawdust.

Wrestling with a Monster: Costuming a Musical Review

Darrell Wagner, Instructor of Costume Design, Casper (WY) College
Get techniques for costuming a musical review without going over budget... or going crazy.

Marketing/Development

Getting Butts In The Seats: Promoting and Selling Out

Jason Goldstein, Performing Arts and Entertainment Producer
Learn professional marketing strategies to increase attendance for your shows.

Podcast University

Chris Murphy, Digital Marketer, Host of Community Theatre Heroes podcast
Sarah Nolte Fuller, Host of Community Theatre Heroes podcast
Learn how hosting a podcast can increase the size of your audience ten times, elevate your status as thought-leaders and pillars in your local community, and create a brand new revenue stream.

Social Media Management 101

Chris Murphy, Digital Marketer, Host of Community Theatre Heroes Podcast
Expand your reach in your community and increase ticket sales tenfold by applying secret tools, resources, and habits Digital Marketers are using. ♦



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Winning Plays of AACT NewPlayFest 2020 Announced

AACT NewPlayFest has selected the winning scripts that will be produced by the selected Producing Theatres.

Congratulations to AACT NewPlayFest 2020 winners!

Casserole by Pam Harbaugh

Set in Eau Claire, Wisconsin, *Casserole* revolves around Claire Wilson, a godly woman with love to spare. A normal day gets ratcheted into high gear when Claire learns that a publisher saw her recipe for “Mayonnaise Casserole” and wants to feature her in a new cookbook, *The Midwest Chef*. Leonard, her grumpy husband, is not much help. Nor is her daughter Erica, an abstract artist living in New York City, who suddenly shows up with stunning news and a mysterious friend, Penny. Arriving for dinner are the “hipster” editor and his photographer who have a hidden agenda for the cookbook. A wild menu is set before them. An argument erupts, revealing secrets, setting the stage for Claire’s loving wisdom.



Pam Harbaugh (Indialantic, Florida) was the theatre critic and arts writer for 25 years at Florida Today newspaper on Florida’s “Space Coast.” She serves on the American Theatre Critics Association’s Steinberg/ATCA New Play Award committee. She taught, produced, directed, and wrote for children’s theatre for more than 30 years. She studied acting at the Lee Strasberg Acting Institute in New York City and received her theatre degree at the University of Central Florida. She

was the resident director for the inaugural season of Theatre on the Edge, which was awarded Best New Theater Company by the Orlando Weekly. Her earlier work, *Snowfall*, won a production in the New Play Festival at The Henegar Center for the Performing Arts in Melbourne, Florida.

The world premiere of *Casserole* will be produced at **Boise Little Theater** in Boise, Idaho, **October 18 – November 2, 2019**.

boiselittletheater.org



Goat Song Revel by Dan Borengasser

A one-person Greek Chorus named Doris shows up at the biblical Job’s house and lets him know that her arrival most likely means they’re in a Greek drama, but whether it’s a tragedy or comedy isn’t clear. And since this is a Greek drama, Dionysus also stops by. To complicate matters, God and Satan meet at Job’s house for their periodic cribbage game, where Satan announces that he wants to play a new game, one he made up, called “Job.”

Lord Byron once said, “All tragedies are finished by a death; all comedies are ended by a marriage.” Dionysus realizes that they’re heading for a tragedy unless he can create a second act that ends with a marriage. When he finally figures out exactly what’s going on, he begins his plan to turn this tragedy into a comedy.

Most of **Dan Borengasser’s** (Springdale, Arkansas) plays have been produced or have received staged readings. Three plays – *A.R@Uni. Gov*, *The Kindness of Strangers*, and *Sense & Insensibility* – have been published. His plays have been produced in theatres across the coun-



try, from New York to Los Angeles, as well as in Canada, Mexico, India, Australia, New Zealand, Malaysia, and the Philippines. Several short screenplays have been produced as well as a feature-length film he helped write, titled *The Donor Conspiracy*. Three radio plays have been produced and broadcast nationally.

In addition to stage plays, Borengasser has written science fiction stories, screenplays, radio plays, and children’s fiction, and was a syndicated humor columnist.

The world premiere of *Goat Song Revel* will be produced at **Manatee Performing Arts Center** in Bradenton, Florida, **February 6 – 23, 2020**.

manateeperformingartscenter.com



On Pine Knoll Street by Mark Cornell

Thelma is a colorful and quick-witted 87-year old woman battling with her memory. Her devoted daughter, Marilyn, with whom she now lives, is trying to make the best of the situation. Curtis, her neighbor, is a writer and stay-at-home father of a special-needs child. His wife, Kristie, struggles to balance family and work. When Marilyn asks Curtis to care for her mother and her beloved cats while she is at the beach, a friendship is set into motion that tethers two families. Set in a small town in North Carolina, *On Pine Knoll Street* is an intimate look at the joy and fragility of life, the meaning of home, and the things we do for love.



Mark Cornell (Chapel Hill, North Carolina) has had more than 75 of his plays produced in theatres around the world. His plays include *Sprucehaven B*, *Two Turtle Doves*, *All the Answers*, *Theater More Like Baseball*, and *The Other Half*, which won the 2019 Getchell New Play Award. He has an MFA in English and Creative Writing from UCLA and is an ensemble member with Moonlight Stage Company in Raleigh, North Carolina. He is also partner with Paul Newell at Full Nelson Theater, and co-creator of Marked Men Films with Mark Jantzen.

He has taken master classes with playwrights Jon Robin Baitz, Terrence McNally, Alan Ayckbourn, and Doug Wright. While at UCLA, he studied screenwriting with Lew Hunter, Richard Walter, Hal Ackerman, Oliver Stone, Ernest Lehman, and Ron Bass. For more on Mark Cornell, visit markcornell.net

The world premiere of *On Pine Knoll Street* will be produced at **The Sauk** in Jonesville, Michigan, **February 2020**.

thesauk.org



Proprioception by Marilyn Millstone

Two patients meet in a physical therapy office: a young prima ballerina with a torn ACL and a chip on her shoulder; and an elderly, widowed Holocaust survivor, estranged from her only child. When their physical therapist decides that the two women should share appointments, attachments form, conflicts erupt, secrets surface, and lives unravel. *Proprioception* is a play about how we heal - and how we don't.



Marilyn Millstone's (Kensington, Maryland) award-winning playwriting is rooted in her background as a news and feature journalist and essayist. Her full-length dramas, one-acts, ten-minute plays, and monologues have been produced by Barrington Stage (MA), Birdhouse Theatre (GA), Chagrin Valley Little Theatre (OH), Fells Point Corner Theatre (MD), Silver Spring Stage (MD), Hudson Warehouse (NYC), the West Side Show Room (IL), the End of the Road New Play Festival (AL), and the Short & Sweet Festivals in Sydney and Dubai.

Holder of an MFA in playwriting from Spalding University, Millstone's first full-length play, the semi-historical drama *The Sculptress*, was produced by Baltimore's Fells Point Corner Theatre and won two prizes at the 2011 Baltimore Playwrights Festival. Her short play, *Compos Mentis*, has been produced eight times (six times in America and twice abroad) and won numerous awards. Two of her plays had world premieres in 2018: her one-act comedy *Birthday Girl*, at the Silver Spring Stage One-Act Play Festival, and her short drama *Play Date*, at the Rockford New Play Festival.

Millstone is currently at work on her first full-length play commission for Prime Stage Theatre in Pittsburgh.

The world premiere of *Proprioception* will be produced at **Rover Dramawerks** in Plano, Texas, **April 23 – May 9, 2020**.

roverdramawerks.com



Shattering by Pat Montley

Jonah has just been released from juvenile commitment into the foster care of Jacqueline Dawson, whose estranged son Jonah helped to murder. She witnessed the crime and testified against the other two perpetrators. Now the gang leader who organized that crime wants to teach a lesson about what happens to "snitches." He orders Jonah to torture and kill Jacqueline—or be killed himself. The instructions come through Jonah's girlfriend LaBelle, whose investment in the outcome is intensified by her pregnancy. Jonah and LaBelle plot the murder, even as Jonah's relationship with the strict but caring Dawson develops, and his imagined visits with her dead son jar his conscience.



Pat Montley (Baltimore, Massachusetts) has had 20 plays published, and her works have enjoyed readings at the Kennedy Center, Baltimore Center Stage, Rep Stage (MD), and the Abingdon Theatre (NYC), and productions at the Nebraska Repertory Theatre, the Manhattan Theatre Source, the Harold Clurman Theatre, the Nat Horne Theatre, Baltimore's Theatre Project, and the Edinburgh Fringe Festival. She was one of 50 playwrights nationally commissioned by Center

Stage to write a monologue for its "My America" project.

Her work has been supported by a Kennedy Center Playwrights' Intensive, by residencies at the Millay Artists' Colony (NY) and the Djerassi Resident Artists Program (CA), and by grants from the Deutsch Foundation, the Maryland and Pennsylvania Arts Councils, the Shubert Foundation, the Mary Roberts Rinehart Foundation, and Warner Brothers. Montley has a Ph.D. in Theatre and has taught playwriting at UMBC, Goucher, Johns Hopkins, and Chatham University in Pittsburgh, where she chaired the theatre department.

The world premiere of *Shattering* will be produced at **Tacoma Little Theatre** in Tacoma, Washington, **January 24 – February 9, 2020**.

tacomalittletheatre.com



continued on next page ►

Perfect Comedy for Community Theatre



By Gary Ray Stapp
4 m, 5 w, 1 flexible, optional 1 boy

Armed with a sharply judgmental attitude and a pair of binoculars, homeowner Leona Crump is consumed with anxiety over her new neighbors. Will they be California beatniks? Or paroled drug pushers? Or more frightening yet, perhaps someone with children?! Her worst fears are realized when an odd-ball "hill-folk" family move in across the street. Leona vows to purge them from her cul-de-sac. But in the end, will she be victorious and drive her new neighbors away? Maybe, maybe not.



Order scripts and royalties online at
www.hiStage.com

***The Cayuga Canal Girls* by Laura King**

Five female childhood friends reunite in their historic hometown of Seneca Falls, New York, to lay one of their own to rest. As they struggle to come to grips with the surprising death, they reopen old wounds, face harsh realities, and confront the compromises they have made in their lives. But as the day wears on, the women learn that even though “into each life some rain must fall,” the rain offers a cleansing promise of new possibilities.



Laura King (Barnesville, Georgia) holds an MFA in playwriting (with a concentration in dramaturgy) from the Playwrights Lab at Hollins University. Currently, she serves as a Dramatists Guild ambassador for the Atlanta region and on the Southeastern Theatre Conference Publications Committee. Her play *Merritt Anne and the Mighty Oak* is a Write Now 2019 winner. Her full-length plays - *In-*

dependence Day at Happy Meadows (which won the 2016 SETC/Stage Rights Ready to Publish Award) and *The Harmony Baptist Church Ladies Auxiliary Christmas Jubilee* - are available for licensing through Stage Rights. Her plays for young audiences, including *Youth on the Roof*, *The Carol of Tiny Tim*, and several 10-minute plays, are available through YouthPLAYS.

The Atlanta-based playwright is also an instructor of Theatre at Gordon State College. Her works are available at YouthPLAYS, StageRights, Polychoron Press, and the New Play Exchange. King is a member of the Dramatists Guild, Working Title Playwrights, and the Southeastern Theatre Conference.

For more information about Laura's work, visit laurakingplaywright.com.

The world premiere of *The Cayuga Canal Girls* will be produced at **Phoenix Stage Company** in Oakville, Connecticut, **March 20 - 29, 2020**.

phoenixstagecompany.org



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More About NewPlayFest

In addition to the AACT world premiere productions, Dramatic Publishing Company publishes the winning plays in an anthology. AACT NewPlayFest Winning Plays: Volume 1 (2014), Volume 2 (2016), and Volume 3 (2018) are available from Dramatic Publishing's website [dramaticpublishing.com].



The AACT NewPlayFest 2020 world premiere productions are made possible in part by a grant from the Jack K. Ayre and Frank Ayre Lee Theatre Foundation. Each Producing Theatre receives support from the Foundation to produce the world premiere of an AACT NewPlayFest-winning play. AACT greatly appreciates the generous support from the Foundation and their partnership in making this play festival a great success.




Reviewers read and evaluated all plays submitted to AACT NewPlayFest. There were three rounds of evaluations leading to the finalists that were sent to the Producing Theatres for them to choose their play to produce. AACT recognizes the Finalists for AACT NewPlayFest 2020 and appreciates all playwrights that submitted to the festival. In addition to the winning plays the finalists were:

- Blood and Water* by Andrew Mayo (Albuquerque, New Mexico)
- Going Wild* by Peter Snoad (Jamaica Plain, Massachusetts)
- Hand Basket* by Michael Pearce (Oakland California)
- Palmetto* by Holli Harms (New York, New York)
- Rubber Soul* by Constance Marse (Pace, Florida)
- The Catfish Prince* by Monica Michell (Wimberley, Texas)
- This Rough Magic* by Richard Manley (Newport Beach, California)


Special Thanks to the AACT NewPlayFest 2020 Reviewers:

Lynnae Rachele Andersen, Emily Anderson, Susan Apker,
David Blakely, Mary Lou Britton, Jeffrey Brown,
Sarah Diamond Burroway, Ron Cameron-Lewis,
Dr. Susanne Caviness, John Paul Cerra, Cheryl Clark, Jacob Coakley,
Catherine Crider, Katie Davis, Alicia Ebaugh, Cheryl Ehrlich,
Kelley Elder, Nancy K. Eppert, Michael D. Fox, Amy Goodyear,
David Gorsline, John B. Harper, Jeanette Hill, Andrea Holliday,
Ann Holt, Jeanne Johnston, Jon Kerkhoff, Sue Klemp, Katie Krueger,
Lucinda Lawrence, Madge Levinson, Joanne Love, Dan Maloney,
June J. McNerney, Mary McIntyre, David Metcalf, Susan Moring,
Kris Neely, JoAnne Nissen, Kathy J. Pingel, Adonia D. Placette, PhD,
Katrina Ploof, Annette Procnier, Leslee Richards, Linda Roberts,
Dr. Jon Roberts, Jessie Roberts, Julie Robertson-Lakey, Frances Ruoff,
Lewis Silverman, George Smart, Steve Taylor, Mark Toeppen,
Kathleen Weaver, Michael Weems, Ernest Williams. ♦



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Dr. Liz Sanders comes out of
retirement and enlists young Dr.
Jason Frick to aid in her care of
Alzheimer's patients. What has Jason
gotten himself into?



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by David Middleman

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seniormomentstheplay@gmail.com

script available at newplayexchange.org

commissioned by Indian River Medical Ctr, Vero Beach, FL



Advocacy Works: Making Your Voice Heard

Lauren Cohen, Americans for the Arts

In January 2017, the newly-installed Trump Administration released its early top-line priorities for the FY 2018 budget. One of the most shocking and alarming items was the Administration's call to terminate the National Endowments for the Arts and Humanities and other cultural agencies. By the time Congress passed FY 2018 Appropriations bills, not only were the Endowments saved from termination, they each received an increase to their budgets. This cycle of the Administration's call for termination and a sound bipartisan rejection from Congress was repeated for the FY 2019 budgetary season as well. How did an Administration, whose political party also controlled Congress, not succeed in these terminations?

Because advocacy works. After the Administration's initial call for termination in 2017, a quick mobilization of hundreds of thousands of grassroots advocates yielded a monumental response. In just a few weeks, over 100,000 messages were sent to Congress expressing extreme disapproval of this call for termination and an ask for Congress to reject it. Advocates continued to send messages and make calls to their members of Congress.



Arts advocates from Minnesota meeting with Rep. Betty McCollum on Arts Advocacy Day 2017.

Maria Bryk/Americans for the Arts

Arts advocates also spoke to their U.S. Representatives and U.S. Senators in person about their concerns. They attended the 2017 and 2018 National Arts Action Summits in record numbers.

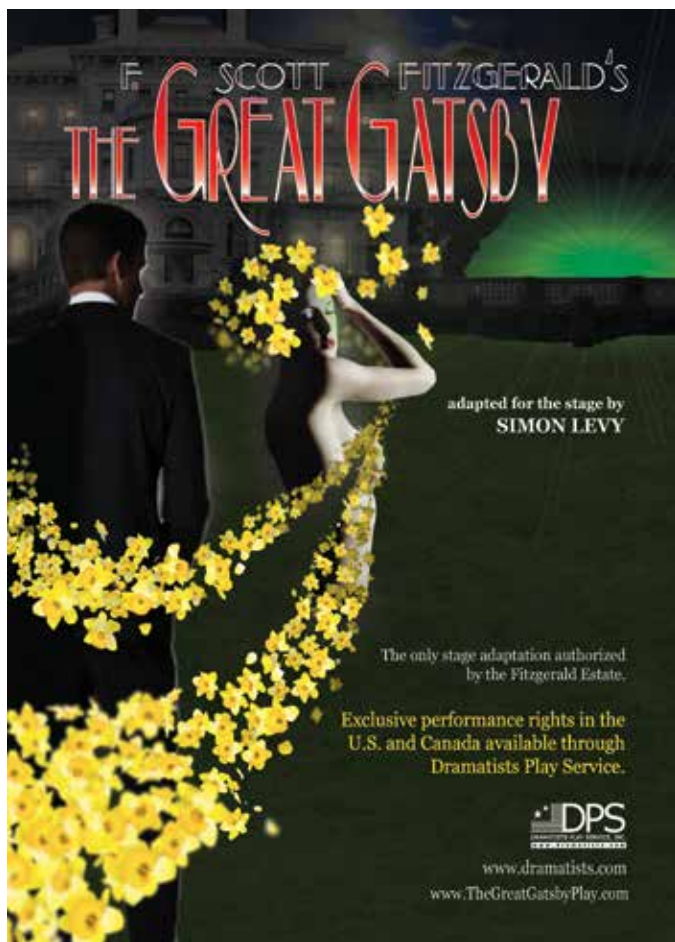
Each of the past two years, nearly 700 dedicated advocates from across the country came to Washington, DC to make their case for the arts on Capitol Hill. The National Arts Action Summit is a multi-day event where attendees learn the latest research and legislative arts priorities from the experts in a full day training. The following day on Arts Advocacy Day, advocates take their passion, knowledge, and stories to Capitol Hill for meetings with their congressional leaders. The National Arts Action Summit brings together a broad cross section of America's cultural and civic organizations along with grassroots advocates from across the country to underscore the importance of developing strong public policies and appropriating increased public funding for the arts. The 2019 National Arts Action Summit will be on March 4-5, 2019.



AACT is an Arts Advocacy Day National Partner

August is traditionally a district work month.

Making the effort to come to Washington, DC is an incredibly effective way for a grassroots advocate or an organization to communicate their legislative or policy priorities. Many arts advocates find that a meeting with in their federal lawmaker in the Washington, DC office can yield wonderful results. After a face-to-face meeting with a constituent, chances are often higher that members of Congress consider co-sponsoring bills, write letters of inquiry, or make a speech on the U.S. House or U.S. Senate floor. However, Capitol Hill isn't the only place to connect with your legislators. Meetings right where constituents live and work—at home in the district—can have just as much



impact.

In-district meetings are vitally important for an arts advocate but are too often left out of the federal advocacy equation. Here are three reasons why you should make an appointment with your U.S. Representative or U.S. Senator in their home office:

1. Constituents who meet with a federal legislator in the district often have longer, more relaxed meetings. When federal legislators are in Washington, DC, their daily schedules are packed with hearings, votes, interviews, briefings, and constituent appointments. Meetings are cut short when a buzzer goes off signaling a vote, and legislators hastily say their goodbyes as they dash out the door toward the Capitol. In the district, however, meetings

**Framing your story
around the facts
will always be more
impactful for a legislator.**

tend to have a more leisurely pace. Constituents can connect with their elected official on a more personal level because they are in a comfortable setting with familiar surroundings. Chances are, the legislator is more relaxed at home too. Unsure who represents you in Congress? Visit info.votervoice.net/ to find out!

2. U.S. Representatives and U.S. Senators are still working during Congressional recesses—and so are their staffs. Contrary to popular belief, most federal legislators are not taking month-long vacations during recesses. They are in their home states and districts hosting town hall meetings, traveling to local schools and businesses, and connecting with the people who elected them. August is traditionally a district work month, but shorter week-long recesses fall throughout the year. Legislative staff can submit co-sponsor requests, draft letters of inquiry, or get additional information on pending bills during recess periods. Even if votes and hearings are not happening, the legislative wheels are still moving.

3. Constituents really do have the power to effect change. The Congressional Management Foundation recently reported that 94% of surveyed congressional staff said that in-person visits from constituents in the district office “would have some or a lot of

continued on next page ➤



**24 Actresses Have Played
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Erma Bombeck: At Wit's End

By Allison Engel and Margaret Engel



Erma Bombeck was:

- The most widely read columnist in America – in more than 900 newspapers
- A hilarious correspondent for *Good Morning America*
- Regularly voted one of the most respected people in America

License: samuelfrench.com Arena Stage premiere
directed by David Esbjornson

**“Humor flows off the Herberger stage
in this perfectly-crafted play.”**
– *Downtown Devil*, Phoenix, AZ

**“Erma Bombeck: At Wit's End was a financial and
critical success for Florida Repertory Theatre, and her
story resonated with our audiences. As an artist,
I mark it as one of my greatest experiences.”**
– Actress Carrie Lund, on the Samuel French
website *Breaking Character*

Jerry Frishman/Americans for the Arts



Arts advocates from Michigan with former NEA Chair Jane Chu on Arts Advocacy Day 2018.

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Publisher: SAMUELFRENCH.COM
Playwright: LUIGIJANNUZZI.COM

influence on an undecided lawmaker." Remember, elected officials want to represent their constituents well in Washington, and they need to hear from you on how to do that.

So now that you're convinced you should call up your U.S. Representative or U.S. Senator's office for a meeting next time they are home in the district or you'd like to attend the National Arts Action Summit in Washington, DC, start to learn the latest data and research to support your story about why the arts matter to you and your community. Framing your story around the facts will always be more impactful for a legislator. Consider the ways in which your state might be negatively affected should federal funding for the arts be erased or reduced. Passionate artists and arts administrators have proven that advocacy works. Let's continue to advocate together. ♦

Lauren Cohen is the Government Affairs and Grassroots Coordinator at Americans for the Arts in Washington DC.

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Joy Dolo and Ricardo Vazquez in The Last Firefly by Naomi Iizuka. Photo by Dan Norman.

2019 AACT Educational Conferences

Registration is open. Register early and receive discounts.

Community/Theatre Management Conference (CTMC)

Sunday, June 16 - Tuesday, June 18

Just prior to AACTFest 2019 in Gettysburg.

This educational gathering brings together administrators from all levels of theatre. Learning is through a series of intensive, topic-specific, roundtable discussions with participants sharing experiences. And, because the CTMC will be held immediately preceding AACTFest, you can attend two events in one trip.

Ron Ziegler, Educator and Director, will be returning as the facilitator for the Conference.

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

Registration covers sessions, materials, snacks, and a copy of *Boards in the Spotlight* by Twink Lynch

Register at aact.org/ctmc

TEAMS 2019

August 23 - 25, 2019

Salt Lake City, Utah, hosted by Hale Centre Theatre

TEAMS is an educational conference offering tracks in

TECHNICAL THEATRE

Professional advice on technical elements to support your upcoming shows. Hands-on training in special effects, automation, scenic design/construction, lighting design, and more!

EDUCATIONAL PROGRAMMING

Boost your theatre's education program, exchange ideas and experiences, and learn skills to better manage your programs.

ARTISTIC DIRECTION VISION

Discover and re-envision exciting ways to produce high-quality theatre. Choose the right plays for your next season; learn solutions for choosing directors, recruiting actors, and solving technical problems; and examine long-range planning.

MARKETING/DEVELOPMENT

Learn strategies for small, medium, and large sized arts groups to enlist donors and sponsors, build audiences, create loyalty, and learn ways to use marketing and branding in today's changing social media world.

STAGE MANAGEMENT *New!*

Learn best practices for organizing rehearsals, supporting the director, managing the cast, and getting the curtain to go up on time.

Come as an individual or get even more out of the conference by putting together a team - the five 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.

Registration	by June 29	after June 29
AACT Member Team group of 3 or more/each	\$225	\$250
AACT Member Individual	\$250	\$300
Non-Member	\$325	\$350

Registration covers continental breakfast, Saturday lunch, snacks, and materials. The first 50 registrants will receive a complimentary ticket to a Hale Centre Theatre show!

Register at aact.org/team

National Community Theatre 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.

John Viars, former Executive Director of Des Moines Playhouse, will be returning as the facilitator for the Conference. He will guide the group through vibrant discussions of various topics including marketing strategies, fundraising challenges, staffing issues, outreach activities, and systems for selecting a season.

Registration	by Oct 1	after Oct 1
	\$300	\$350

Registration covers opening night reception, lunches, and all conference materials. MTI will host a special evening with trivia and prizes, and an open bar.

Register at aact.org/ctdc ♦

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Registration will open at
AACTFest 2019! Look for
the aactWorldFest table at
the festival and make sure
to lock in your early bird
rate.



Venice Theatre is already working on obtaining shows, setting up pricing and VIP packages, and has some surprises in store. Check aact.org/worldfest for updates as they come.

Join us in June 2020 for more international fun!



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


Artie's Advocacy Tip

Become more aware of and
involved in political advocacy
for the arts!




One of the most impactful ways to reach your leaders is through a personal handwritten letter. Many times leaders will remember something they read in a handwritten note. Be kind and courteous and let them know why you are writing them. Be focused and make a testament and always leave a way they can reach you if they have questions. At the end, thank them for their time. Finding balance in writing the letter can be tricky - don't be bothersome but don't be forgotten. One letter a month is a good start, but if there is an important issue on the horizon add a quick phone call or an email.

Cross the Charles Dickens classic "A Christmas Carol" with every mob movie cliché there is. Be the first theater in your area to produce this new original holiday comedy.
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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A TALE OF TWO FAMILIES

Friends We'll Miss

Brid McBride

After a long and valiant fight, Brid McBride succumbed to cancer in December. She adjudicated AACTFest 1997 in Grand Rapids, Michigan, and the 2006 AACT International Festival in Midland, Texas. She often adjudicated and presented workshops for Region X, where her presence was appreciated and loved. She was the recipient of the AACT Mort Clark International Theatre Award in 2017, which Jim Shore had the pleasure of presenting to her in her home in Dundalk, Ireland. Jim visited with her in September 2018, and reported, "Her spirits were good, her outlook happy, and her love of theatre and the arts was undiminished." She will be sorely missed by friends around the world. ♦



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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.

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Is Your Special Event Covered?

Grice King

A common topic among community theatres is the need to raise the much-needed funds that will be used to support their operating budgets. Theatres all over the country hold “special events” that are usually considered to be outside their normal operations of producing live theatre, ballet, or whatever their art form is, and there is almost always a question as to whether or not those events are covered by the organizations’ liability insurance. There is no short answer to this question. The best answer is to call your insurance agent or broker and ask. Ultimately, it depends on the special event itself.

Most performing arts organizations will generally stay within the scope of their own operations when holding a fundraiser or special event. Theatres may put on an extra show, or a ballet company might have a dance recital, etc. Unless the location of the event is unusual, and the patrons who attend are enduring a hazard that they wouldn’t ordinarily encounter (such as on a riverboat), the organization’s insurance will typically cover the event without any need for notification or any additional premium. It also makes a big difference to the insurance companies if alcohol is being served at the event, especially if the organization doesn’t typically serve alcohol. Coverage is normally offered, but notifying the insurance company is critical. However, when a group steps outside of their normal box and decides to try a carnival, rodeo, or tractor pull, their insurance policy will not automatically cover these types of “high hazard” events without prior notification, and most insurance companies won’t cover them at all. This will precipitate the need for a separate Special Event Policy.

The insurance companies that underwrite these “high hazard” events are prepared for the unique exposures that come along with them, like much larger than normal attendance or uncontrolled access in and out of the venue, and they will charge a much higher premium for the

increased exposures. Budgeting for the cost of insurance is imperative before embarking on these types of endeavors.

The good news is that many of the insurance companies who specialize in coverage for the performing arts are aware of the inherent fundraising events that are a normal part of operations and offer endorsements that automatically include special events coverage. The endorsement usually includes a list of prohibited events, which makes it easier for organizations to know if their event is covered, when it’s time to notify their insurance company, or if they need to find a different insurer. In short, think long and hard before planning your next special event and give your agent a call.

Only King Insurance Group handles the
AACT Insurance Program.

For more information contact:

King Insurance Group

Grice King

grice@kinggroup.us

940-612-1300



Gustav

The Goose Who Wouldn't Fly
by Matt Fotis

Gustav the Goose would rather design par-3 golf courses than do goose things (like fly). So, when an early migration leaves him behind, he must make the trip on foot.

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Liz Lydic



AACT Member Engagement Team member **Liz Lydic** hosted the 2019 California Community Theatre Conference October 20, 2018, at 6th Street Playhouse in Santa Rosa, California. Participants came from nine theatres, as well as special guest **Jon Bailey** representing AACT Corporate Partner **Arts People**. The conference, with sponsorship provided by Musson Theatrical (Palo Alto, California), included a raffle, lots of “shop talk” and idea-sharing, as well as two workshops: **Courtney Simson** of Truckee Community Theater (standing) presented a workshop addressing 10-Minute Play Festivals, and **Ken Getz** of Sierra Stages Community Theatre led a workshop entitled Introduction to Musical Theatre Band Technology. Organizations represented were **Truckee Community Theater**, **Ferndale Repertory Theatre**, **Sierra Stages Community Theatre** (Nevada City), **Ghostlight Theatre Ensemble** (Brentwood), **Paraphrase Productions** (Pacific Grove), **Riverfront Playhouse** (Redding), **Encore Theatre Company** (Tulare), **FreeFall Stage** (Folsom), and **Golden Chain Theatre** (Oakhurst).

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– Director, Sara Gomez,
Winchester Little Theatre President

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DEAD**

by Michael Walker

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Portsmouth, NH
Summer, 2019

Winchester Little Theatre
Winchester, VA
March, 2017
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David Cockrell

Members of the AACT Board of Directors and Staff visited the **Gettysburg Community Theatre** (**Chad-Alan Carr**, Founding Executive/Artistic Director) during their site visit October 12-14, 2018, in preparing for AACTFest 2019. Pictured L-R: Membership Director **Geoff Leonard-Robinson**, Secretary **Frank Peot**, Board Member at Large **Kristi Quinn**, Treasurer **Michael Fox**, Region IV Representative **Lynn Nelson**, Office Support Manager **Karen Matheny**, Corporate Partners Manager **Jill Patchin**, Executive Director **Quiana Clark-Roland**, Board Member at Large **Chad Alan-Carr**, President **Carole Ries**, and Vice-President for Festivals **Jim Walker**.

Spotlight on Discounter



Dramatic Publishing (DPC) has offered fine plays since 1885, and is committed to developing and serving the authors, artists, and educators who comprise the world of theatre. Dramatic Publishing's catalog includes a full spectrum of musicals, full-length and one-act plays, for every cast size, skill level, and audience! *AACT NewPlayFest Winning Plays: Volume 1* (2014), *Volume 2* (2016), and *Volume 3* (2018) are available from DPC. dramaticpublishing.com

AACT members save 20% on licensing fees and cast sets of scripts for the plays and musicals listed below!

Augusta, by Richard Dresser

Blue Surge, by Rebecca Gilman

Kids Say the Darndest Things, Book and lyrics by Robert Johanson.
Music and lyrics and orchestration by Albert Evans

Mr. Chickee's Funny Money, Book by David Ingber. Music and lyrics
by Lamont Dozier and Paris Dozier

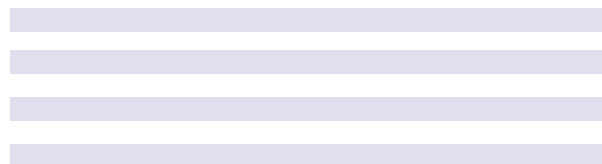
Delirium's Daughters, by Nicholas Korn

My Man Godfrey, by Eric K. Hatch

The Singin' Cowboy, Book by Todd Mueller and Hank Boland. Music
and lyrics by Gregg Opelka

Some Sweet Day, by Flip Kobler and Cindy Marcus

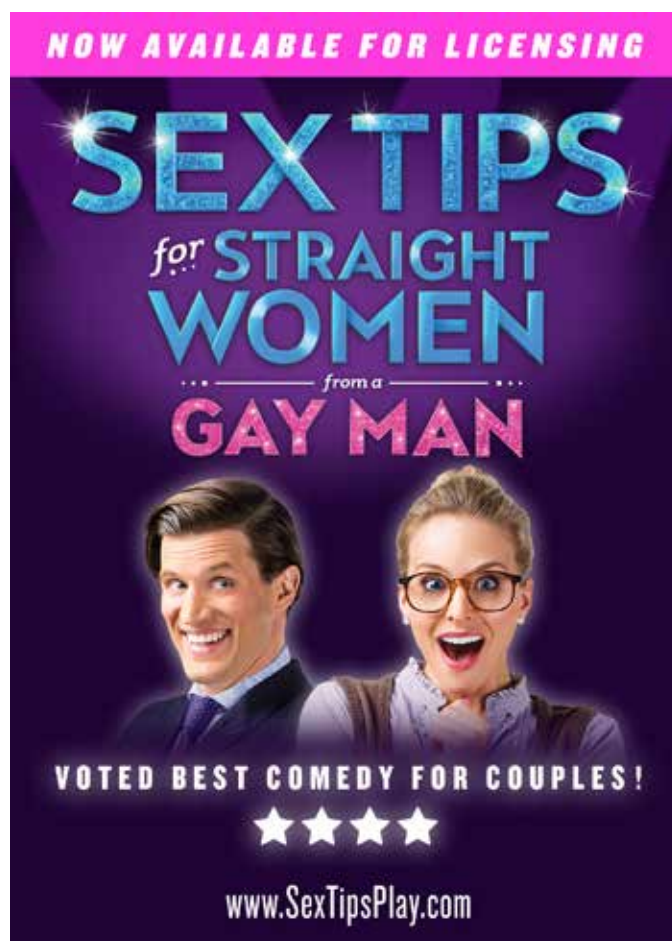
Visit aact.org/discounts for more Current Member Discounts and Special Offers



AACT Web Power

Promote your company's productions & events on the AACT website "Local Events" calendar. Get the word out about upcoming auditions, shows, and other events. Go to aact.org, click on the menu's "Events," then "Local Events," then "Post Your Event." Direct link: aact.org/local.

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



New Works of Merit Playwriting Contest

In its 17th year, New Works of Merit Playwriting Contest was developed to bring works of social significance to the attention of Producers and Artistic Directors.

Eligible scripts should be no longer than two hours or ninety pages. No musicals or adaptations. Scripts should not have had a full professional production. See the website for further submission guidelines.

Submission: March 1 through June 30, 2019

Award: Reading with Q&A in a professional venue valued at \$1,000 + \$300 cash prize.

Submission Fee: \$25
Detailed critique available for additional fee

Electronic submission; mail submission only in case of necessity.

Details: newworksofmeritplaywritingcontest.com/

Listings do not imply AACT endorsement



American Alliance for Theatre & Education
AATE 2019 Conference
New York City
August 1- 5, 2019

The 32nd annual American Alliance for Theatre and Education Conference will take place in New York City from August 1-5, 2019. The conference theme is "Activate AATE: Exploring Theatre Educators' Role and Responsibility."

In a city known for its diversity, culture, and arts, conference attendees will explore how theatre artists, educators, and scholars can be responsive and effective in the current socio-political climate. AATE Members are uniquely poised to be a force for positivity, action, and empathy building at this pivotal moment when the need for self-expression and dialogue is so palpable. The conference will provide a place for the arts education community to come together and spend time discussing the current issues through curated sessions and facilitated conversations. Join in 2019 to question, to learn, to celebrate.

Early Bird rates available until April 26.

Details: aate.com/2019

AACT Century Club

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

We apologize for the omission of one of AACT's Century Club (100+ anniversary) member organizations listed in the January/February issue:



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Tacoma, Washington
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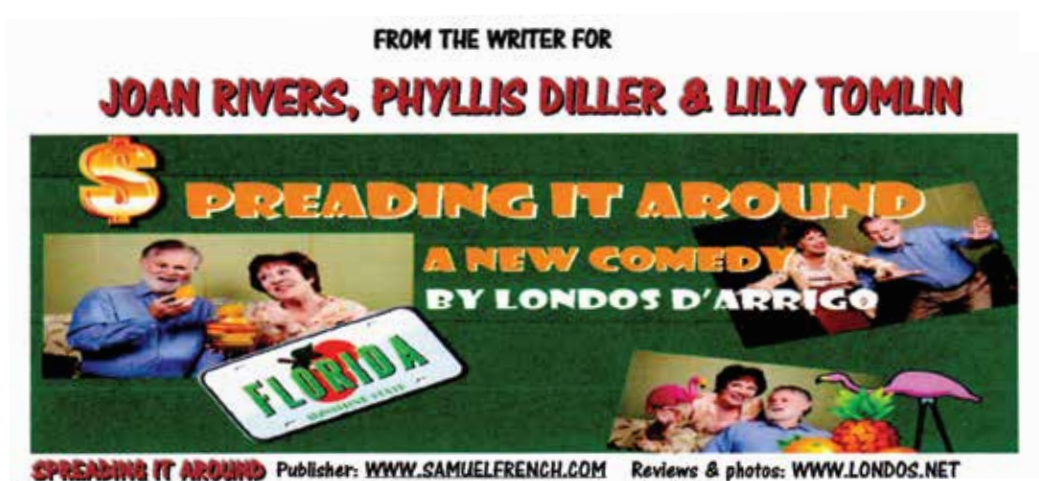
Contact Norm Orlowski, 866-503-1966.

onstage

www.OnstagePublications.com

When	What/Who	Where	Information
March 8 -9	Oregon State Festival AACTFest 2019 Oregon Community Theatre Alliance	OR Salem	971-237-6971 facebook.com/OregonCTA/
March 8-9	NERF 2019, Region I AACTFest 2019 The Warner Theatre	CT Torrington	860-307-9166 netonline.org
March 13-17	Texas State Festival AACTFest 2019 Texas Nonprofit Theatres	TX Baytown	817-731-2238 texas theatres.org
March 15-17	MACT Fest 2019 Minnesota State Festival AACTFest 2019 Minnesota Association of Community Theatres	MN Austin	507-451-9022 mact.net
March 15	Michigan State Festival AACTFest 2019 Owosso Community Players	MI Owosso	989-277-8596 ctam.online
March 21-24	New Mexico State Festival AACTFest 2019 Los Alamos Little Theatre	NM Los Alamos	505-690-8943 lalt.org
March 21-24	Pennsylvania State Festival AACTFest 2019 Gettysburg Community Theatre	PA Gettysburg	717-334-2692 pactheatres.org
March 22-24	Nebraska State Festival AACTFest 2019 Minden Opera House	NE Minden	402-984-4099 nebact.org
March 28-31	IOWAFest 19, Iowa State Festival AACTFest 2019 Newton Community Theatre	IA Newton	641-792-1230 iowacommunitytheatreassociation.com/
Mar 29-31	ILAACTFest, Illinois State Festival AACTFest 2019 Peoria Players Theatre	IL Glendale Heights	312-265-5922 illinoistheatre.org
April 5-6	DTA Fest 2019, Delaware State Festival AACTFest 2019 Delaware Theatre Association	DE Wilmington	443-320-3292 dtafest.org
April 11-14	Region III AACTFest 2019 Kokomo Civic Theatre	IN Kokomo	765-860-0747 ictaindiana.org
April 18-20	Region IX AACTFest 2019 Spokane Civic Theatre	WA Spokane	509-325-2507 wscta.org
April 24-28	Region V AACTFest 2019 Region V Association	SD Aberdeen	605-870-1415
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For dates further ahead, check the website: aact.org/calendar



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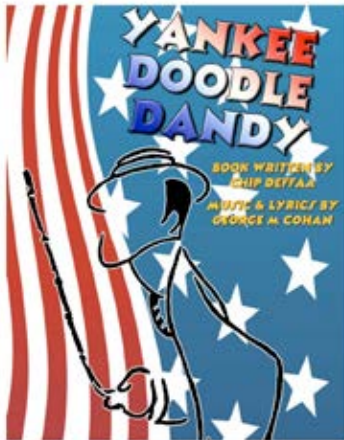
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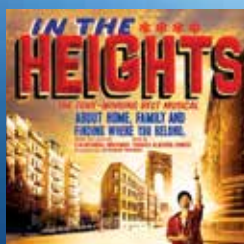
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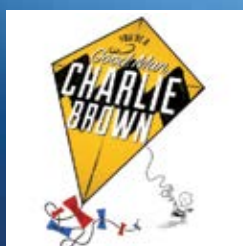


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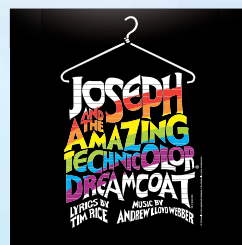


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