

# spotlight



July/August 2019 \$5.00

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american association of community theatre

**aactWorldFest  
2020**

**AACTFest 2019**

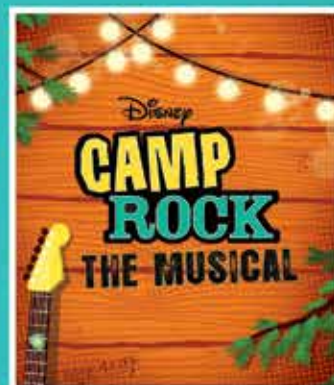
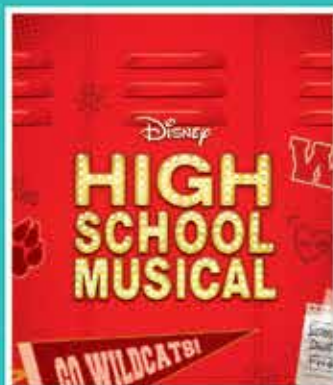
**National Directors Conference**

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**The 3 Rs In Volunteers**

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**Carole Ries**  
AACT President

### Thank You to Those That Make it Happen...

As I near the end of my two-year term as President of AACT, I need to thank so many people. First, I'd like to thank those who gave me the opportunity to lead this organization. It has been an experience I cherish and will remember when I'm sitting in my rocking chair and looking back at my life.

As I began, I could not see ahead to the exciting things that were to come, starting with a new and exciting Executive Director, Quiana Clark-Roland. She has brought new vigor to AACT. Her staff is dedicated to streamlining AACT and bringing it into the twenty-first century. I believe that it is important we strengthen the relationships between and among the theatres and state and regional organizations. Today we find stronger educational and training components, town-hall meetings, and pop-up events giving theatres the opportunity to find and connect with other theatre-makers in their area. This is exciting and I am so proud of the staff and the volunteers who make it happen.

In addition, we are launching an Inventory of Theatre in Communities across the nation. We are asking all of you to help us find contact names, numbers, and emails of theatres in communities all over the country. For many years, we said we believe there are about 7,000 known community theatres in America. We have a list of over 5,900 theatres and contact information on about one-third of that number. We know some of

those theatres may no longer exist. We also know that as officers change, the contact information may also change. Our goal is to serve all theatres, not just those who are currently members of AACT. Drexel University has agreed to serve as the repository for the data collected. Diane Mataraza of Mataraza Consulting is guiding us in this effort. I particularly want to thank Sara Phoenix, Artistic Director, Theatre Tulsa, for chairing the team in charge of guiding our planning for the next 3-5 years.

AACT's roots trace back to the 1950s and the National Association of Community Theatre (NACT). AACT began in 1986 when American Community Theatre Association (ACTA) separated from the American Theatre Association (ATA). Twink Lynch of Topeka Civic Theatre was the last president of ACTA. Bea Miller, my mentor at Theatre Memphis, was AACT's first president. All the presidents and their boards since have provided outstanding leadership and guided AACT with the help of strong committees and volunteers. It wasn't always easy, but we persevered. I want to thank all the volunteers and staff who shaped AACT in the past, make AACT what it is today, and determine what it will be in the future.

*Carole*



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Early registration opens for the world-wide week-long community theatre festival in Venice, Florida, now happening every two years

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### TEAMS Conference

Register now for this educational conference at the spectacular Hale Centre Theatre in Salt Lake City, offering tracks for Technical Theatre, Educational Programming, Artistic Vision Direction, Marketing/Development, and Stage Management Skills

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### The 3 Rs in Volunteer

MaryJo DeNolf offers tips on recruiting, retaining, and recognizing the volunteers that make up your theatre family

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### National Community Theatre Directors Conference

The 20th Anniversary of this iconic conference, held exclusively for individuals employed full-time in an administrative and/or artistic position in a community theatre, is coming in November

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### Join AACT Now!

It's the perfect opportunity to join for the first time, or renew your membership, with special offers for new members and, coming in September, a new webinar to help you get the most from your membership

## On the Cover

*Cinzia Grande (center), Luis Alberto Alvarez, Andrea Lattari, Salvo Lo Presti, and Paolo Rossi in Italy's Maner Manush production of Michelangelo da Caravaggio at aactWorldFest 2019 in Venice, Florida* Photo by Renee McVety

## 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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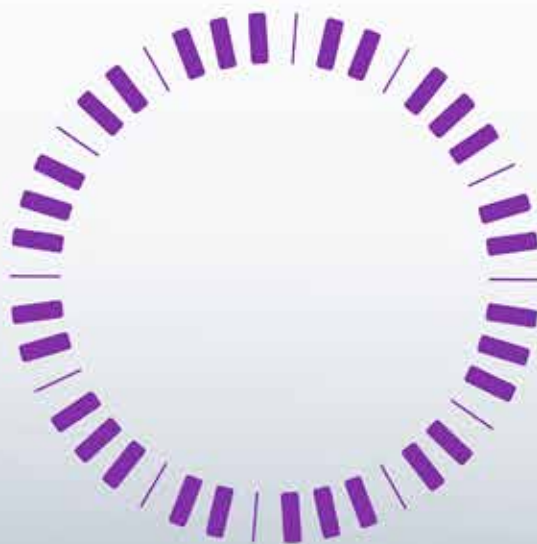
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Tupelo, MS (2019)  
V Nancy Eppert  
Independence, MO (2019)  
VI Sally Barnes  
Broken Arrow, OK (2019)  
VII Donna Fisher  
Casper, WY (2019)  
VIII Dennis Gilmore  
Indio, CA (2020)  
IX Jon Douglas Rake  
Tacoma, WA (2019)  
X Dane Winters  
Germany (US Army) (2019)

## Upcoming Meetings and Conferences

### AACT National TEAMS Conference

August 23 – 25  
Salt Lake City, Utah  
[aact.org/team](http://aact.org/team)

### AACT National Community Theatre Directors Conference

November 15 – 17  
Madison, Wisconsin  
[aact.org/ctdc](http://aact.org/ctdc)

### AACT Staff

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## Spotlight

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Editor: David Cockerell  
Design: Jim Covault

Content and Resource contributors:

Marsha L. Amato-Greenspan, Frieda Austin,  
Karen Bonar, Sharon Burum, Lori Chase,  
Quiana Clark-Roland, David Cockerell, Laurie Colton,  
Jim Covault, Winston Daniels, Darlene DeLorenzo,  
Mary Jo DeNolf, Bernard DiCasimiro, Mike Fisher,  
Scot Gerdes, Bob Frame, Destination Gettysburg,  
Amy Goodyear, Russ Hawkins, Heartland Photography,  
Tim Jebesen, Grice King, Rick Kerby, Dennis Kurtz,  
Amber Lewandowski, Joseph Lidgett, Allyson Paris,  
Geoff Leonard-Robinson, Renee McVety, Beth Metcalf,  
Bradford R. Moore, Jill Patchin, Stephen Peithman,  
Frank Peot, Carole Reis, Chris Serface,  
Donald Shandrow, James Sherman, David Sokolowski,  
University of Wisconsin-Madison, Bonnie Vorenberg,  
Dane Winters, Ron Ziegler

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# AACTFest 2019 National Companies



AACTFest 2019 National Community Theatre Festival will present twelve winning productions at Gettysburg's Majestic Theater this June. Profiles of seven of the AACTFest 2019 National Companies are featured here, five were featured in the May/June *Spotlight*. Showtimes are subject to change, visit [aact.org/19](http://aact.org/19) for schedule updates.



Region II  
**Forge Theatre**  
Phoenixville, Pennsylvania  
[forgetheatre.org](http://forgetheatre.org)

*The Dixie Swim Club* by Jessie Jones, Nicholas Hope, and Jamie Wooten

Five Southern women, whose friendship began many years ago on their college swim team, set aside a long weekend every August to recharge those relationships. Free from husbands, kids, and jobs, they meet at the same beach cottage on North Carolina's Outer Bank to catch up, laugh, and meddle in each other's lives. Forge Theatre's production is directed by Nancy A. Brown.

Forge Theatre brings high-quality, year-round live theatrical entertainment to the Phoenixville community. Located at 241 First Avenue in Phoenixville, Forge Theatre offers a repertory of six productions a year. Forge Theatre's ongoing mission is to enrich and entertain their community by providing a superior theatre experience.

*The Dixie Swim Club* is scheduled to perform at the Majestic Theater in Gettysburg, Friday, June 21 at 7:30 pm.



David Sokolowski

*Lauren Rozensky Flanagan and Paula Serrano-Larsen in The Dixie Swim Club*



Region III  
**Actors Collaborative Toledo**  
Toledo, Ohio  
[act419.org](http://act419.org)

*A Life* by Adam Bock

Nate Martin is hopelessly single. When his most recent breakup – another in a lifelong string of ill-fated matches – casts him into a funk, he turns to the only source of wisdom he trusts: the stars. Pouring over astrological charts, he obsessively questions his past and place in the cosmos. But in Adam Bock's disarming new play, the answer he receives, when it comes, is shockingly obvious – and totally unpredictable. The Actors Collaborative Toledo's production is directed by Jeffrey J. Albright.

Actors Collaborative Toledo (ACT) is a group of actors, directors, and playwrights dedicated to bringing contemporary theatre to Toledo, with a focus on the importance of supporting, educating, and empowering young local talent. Through collaborative and fundraising efforts with other non-profits around town, ACT is bringing awareness to important social issues through live theatre.

*A Life* is scheduled to perform at the Majestic Theater in Gettysburg, Wednesday, June 19 at 8:30 pm.



Russ Hawkins

*John DuVall in A Life*



Region III  
**Coalescence Theatre Project**  
 Bloomington, Illinois  
[facebook.com/CoalescenceProject/](https://facebook.com/CoalescenceProject/)

*Walking With My Ancestors* by Ama Oforiwaa Aduonum

Through a ritual of purification, Ama Oforiwaa enters and cleanses the stage of impurity. Seeking guidance from the spirits of her Ancestors, she continues this ritual journey to the dungeons for enslaved Africans in Ghana to commune with the dead. *Walking With My Ancestors* is a story of revelation, reconciliation, and renewal. The Coalescence Theatre Project's production is directed by Kim Pereira.

The Coalescence Theatre Project exists to incite their community to thoughtful action. Their logo, an abstract representation of the genetic tree of life, reminds us that we all come from one common Ancestor. We focus on unheard stories and offer a place where the silent and the underrepresented have a voice. The Coalescence Theatre Project aspires to be a home where play, discovery, and learning are celebrated and the audience reflects all of the people served. The Coalescence Theatre Project mission is equity and inclusion in the exploration of identity and a place in a global community.

*Walking With My Ancestors* is scheduled to perform at the Majestic Theater in Gettysburg, Tuesday, June 18 at 8:40 pm.



Russ Hawkins

*Ama Oforiwaa Aduonum in Walking With My Ancestors*

More AACTFest National Companies on next page ►

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Region V  
**Salina Community Theatre**  
Salina, Kansas  
salinatheatre.com

*Silent Sky* by Lauren Gunderson

When Henrietta Leavitt begins work at the Harvard Observatory in the early 1900s, she isn't allowed to touch a telescope. As Henrietta attempts to measure the light and distance of stars, she must also take measure of her life on Earth, trying to balance science with family and love. Salina Community Theatre's production is directed by Chaz Coberly.

Salina Community Theatre is a nonprofit educational organization whose mission is to enrich the lives of people in Salina and the surrounding region by creating a broad range of quality theatrical programs for their entertainment and education, and to provide people of all ages and backgrounds the opportunity to participate in play production and other theatrical activities. The vision of Salina Community Theatre is to become the preeminent provider of live theatre and theatre education between Topeka and Denver.

*Silent Sky* is scheduled to perform at the Majestic Theater in Gettysburg, Wednesday, June 19 at 2:35 pm.



Karen Bonar, Heartland Photography

*Zoe Rea and Vicki Price in Silent Sky*



Region VI  
**Playhouse 2000**  
Kerrville, Texas  
playhouse2000.com

*The Pretty Trap* by Tennessee Williams

Only recently published, *The Pretty Trap* play explores with "a lighter treatment, and a different ending" the characters that ultimately inhabit the masterpiece *The Glass Menagerie*. Here we find "perennial Southern Belle" Amanda Wingfield grasping at both her faded youth and a chance at a better life for her withdrawn, dreamy daughter, Laura. Playhouse 2000's production is directed by Jeffrey Brown.

Playhouse 2000 (P2K) has been Kerrville's Community Theatre since 1998, when it was founded as a travelling company producing theatre for young audiences. Soon the mission changed, and full seasons were being presented in first one, then a second temporary theatre. Many years and productions later, the company now produces in and manages the beautiful Kathleen C. Cailloux City Center for the Performing Arts, presenting five regular season productions, four Youth Theatre events, a Christmas Special, and an annual Shakespeare In the Park presentation – and every other year, a one-act-play. With a small staff and a large, dedicated core of volunteers, P2K is proud to be living the tradition of theatre by and for the people of our community.

*The Pretty Trap* is scheduled to perform at the Majestic Theater in Gettysburg, Thursday, June 20 at 3:45 pm.



Mike Fisher

*Amy Goodyear and Jeremy Sosa in The Pretty Trap*





Region VI  
**Sopris Theatre Company at  
 Colorado Mountain College**  
 Glenwood Springs, Colorado  
[coloradomtn.edu/campuses/spring-valley/cmc-theatre/](http://coloradomtn.edu/campuses/spring-valley/cmc-theatre/)

***The Other Place*** by Sharr White

Juliana is a successful neurologist whose life seems to be coming unhinged. Her husband has filed for divorce, her daughter has eloped with a much older man, and her own health is in jeopardy. Piece by piece, a mystery unfolds as fact blurs with fiction, past collides with present, and the elusive truth about Juliana boils to the surface. Sopris Theatre Company's production is directed by Brad Moore.

The Sopris Theatre Company at Colorado Mountain College is a combination of communities - a Community College Theatre Program and a Community Theatre. This hybrid program offers students the opportunity to work with experienced community members while allowing seasoned performers to work as educators and mentors. This college/community partnership also allows for a well-rounded season with a more diverse and engaging selection of plays to be produced. The Sopris Theatre Company produces a five-show season including Student Workshop Productions written and performed by students.

*The Other Place* is scheduled to perform at the Majestic Theater in Gettysburg, Saturday, June 22 at 1:00 pm.



*Kelly Ketzenbarger and Brittany Bays in The Other Place*

Scott Gerdes

More AACTFest National Companies on next page ►

*Isn't it time for your theater to get a touch of Southern charm?*

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Region IX  
**Tacoma Little Theatre**  
Tacoma, Washington  
tacomalittletheatre.com

*The Pillowman* by Martin McDonagh

*The Pillowman* is a viciously funny and seriously disturbing tale of Katurian, a fiction writer in an unnamed totalitarian state. Katurian and his brother are brought in for questioning by two bulldog detectives, when the content of his stories begins to resemble real-life murders. It is an urgent work of theatrical bravura and an unflinching examination of the very nature and purpose of art. Tacoma Little Theatre's production is directed by Blake R. York.

Tacoma Little Theatre (TLT) was founded in 1918, placing it among the oldest community theatres that are in existence in the United States. During the 2018-2019 season, TLT produced seven main stage productions, seven staged readings, year-round youth programming, three murder mystery dinners, and several other special events. TLT is managed by a professional staff and a dedicated volunteer Board of Directors.

*The Pillowman* is scheduled to perform at the Majestic Theater in Gettysburg, Tuesday, June 18 at 7:00 pm.



Dennis Kurtz

Jacob Tice and Sean Neely in *The Pillowman*

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# AACTFest 2019 Keynote

## Perspectives From Both Sides of the Footlights



Playwright James Sherman's keynote address is scheduled for Friday, June 21, at 11:30 AM, at the Gettysburg Hotel. The keynote is open to AACTFest registrants only.

A veteran of Chicago's Second City improv company, James will share wisdom, humor, and anecdotes gleaned from his decades of experience as both an actor and playwright. He will enlighten and entertain with insights gained from "both sides of the footlights" during his life and career in the theatre. With his relaxed and engaging delivery, James will remind you of the fun and excitement that drew you into theatre, while inspiring you to take risks and reach for even greater achievements in the future.



James Sherman

James Sherman is the author of the plays *Magic Time*, *The God of Isaac*, *Mr. 80%*, *The Escape Artist*, *Beau Jest*, *This Old Man Came Rolling Home*, *Jest a Second!*, *Romance in D*, *From Door to Door*, *The Old Man's Friend*, *Affluenza!*, *Half and Half*, *Relatively Close*, *Jacob and Jack*, and *The Ben Hecht Show*.

James was a theatre student at Illinois State University in the early 1970's. He began his professional career as a writer and performer with The

Second City in Chicago. He received an M.F.A. degree from Brandeis University and a Masters Degree in Library and Information Science

from Dominican University. In 1985, he began his long association with the Tony Award winning Victory Gardens Theater in Chicago and he was a Founding Member of the Victory Gardens Playwrights Ensemble.

*Beau Jest*, *Magic Time*, *The God of Isaac*, *Mr. 80%*, *Jest a Second!*, *Romance in D*, *From Door to Door*, *Affluenza!*, *Half and Half*, and *Jacob and Jack* have been published and are regularly produced by theatres throughout the United States and have also been seen in Canada, Mexico, South America, England, Germany, Austria, Turkey, South Africa, Australia, China, and Korea.

In the summer of 2006, James wrote and directed the movie of his play, *Beau Jest*, starring Lainie Kazan, Seymour Cassel, and Robyn Cohen.

James currently teaches Playwriting and Improvisation at Columbia College Chicago and DePaul University. He has been a teacher of Playwriting and Acting on the faculties of The Second City Training Center, Chicago Dramatists Workshop, and Victory Gardens Theater. He has been a visiting teaching artist at The Korean National University of the Arts in Seoul, South Korea, the Rose Bruford School of Drama in Kent, England, and the Esalen Institute in Big Sur, California.

He has been the recipient of grants from the Illinois Arts Council and fellowships from The MacDowell Colony, the Ragdale Foundation, The Virginia Center for the Creative Arts, and Yaddo. He is a member of The Dramatists Guild of America and Actors Equity Association. He lives in Chicago.

Continued on next page ►

**"INGENIOUS!** Packed with antic wordplay, with a license to exaggerate and turn anything topsy-turvy for a laugh." —*The Seattle Times*

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**Improvisational Techniques for the Actor**

A veteran of Chicago's Second City Improv Company, James will also be presenting a double-session workshop.

With limited seating/participation available, those interested in participating can sign up at the AACTFest Registration Table.

Exploring the techniques of Improvisation as practiced by AACTFest Keynote Speaker James Sherman from the time he performed with the Second City Company and through his many years of teaching.

Thursday, 8:30-11:15 (double session), Majestic Theater Rehearsal Hall.

James will lead active participants in a hands-on workshop that will explore the use of Improvisation in performance and in everyday life. (Active Participants will be limited to 20. Additional seating will be available for observers. A break will be provided at 9:45, allowing observers to leave if they wish to attend another workshop and additional observers to join the session for the second half.)

## AACTFest 2019 Alternate Adjudicator

AACTFest 2019 National Festival will feature three experienced and nationally known adjudicators. Their comments on productions will be a learning experience for all participating company and audience members.

AACTFest 2019 Adjudicators (profiled in May/June 2018 *Spotlight*):  
**Murray Chase**, Executive/Artistic Director of Venice Theatre in Venice, Florida

**Joel Jahnke**, Professor Emeritus at Montana State University

**Sara Phoenix**, Artistic Director for Theatre Tulsa in Tulsa, Oklahoma

An equally qualified alternate will be in the wings, if needed. The AACTFest 2019 Alternate Adjudicator:

**Bernard DiCasimiro** has a lifelong history with theatre having started acting in school productions in the fifth grade. He began directing in college, and while in medical school, and found a theatre home at The Des Moines Playhouse where he acted in several pro-



Bernard DiCasimiro

ductions. Over the years, he has worked with many companies in the Philadelphia, Bucks County, South Jersey, and Harrisburg areas, including the Langhorne Players, Bridge Players Theatre, and the Burlington County Footlighters. He directed a production of D.H. Lawrence's *The Daughter-In-Law* that was presented at the Eastern States Theatre Association (ESTA) AACT festival, and he has attended each of the last eight national AACTFest festivals. ♦

[aact.org/aactfest-2019-national-adjudicators](http://aact.org/aactfest-2019-national-adjudicators)

Hilarious Comedy Plays!



Murder on the Menu

**Murder on the Menu**  
 5 Female, 3 Male | Two Acts  
 Sophia has been conned into buying a derelict theatre. Now with crushing bank loan payments to make and no money, the jobless Sophia decides to defy the odds and dig her way out of her financial mess by reopening the theatre as a cafe. Her already dire situation worsens, when she soon discovers that the theatre is inhabited by the pompous ghosts of dead Shakespearean characters who are hell bent on keeping their home just as it is. By chance, Sophia discovers that the only way to get rid of the ghosts is to murder them as they were killed in their original plays. At Sophia's cafe, Murder is now on the menu.

**Jailhouse Frocks**  
 3 Female, 2 Male | Two Acts  
 Shattering dimwitted Officer Dwayne's tranquil evening 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 up the gangster leaving Officer Dwayne wondering how on earth he's managed to make the arrest of a lifetime. Featured songs include "Respect" and "Monster Mash".

**Also available...** The Wedding of the Century, The Supermarket Sisterhood, The Old People Are Revolting, My In-laws are Outlaws, Twas the Fight Before Christmas, How to Train Your Husband... and many more!

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# Moving On

All theatres selected to represent their States/Regions in the AACTFest 2019 cycle.



State winners that moved on to their regional festivals are shown below. Some states qualified to send two shows to their regional festival. Winners of the regional festivals will now 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.**

Region	Theatre	From		Production	Playwright
I	The Actorsingers	Nashua	NH	<i>21 Chump Street</i>	Lin-Manuel Miranda
<b>I</b>	<b>The Lexington Players</b>	<b>Lexington</b>	<b>MA</b>	<b><i>Who Will Sing For Lena?</i></b>	<b>Janice L. Lidell</b>
I	Phoenix Stage Company	Oakville	CT	<i>One Night with Fanny Brice</i>	Chip Deffaa
I	Windham Actors Guild	Windham	NH	<i>The Actor's Nightmare</i>	Christopher Durang
II	Hand to Mouth Players	Montrose	NY	<i>Frankie's Hanky</i>	John R. Arco
II	Wilmington Drama League	Wilmington	DE	<i>Daniel on a Thursday</i>	Garth Wingfield
II	Little Theatre of Watertown	Watertown	NY	<i>Uh-Oh</i>	John Cariani
II	The Barley Sheaf Players	Lionville	PA	<i>I Dream Before I Take the Stand</i>	Arlene Hutton
<b>II</b>	<b>Forge Theatre</b>	<b>Phoenixville</b>	<b>PA</b>	<b><i>The Dixie Swim Club</i></b>	<b>Jessie Jones, Nicholas Hope, Jamie Wooten</b>
III	Redbud Players	Columbus	WI	<i>One Day</i>	Rick Ramirez
III	Grand Rapids Civic Theatre & School of Theatre Arts	Grand Rapids	MI	<i>Bloody Bloody Andrew Jackson</i>	Michael Friedman and Alex Timbers
III	Kokomo Civic Theatre	Kokomo	IN	<i>Who Am I This Time? (And Other Conundrums of Love)</i>	Aaron Posner
III	Community Theatre of Terre Haute	Terre Haute	IN	<i>Closer Than Ever</i>	Music by David Shire, Lyrics by Richard Maltby, Jr., Conceived by Steven Scott Smith
III	Players De Noc	Escanaba	MI	<i>The Cutthroat Game</i>	J.R. Spaulding Jr.
III	Verona Area Community Theater	Verona	WI	<i>The Giver</i>	Lois Lowry Adapted By Eric Coble
<b>III</b>	<b>Actors Collaborative Toledo</b>	<b>Toledo</b>	<b>OH</b>	<b><i>A Life</i></b>	<b>Adam Bock</b>
III	Mariemont Players	Cincinnati	OH	<i>Around the World in 80 Days</i>	Mark Brown
III	Pec Playhouse Theatre	Pecatonica	IL	<i>Private Eyes</i>	Steven Dietz
<b>III</b>	<b>Coalescence Theatre Project</b>	<b>Bloomington</b>	<b>IL</b>	<b><i>Walking with My Ancestors</i></b>	<b>Oforiwa Aduonum</b>
IV	Cookeville Performing Arts Center	Cookeville	TN	<i>Scott and Hem</i>	Mark St. Germain
<b>IV</b>	<b>Wetumpka Depot Players</b>	<b>Wetumpka</b>	<b>AL</b>	<b><i>The Diviners</i></b>	<b>Jim Leonard Jr.</b>
IV	Fondren Theatre Workshop	Jackson	MS	<i>I and You</i>	Lauren Gunderson
<b>IV</b>	<b>Mill Town Players</b>	<b>Pelzer</b>	<b>SC</b>	<b><i>Romeo and Juliet</i></b>	<b>William Shakespeare</b>
IV	Dalton Little Theatre	Dalton	GA	<i>25th Annual Putnam County Spelling Bee</i>	William Finn, Rachel Sheinkin, Rebecca Feldman, and Jay Reiss
IV	Actors' Warehouse	Gainesville	FL	<i>Mud</i>	Maria Irene Fornés
IV	Paramount Players Paramount Arts Center	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
IV	The ACT	Northport	AL	<i>Of Mice and Men</i>	John Steinbeck
IV	Lafayette Society for Performing Arts	LaGrange	GA	<i>John Lennon &amp; Me</i>	Cherie Bennett

Continued on next page ►

Region	Theatre	From		Production	Playwright
IV	Guerrilla Shakespeare Theatre Company	Greenville	SC	<i>Never Swim Alone</i>	Daniel MacIvor
IV	The Center Players Community Theatre	Madison	MS	<i>Tea for Three</i>	Eric H. Weinberger and Elaine Bromka
V	Aberdeen Community Theatre	Aberdeen	SD	<i>Rated P for Parenthood</i>	Book and Lyrics by Sandy Rustin; Music and Lyrics by Dan Lipton and David Rossmer
V	<b>Salina Community Theatre</b>	<b>Salina</b>	<b>KS</b>	<b><i>Silent Sky</i></b>	<b>Lauren Gunderson</b>
V	County Seat Theater Company	Cloquet	MN	<i>Sweet</i>	Denise Hinson
V	Ankeny Community Theatre	Ankeny	IA	<i>Dancing Lessons</i>	Mark St. Germain
V	FungusAmongus Players of Dassel-Cokato	Dassel	MN	<i>Foxfire</i>	Hume Cronyn and Susan Cooper, Music by Jonathan Holtzman, Lyrics by Susan Cooper and Hume Cronyn
V	Wilson Performing Arts Center	Red Oak	IA	<i>The Zoo Story</i>	Edward Albee
VI	Bastrop Opera House	Bastrop	TX	<i>Helium</i>	Julian Wiles
VI	Shawnee Little Theatre	Shawnee	OK	<i>Annapurna</i>	Sharr White
VI	<b>Playhouse 2000</b>	<b>Kerrville</b>	<b>TX</b>	<b><i>The Pretty Trap</i></b>	<b>Tennessee Williams</b>
VI	The Studio Theatre	Little Rock	AR	<i>Blackbird</i>	David Harrower
VI	Lincoln County On Stage	Chandler	OK	<i>Shades of Autumn</i>	David Paterson
VI	New Antiquities Theatre Company	Hobbs	NM	<i>Hamlet</i>	William Shakespeare
VI	Artesia High Drama	Artesia	NM	<i>Fallen</i>	Tom Aker
VII	<b>Sopris Theatre Company</b>	<b>Glenwood Springs</b>	<b>CO</b>	<b><i>The Other Place</i></b>	<b>Sharr White</b>
VII	Theatre Esprit Asia	Aurora	CO	<i>Dust Storm</i>	Rick Foster
VIII	<b>Chino Community Theatre</b>	<b>Chino</b>	<b>CA</b>	<b><i>Marriage Play</i></b>	<b>Edward Albee</b>
IX	Bellingham Theatre Guild	Bellingham	WA	<i>Almost, Maine</i>	John Cariani
IX	<b>Tacoma Little Theatre</b>	<b>Tacoma</b>	<b>WA</b>	<b><i>The Pillowman</i></b>	<b>Martin McDonagh</b>
IX	The Verona Studio	Salem	OR	<i>Full Frontal Nudity</i>	Terrence McNally
IX	Chaotic Acts of Theatre	Boise	ID	<i>Star Wars Abridged - A Parody</i>	Jon Waters, Kim Sherman-Labrum, Kevin Labrum, Ben Hamill and Chaotic Acts Players
X	<b>Stuttgart Theatre Center Performing Arts</b>	<b>APO</b>	<b>AE</b>	<b><i>Kaleidoscope</i></b>	<b>Ray Bradbury</b>



**"There aren't many good parts for older actors."**  
(lament of any famous actor over the age of 50)

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# Thank You to AACTFest 2019 Regional Festival Hosts and Chairs

## Region I

New England Regional Festival  
Warner Theatre, Torrington, CT  
Chair: Tori Richnavsky, Co-Chair: Katherine Ray

## Region II

Eastern States Theater Association  
Kiss Theatre Company, Wilkes-Barre, PA  
Chair: Jeff DiSabatino

## Region III

Association of Region III  
Kokomo Civic Theatre, Havens Auditorium, Kokomo, IN  
Chair: Steve Hughes

## Region IV

Southeastern Theatre Conference  
Knoxville Convention Center, Knoxville, TN  
Chair: Lyle Tate

## Region V

Region V Association  
Aberdeen Community Theatre, Aberdeen, SD  
Chair: James L. Walker

## Region VI

Texas Nonprofit Theatres  
Midland Community Theatre, Midland, TX  
Chair: Susan E. Austin, Co-Chair: Dennis Yslas

## Region IX

Spokane Civic Theatre, Spokane, WA  
Chair: Jake Schaefer

## Region X

Installation Management Command - Europe Region Entertainment  
KMC Onstage Theater, Kaiserslautern, Germany  
Chair: Dane Winters

## Thank You to State Festival Hosts and Chairs

### Region I

#### Connecticut

Connecticut Community Theatre Association  
Warner Theatre, Torrington, CT  
Chair: Ed Bassett

#### New Hampshire

New Hampshire Community Theatre Association  
Concord City Auditorium, Concord, NH  
Chair: Chuck Emmons

### Region II

#### Delaware

Delaware Theatre Association  
Wilmington Drama League, Wilmington, DE  
Chair: Ruth K. Brown

Continued on next page ►

## "EDGE OF YOUR SEATS" WALKERPLAYS

'aftershock' builds to killer ending.

- San Antonio Express-News

Thanks for such a great play! The audience  
was literally on the edges of their seats!

-Bert Miller, Artistic Director,  
ACT Theatre Company (Topeka)

**aftershock**

A Thriller By  
Michael Walker

## FIRST PLACE: International Mystery Writers Festival

"Tickets to Winchester Little Theatre's production of  
**ABSOLUTELY DEAD**: \$40. Hosting award-winning  
playwright Michael Walker at WLT's opening: a true  
honor. The play's whopping success: *priceless!*"

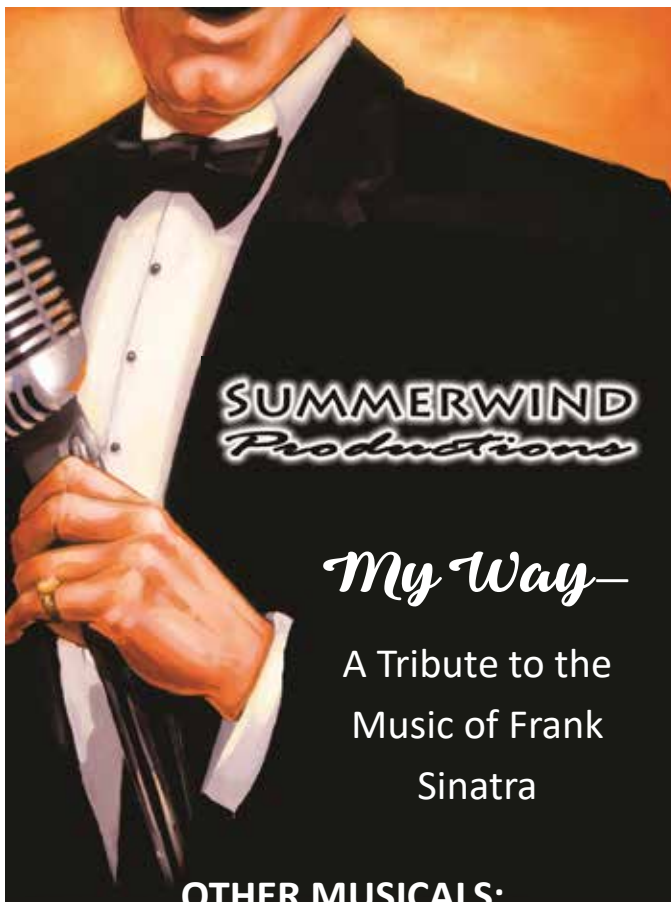
- Director, Sara Gomez,  
Winchester Little Theatre President

**ABSOLUTELY  
DEAD**  
by Michael Walker

## 2019-2020 Productions

March	AFTERSHOCK	Topeka, KS	ACT Theatre Co.
April	ABSOLUTELY DEAD	Pompton Lakes, NJ	Rhino Theatre
May	ABSOLUTELY DEAD	Boylston, MA	Calliope Productions
July	ABSOLUTELY DEAD	Bowie, MD	Bowie Comm Th.
2020			
March	LA FIN du SILENCE	Winchester, VA	Winchester Little Th.

**WALKERPLAYS.COM**



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Music of Frank  
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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**

Thanks to Regional Festival Hosts and Chairs *continued from page 17*

#### **New York**

Theatre Association of New York State  
Cayuga Community College, Auburn, NY  
Chair: Ann Frame

#### **Pennsylvania**

Pennsylvania Association of Community Theatres  
Gettysburg Community Theatre, Gettysburg, PA  
Chair: Marsha Amato-Greenspan

#### **Region III**

##### **Indiana**

Indiana Community Theatre Association  
Community Theatre of Terre Haute, Terre Haute, IN  
Chair: Anthony Dinkel

##### **Illinois**

Illinois Theatre Association  
Peoria Players Theatre, Peoria, IL  
Chair: Aimee-Lynn Newlan

##### **Michigan**

Community Theatre Association of Michigan  
Owosso Community Theatre, Lebowsky Center, Owosso, MI  
Chair: Ruthann Liagre

##### **Ohio**

Ohio Community Theatre Association  
Crown Plaza North Worthington, Columbus, OH  
Chair: Michelle Johnson

##### **Wisconsin**

Wisconsin Association of Community Theatre  
Verona Area Community Theater, Verona Area Performing Arts  
Center, Verona, WI  
Chair: Dee Baldock

#### **Region IV**

##### **Alabama**

Alabama Conference of Theatre  
Shelton State Community College, Tuscaloosa, AL  
Chair: Sue Ellen Gerrells

##### **Florida**

Florida Theatre Conference  
Theatre Winter Haven, Winter Haven, FL  
Chair: Kristofer Geddie

##### **Georgia**

Georgia Theatre Conference  
Georgia Southern University Armstrong Campus, Savannah, GA  
Chair: Becca Parker

##### **Kentucky**

Kentucky Theatre Association  
Glema Mahr Center for the Arts, Madisonville, KY  
Chair: Brad Downall

##### **Mississippi**

Mississippi Theatre Association  
Mississippi University for Women, Meridian, MS  
Chair: Lauren Ray

### South Carolina

South Carolina Theatre Association  
Electric City Playhouse, Anderson, SC  
Chair: Noah Taylor

### West Virginia

West Virginia Theatre Association  
West Liberty University, West Liberty, WV  
Chair: Vickie Trickett

### Region V

#### Iowa

Iowa Community Theatre Association  
Newton Community Theatre, Newton, IA  
Chair: Sue Beukema

#### Minnesota

Minnesota Association of Community Theatres  
Riverland Community College, Austin, MN  
Chair: Julianna Skluzacek, Co-Chair: Tom Johnson

#### South Dakota

Aberdeen Community Theatre, Aberdeen, SD  
Chair: James L. Walker

### Region VI

#### Arkansas

Arkansas Community Theater Association  
The Studio Theater, Little Rock, AR  
Chair: Holly Hearn

#### New Mexico

Theatre New Mexico  
Los Alamos Little Theatre, Los Alamos, NM  
Chair: Paul Lewis

#### Oklahoma

Oklahoma Community Theatre Association  
Shawnee Little Theatre, Shawnee PAAC Auditorium, Shawnee, OK  
Chair: Shonda Currell

#### Texas

Texas Nonprofit Theatres, Inc.  
Lee College Performing Arts Center, Baytown, TX  
Chair: Dennis Yslas

### Region VII

#### Colorado

Colorado Community Theatre Coalition  
Steamplant Event Center, Salida CO  
Chair: Stephen King, Co-Chair: Kimberly Jongejan

### Region IX

#### Idaho

Idaho Association of Community Theatres  
Boise State University Special Events Center, Boise, ID  
Chair: Patti Finley, Co-Chair: Deborah Hertzog

#### Oregon

Oregon Community Theatre Alliance  
Enlightened Theatrics, Salem's Historic Grand Theatre, Salem OR  
Chair: Carolyn McCloskey

#### Washington

Washington State Community Theatre Association  
The Princess Theatre, Valley Theatre Company, Prosser, WA  
Chair: Candace Andrews

## SMALL MUSICALS BIG LAUGHS!

**"AUDIENCES ARE LAUGHING  
SO HARD THEY CRY!"** —Associated Press

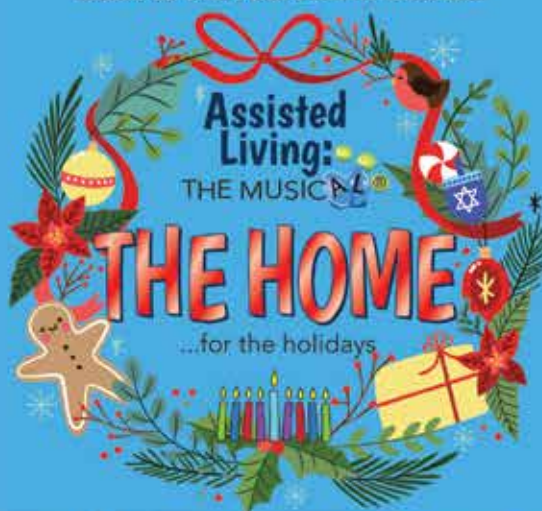


Put away your dominoes and Scrabble boards  
and embrace the twilight years with this  
uproarious vaudeville-esque musical comedy!

**"WICKEDLY FUNNY!"** —The Examiner

**"A WONDERFUL TIME!"** —BBC Radio

*Just when you thought it was safe to go  
back to the retirement home...*



**"OUTRAGEOUSLY FUNNY!"** —Rossmoor News

**"A LAUGH RIOT!"** —KGO Radio

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# Register Early for aactWorldFest 2020



It feels like aactWorldFest just ended. It was only a year ago that theatre folks from around the globe gathered, celebrated, and all too quickly said goodbye (or adiós, adieu, arrivederci, auf Wiedersehen, shalom, etc.) to new friends.

Now it's time to register for the next aactWorldFest. If it seems like this international theatre festival is coming around again more quickly, that's because it is. We have decided to produce the festival every two years instead of every four. Why? Because everyone loves it! Mark your calendars for June 18, 2019, which is when registration opens. And for June 22-27, 2020, the dates of aactWorldFest 2020.

In addition to experiencing great theatre, attending educational workshops, and meeting new friends, festival participants have the chance to explore a beautiful city known for its beaches, historic downtown, fishing, dining, shops, and cultural attractions.

Learn more about aactWorldFest at [VeniceStage.com/international](http://VeniceStage.com/international). Watch the video. Enjoy the photos. Read the blogs. While you're there, register for the week! Early bird registration opens June 18, just in time for AACTFest 2019 in Gettysburg. If you're attending, just stop by the WorldFest table in person. Register that week to lock in your early bird rate!

Venice Theatre is currently working on selecting shows from around the world to perform at the festival. The roster hasn't been finalized yet, but you can expect to see some favorite troupes return as well as a host of new ones.

Festival Coordinator Lori Chase is still accepting applications and recruiting productions. Companies interested in bringing their production to the festival are encouraged to visit [VeniceStage.com/international](http://VeniceStage.com/international) for guidelines and rules. Questions? Email [lorichase@venicetheatre.net](mailto:lorichase@venicetheatre.net).

**See you in 2020!**

## FESTIVAL PACKAGES

### The Jet Setter Package

Includes:

- Reserved seating for ALL shows (Main Stage and Stage 2)
- FREE DRINKS for the week
- Free lunches for the week
- Free entrance to gala
- Festival t-shirt

*Early bird perk for Jet Setters who register by June 22: Free airport pick up and drop off!*

### The Paradise Package

Includes reserved seating for all MainStage shows.

### The Beachcomber Package

Includes access to all MainStage shows.



*aactWorldFest 2018 audiences were dazzled by Armenia's Yerevan State Puppet Theatre production of Thumbelina*

If you're wondering what aactWorldFest *is*, you've been missing out. The short answer: "aactWorldFest is a world-wide week-long community theatre festival in Venice, Florida." Most people who have experienced it would say it's hard to describe. How do you put such an exhilarating week into words?

Jay Handelman, Sarasota theatre critic and arts editor for the *Herald-Tribune*, put it into words pretty well. He wrote, "For theater lovers in our region, there really is nothing quite like the aactWorldFest, which concluded its third run at Venice Theatre Saturday after a week of international theater productions that were alternately stimulating, thrilling, perplexing, and colorful."



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# Last Call for TEAMS Conference 2019

Geoff Leonard-Robinson  
Membership Director

Hale Centre Theatre in Salt Lake City/Sandy, Utah, will host the 2019 TEAMS Conference August 23-25. AACT will be celebrating the fourth year of this exciting educational conference by adding a new track to this year's offering. The conference, previously known as the TEAM Conference, as it offered educational tracks in **Technical Theatre**, **Educational Programming**, **Artistic Vision Direction**, and **Marketing/Development**, has been rebranded this year as the TEAMS Conference, reflecting the addition of a fifth educational track that will focus on **Stage Management Skills**.



Hale Centre Theatre, Salt Lake City/Sandy, Utah

This new educational track will be appropriate and very beneficial for new and experienced stage managers, those who are interested in taking on that important role, as well as directors, producers, or volunteer coordinators looking to establish or improve their theatre's stage management program.

Facilitators for TEAMS Conference 2019 will be: **Technical Theatre**, **John Michael Andzulis** (Technical Director and Resident Lighting Designer, Venice Theatre, Florida); **Educational Programming**, **Allyson Paris** (Associate Director, Grand Rapids Civic Theatre & School of Theatre Arts, Michigan); **Artistic Vision Direction**, **Tim Jebsen** (Executive Director, Midland Community Theatre, Texas); **Marketing/Development**, **Lee Ann Bakros** (Marketing & Public Relations Director, Des Moines Community Playhouse, Iowa); and **Stage Management Skills**, **Amber Lewandowski** (Head of BFA Stage Management Program, University of Utah). Bios for Tim Jebsen and Lee Ann Bakros were included in the May-June issue of *Spotlight*. Bios for John Michael Andzulis, Allyson Paris, and Amber Lewandowski are included here.

The Hilton Garden Inn (across the street from Hale Centre Theatre) will serve as the official conference hotel. The special group rate for TEAMS Conference attendees is just \$129/night (double occupancy; additional guests only \$7/night) and includes breakfast. For more details on the hotel and a link to receive the AACT discount, visit [aact.org/team](http://aact.org/team).

**AACTEd Hours**—Participants will earn 17 AACTEd Hours for participation in all sessions of their conference track (pro-rated hours will be awarded to those who are not able to attend all sessions).

**BONUS OFFER**—The first fifty (50) registrants will receive a **complimentary** ticket to their choice of Hale Centre Theatre Saturday evening productions: *Disney Freaky Friday: A New Musical* or *Cinderella*.

## REGISTRATION

Group (3 or more)	Member	\$250
Individual	Member	\$300
Individual	Non-Member	\$350

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



### John Michael Andzulis

A graduate of Lycoming College, Williamsport, Pennsylvania in 2007 with a BA in Technical Theatre, John became Assistant Technical Director at Bucknell University and Technical Director/Lighting Designer at the Millbrook Playhouse, Mill Hall, Pennsylvania, for three seasons. He is now the Technical Director and Resident Lighting Designer for Venice Theatre in Venice, Florida, where for the past eleven seasons he has worked to increase production quality for all Venice Theatre events and productions. For Venice Theatre, John has designed *Metamorphoses*, *Inherit the Wind*, *Peter Pan*, *Ragtime*, *Sweeney Todd*, *Godspell*, *A Christmas Story*, *Grapes of Wrath*, *Avenue Q*, *Hello, Dolly!*, *Smokey Joe's Café*, *Dreamgirls*, *42nd Street*, Venice Theatre annual production of *A Christmas Carol*, and *The Loveland Follies*. John holds the distinction of being the Technical Director/Production Manager for AACT WorldFest 2010, 2014, and 2018, held at Venice Theatre.

John is a firm believer in Storytelling; for him Technical Theatre is about problem solving. Whether the problem is a special effect or difficult scene change, John accepts the challenges as chances to stretch creative abilities and put a part of himself in the story. Along with being an accomplished Lighting Designer, John is an avid welder and fabricator.





### Allyson Paris

Allyson serves as the Associate Director of Grand Rapids Civic Theatre (GRCT), directing several Mainstage productions every season and managing the organization's extensive Education and Outreach programming. She has implemented a number of new programs at Civic since becoming Associate Director in 2015, including a Sensory Friendly night for families affected by autism and other sensory disorders, an intensive summer training program

for students in grades 7 through 12 considering a career in theatre performance or production, a leadership and classroom assistant program for students at a local public school, and a complete re-tooling of Civic's afterschool and summer camp programs – leading to a 25% increase in overall enrollment.

Her most recent GRCT directing credits include: *Newsies*, *The Little Mermaid*, *My Fair Lady*, *Akeelah and the Bee*, *Beauty & The Beast*, and *Sister Act*. Prior to her work at Civic Theatre, Allyson served in both artistic and administrative capacities for the Colorado Springs Conservatory, the Academy of Children's Theatre in Colorado, Solano College & Solano Youth Theatre in California, and spent 3 years as the Education Coordinator for Hawaii Opera Theatre. Allyson holds an MFA from the University of Hawaii-Manoa and a BA from Bradley University.



### Amber Lewandowski

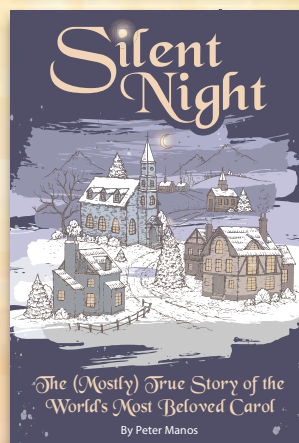
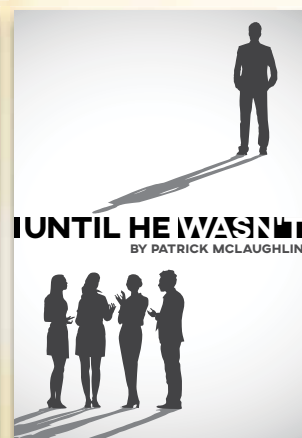
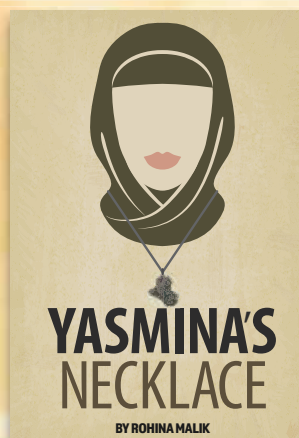
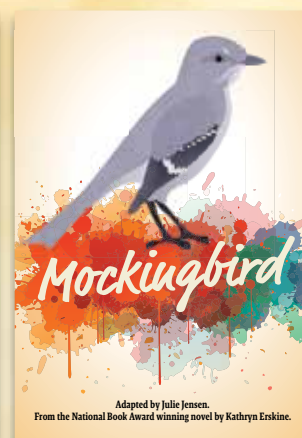
A proud member of the Actors' Equity Association, the American Guild of Musical Artists, and the Stage Managers' Association, Amber is the Head of the BFA Stage Management program and Production Manager at the University of Utah. She previously served as the Assistant Production Manager at ACT Theatre in Seattle, Washington, teacher of stage management at Seattle University and the University of Iowa, and has given master classes and lectures

at Coe College, the University of Northern Iowa, and the Intiman Theatre.

Amber received her Master of Fine Arts degree in Stage Management from the University of Iowa and Bachelor of Arts degree from Otterbein University where she specialized in stage management and vocal performance.

Her teaching is based on a philosophy that a stage manager is the central communication hub of a production. As both facilitators and artists, stage managers balance the logistics of a production (scheduling, reporting, interdepartmental communication, and archival) with empathetic leadership, artistic maintenance, and collaborative control over the flow of the production. Building a trusting relationship and a collaborative environment between the director, the organization, and the stage manager is vital to the overall success and health of any production. ♦

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## The 3 Rs in Volunteers

Mary Jo DeNolf

Volunteers are the backbone of community theatres. Picture a dark stage, empty and quiet. One volunteer comes in and lights are on....add a few more and the whole building comes to life, and by the end of the evening we have entertained, enlightened, and thrilled our audiences. But do we ever really have enough volunteers? How do we keep our volunteers happy and coming back year after year? How do we find new volunteers that will enrich our theatres with new ideas and dreams? Here are just a few ideas that Grand Rapids Civic Theatre has used over the years.

**Recruitment:** I get asked all the time, "How can we get more volunteers?" One thing all groups need to have on their webpage is a link for Volunteer Opportunities. First, list all the opportunities available at your theatre, including audition notices! Second, have a form for interested people to fill out online. Third, and most importantly, make sure there is someone assigned to receive those forms and contact your new volunteers.

Other easy ways of recruitment include: Lobby signage with pictures of happy volunteers – again with a form to fill out and someone to collect. Playbill ads – Currently Seeking Happy Faces to join our Theatre Family! Host a pizza night at the theatre and have your current volunteers each invite one person who might be interested in volunteering. All easy and inexpensive ways to add to your volunteer lists!

**Retention:** "How do we keep new volunteers active?" Questions back to you as the coordinator would be: Are they happy? Were they treated with respect? Did they feel needed? Did you give them training? Did you follow up with them once the task was done? Did you ask them back? Did you say "Thank you"? If you answered "No" to any of the above, that would be the first place I would start to fix. Make sure your current volunteers are accepting of new volunteers. Make sure you have a process or follow through. And most importantly, make sure you say those very important words – Thank You.

**Recognition:** It's important to recognize the hard work and dedication volunteers devote to your theatre group. From selling tickets, to painting sets, costuming, crew member, and ushering...everyone plays a vital "role" in making your theatre's production come to life.

April is National Volunteer Month, but it's never too early to start planning your volunteer recognitions. It could be as simple as saying "Thank You" after a work session, or bringing cookies to a work group, or go big and do a volunteer recognition event. No matter the venue, start planning now for how you want to recognize your volunteers.



*Grand Rapids Civic Theatre staff recognizing volunteers with a round of applause at an annual volunteer appreciation event*

Another way to thank volunteers is to give them perspective about what they're doing. Give them the concept of the big picture. Do volunteers at your theatre have a true sense of how much it costs to put on a production? Do you really communicate well with your volunteers, or are they given mundane tasks or the same tasks for each show? Sometimes we all get stuck in a routine and have no idea what others around us are going through or how others are making ends meet. Empower your volunteers by letting them know the big picture so they understand why things are done the way they are and let them make suggestions for other possible solutions.

Communication is also key. Be sure to check in with your volunteers regularly. Send out email blasts with upcoming events, shows, and work schedules. Tell them via email blasts, Facebook, and other media venues, on how much you appreciate all that they do. It's simple; if you keep a list of email addresses (simple Excel will do) then it takes just a few minutes to let everyone know the group's priority.

These are my favorite and easy ways to recognize volunteers' hard work:

- Write thank you notes after each production to all cast and crew, signed by the Director with a personal note
- Know everyone's name
- Give out passes to your shows on slow ticket sales performances
- Ask a local coffee shop or candy shop for a percentage off or





*A gathering of GRCT volunteers playing a game during a volunteer appreciation event*

free stuff to give to your volunteers

- Give outstanding volunteers challenging responsibilities to show you trust them
- Make a display board with pictures of volunteers from the season, or year, and keep adding to it
- Celebrate birthdays or anniversaries with cake!
- Take time to talk, but more importantly...to listen

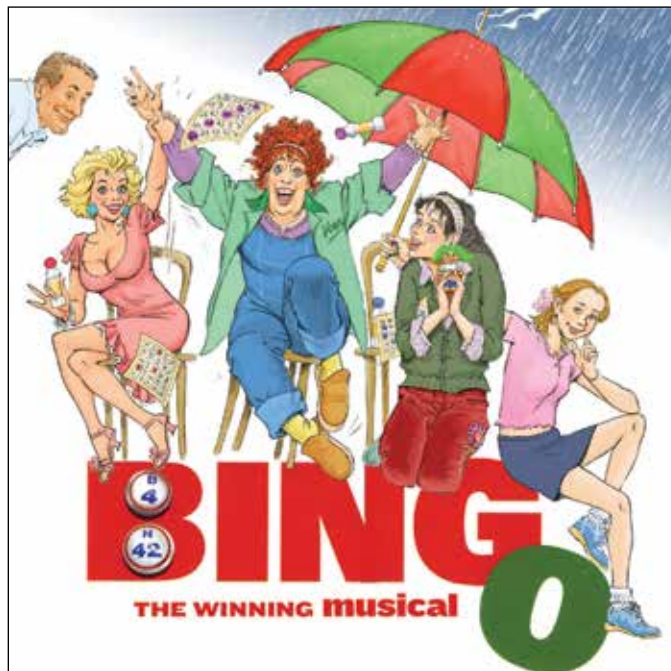
When you work so closely with one another, day after day, night after night, in the rehearsal rooms, costume shop, office, or on stage, you have to trust each other and earn the respect of one another – and show it. It is more than volunteering at the theatre. It is a family. A family that celebrates, grieves, and supports one another through good times and bad.

Theatre is family. Theatre changes lives!

*Mary Jo DeNolf is the Director of Volunteers & Operations at Grand Rapids Civic Theatre in Grand Rapids, Michigan.*



*In 2018, Grand Rapids Civic Theatre recognized volunteers with 500+ hours of service during their annual theatre award presentations*



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# Plan Now to Join the 20<sup>th</sup> Biennial National Directors Conference

Geoff Leonard-Robinson  
Membership Director


AACT is pleased to announce that the biennial National Community Theatre Directors Conference will return to the Lowell Center on the campus of the University of Wisconsin—Madison November 15-17, 2019. This will be the 20<sup>th</sup> Anniversary of this iconic conference, spanning 40 years!

Held exclusively for individuals employed full-time in an administrative and/or artistic position in a community theatre, this 3-day conference provides opportunities to learn about other theatre operations, share stories of challenges and solutions, meet and create lasting collaborations with colleagues from around the country.

Lively discussions and collaborations take place around these popular topics, and more:

- Programming Your Season - Show Hits and Misses List
- Audience Development & Community Engagement
- Volunteer Programs

- Strategies in Ticketing
- Current & Developing Management and Production Software/Tech
- Financing the Organization
- Staffing and HR
- Business Models & Partnerships
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*Facilitator John Viars*

The conference will again benefit from the seasoned facilitation of Des Moines Playhouse Executive Director John Viars.

John is a charter member of the National Directors Conference in Madison, Wisconsin, which he has facilitated since 1987. He has served as the Executive Director of the Des Moines Playhouse for 36 years. In addition, a member of the AACT Fellows, John is a past president of AACT, and a recipient of international achievement, outstanding service, and lifetime achievement awards. Serving as National Chair of AACT's first-ever international community theatre festival held at the Des Moines Playhouse in 1990, John also received the Elinor Robson Award for International Understanding in recognition of his "significant contributions to international understanding."

Employed professionally in community and educational theatre for over 45 years, John has directed more than 200 productions, frequently served as a workshop leader, and has adjudicated community theatre festivals at the state, regional, and national levels, including AACTFest National Festivals in 1991 and 2015. John holds both a BA and MA in Theatre from Case Western Reserve University in Cleveland, Ohio.

The conference will be returning to its original home at the Lowell Center on the UW-Madison campus. The facility offers a warm and inviting lobby/reception area, meeting rooms, dining hall, indoor swimming pool, and two room options.

**Room rates** for the National Directors Conference are \$140/night for a standard room, \$149/night for a deluxe room (both rates subject to tax). The deadline for reservations is October 16, 2019.

**Room Reservations** may be made from the link at [aact.org/ctdc](http://aact.org/ctdc) or by calling the Lowell Center at (608) 256-2621. When making reservations, be sure to specify the discount code: NCTDC.

**Registration Rates** are \$300 (Early Bird—by October 1, 2019) or \$350 (Regular—after October 1, 2019). Registration includes Opening Night Reception, all conference materials, lunches for two days, and a return of the MTI-sponsored Cocktail Hour and Trivia Game.

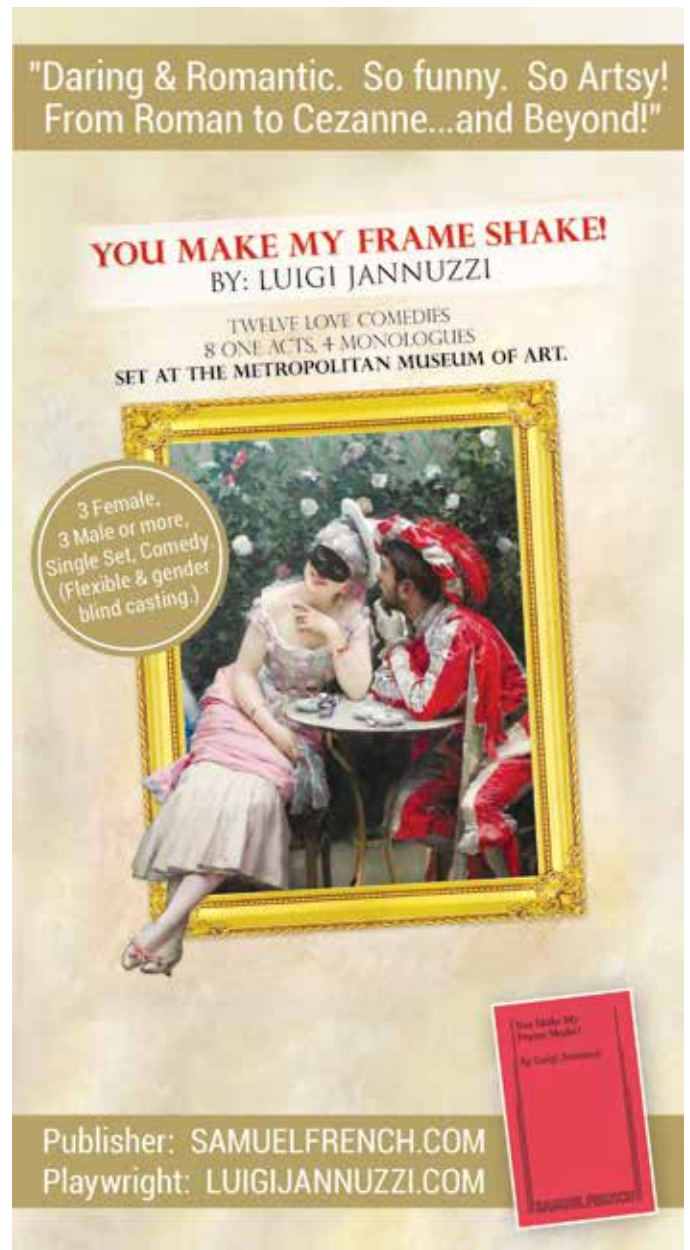
Registration can be completed at [aact.org/ctdc](http://aact.org/ctdc). ♦



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# Join or Renew Your Membership Today!

*Don't Miss Out on Any of the Exciting Activities and Benefits of AACT Membership for 2019-2020!*

The American Association of Community Theatre has been committed to providing you with the best, most timely resources for more than 30 years to help you succeed.

Annual AACT memberships are valid September 1 through August 31. Membership categories and rates are listed in detail below.

MEMBERSHIP FEES	2019 - 2020
Individual	\$75
First-time Individual	\$55
Couple	\$125
Senior/Retired Military	\$60
Youth/Student	\$15
Family (Parents & Children)	\$150
Org over 1M budget	\$910
Org 500K to 1M budget	\$545
Org 250K to 500K budget	\$380
Org 100K to 250K budget	\$285
Org 25K to 100K budget	\$175
Org 10K to 25K budget	\$115
Org under 10K budget	\$80
Org Army/Military	\$80
State/National Assn	\$75

## Individual members receive

- Discounted or free professional development programs, events, and conferences
- Access to member-only online library and resources
- A digital and/or printed copy of *Spotlight* magazine plus weekly digital communications
- Member-Only Discounts on scripts, rentals, and theatre services
- Peer-to-peer networking with theatre professionals nationwide

## Organizational members receive

- Discounted or free professional development programs, events, and conferences
- Access to member-only online resources and library
- Member-Only Discounts on scripts, rentals, and theatre services
- 30% discount on Theatre ASCAP License
- Access to discounted and customized Theatre Insurance Programs
- A digital and/or printed copy of *Spotlight* magazine plus weekly digital communications
- Peer-to-peer networking with theatre professionals nationwide
- Ability to use AACT Membership Logo and Decal

*Learn more about membership benefits at [aact.org/membership-benefits](http://aact.org/membership-benefits)*

## How to Join or Renew

To join or renew your membership, go to [aact.org/join](http://aact.org/join).

- ▶ AACT will be moving all membership join/renew processes online by 2021-2022. Paper invoicing will be available by request.

## ★ Special Offers for First-Time Members

- First-time organizations can receive a 50% discount on their second year!
- Join before September 1 and receive the remainder of the 2018-2019 membership year complimentary.



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## SAVE THE DATE!

AACT will be hosting its first-ever virtual

### MEMBER ORIENTATION

September 23, 2019

2:00 P.M. (CST)



Topics may include the following:


- **AACT Website Navigation**
- **Benefits Review** (don't miss out on any of your member benefits!)
- **Resources** — learn how and where to locate the wide array of administrative, collaborative, and one-on-one member resources
- Accessing and updating your **Member Profile**
- Membership **Q&A** (get answers to your most burning AACT questions)

Watch for more details in your email inbox, including how to RSVP and reserve your “seat” for this exciting and informative event!

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# Toyama World Festival of Children's Theatre

The Toyama (Japan) World Festival of Children's Theatre 2020 will be presented from Tuesday, August 18, through Saturday, August 22, 2020. AACT is seeking applications from theatres around the country to represent the USA at this official AITA/IATA International theatre festival. The goal of the Toyama festival is to promote mutual cultural exchange and friendship among the participants. All troupes selected will be expected to arrive and stay for the full length of the festival.



The Toyama festival is seeking performances by and for children. The festival will also consider performances for children that are performed by children and adults. These shows should be 10 to 40 minutes in length, and must not be language driven – in other words, they should tell a story to someone who does not speak English. Toyama will provide bed and board for the full troupe (maximum of 10 people) for the full festival, but the troupe will be responsible for their own transportation costs to Japan. The festival committee will provide transportation for the participating groups from major airports in Japan to Toyama.



Toyama, Japan

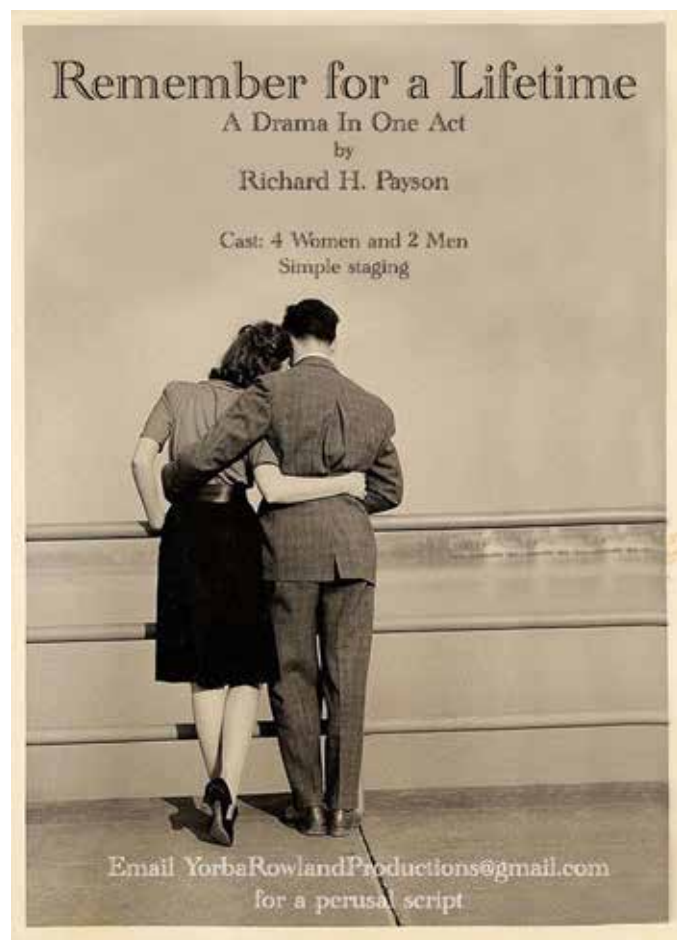
AACT needs to receive your information prior to August 30, 2019. Once AACT selects the theatre to represent the USA, the application information will be put together and sent to Toyama by September 30, 2019.

Please send questions and inquiries to:

Tim Jebson  
Chair – International Committee (AACT)  
tim@mctmidland.org  
(432) 682-2544, extension 110



Japan's Toyama Festival is full of onstage energy as participants share their joy of performing





# AACT 2019 Election Results



**Congratulations to those elected to AACT leadership positions.**

Member at Large positions on the AACT Board:

Tom Booth  
Tupelo, Mississippi, Region IV

Ron Cameron-Lewis  
Oakville, Ontario, Canada, International

Kristofer Geddie  
Venice, Florida, Region IV

Sara Pheonix  
Tulsa, Oklahoma, Region VI

Carole Ries  
Topeka, Kansas, Region V

Chris Serface  
Tacoma, Washington, Region IX

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**Mad Gravity**  
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Playscripts

The advertisement shows a surreal scene with a man in a dark suit sitting on a couch, a woman in a black dress jumping over the back of the couch, and a large, glowing orange comet streaking across a blue sky with a red chair and a stool in the foreground. The Playscripts logo is at the bottom.



# Friends We'll Miss

## Mary Britt

Mary Britt, AACT Past President, long-time friend, advocate, and leader with AACT died on April 3, 2019, following a short illness. Her impact on our organization, members, and countless community theatres will live on long past her all-too-brief time with us. Mary was Executive Director of Ocala Civic Theatre in Ocala, Florida, for 31 years. She began as a volunteer and served as Board President before leading the theatre as Executive Director. Mary loved Ocala, and the role she played in the growth and prosperity of the cultural development of Marion County is immeasurable. But nothing was as important to Mary as Ocala Civic Theatre itself. All who were fortunate enough to have known and worked with her will be forever in her debt.

For AACT, Mary served on the Board of Directors from 1994 through 2009. As an officer, she served as Vice President for Membership from 1998-2003, Executive Vice President from 2003-2005, President



from 2005-2007, and Past President from 2007-2009. She was inducted as an AACT Fellow in 2003, and received the Art Cole Lifetime of Leadership Award in 2013. Mary was an active participant for many years at the National Full-Time Community Theatre Directors Conference and attended numerous AACTFest National Festivals and Conventions.

Ocala Civic Theatre has established a memorial fund in Mary Britt's name. If you wish to contribute, go to [ocalacivictheatre.com/donate/](http://ocalacivictheatre.com/donate/) or contact the theatre at 352-236-2274. ♦

JAY O. GLERUM

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## Make A Legacy Gift

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

To learn more about AACT's Legacy Society,  
visit [aact.org/legacy](http://aact.org/legacy)

or contact the AACT office  
at [info@aact.org](mailto:info@aact.org)

# AACT Launches National *Theatres in Communities Inventory*

This summer, AACT is embarking on an exciting effort to create the first-ever comprehensive *Theatres in Communities Inventory* to measure the valuable impact of theatres across the United States.

**We hope that you will consider joining us in this important effort to elevate and promote the enormous value and impact of theatre**

The Inventory—collecting, and reporting on current fiscal and programmatic data—will serve as a critical baseline to measure the health and vitality of theatres in communities across the

country. AACT is partnering with theatre organizations and businesses at the local, state and national levels, in a collaborative effort to achieve the highest participation rate possible.

Assisting AACT with this project is Drexel University's **Antoinette Westphal College of Media Arts and Design** in Philadelphia, Pennsylvania, and the firm of **Mataraza Arts Management Consulting**. Drexel has agreed to serve as the long-term repository for AACT's data.

We hope that you will consider joining us in this important effort to elevate and promote the enormous value and impact of theatre in communities all across America.

Data collection will launch in Summer 2019, with publication of our report by year's end. Please visit [aact.org/theatre-inventory](http://aact.org/theatre-inventory) for more details on the inventory, how can you participate, and to learn more about our Partners. ♦

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[cindy@rainbowcomedy.com](mailto:cindy@rainbowcomedy.com)

## New Play Contests

### Notre Dame Performing Arts New Play Festival

Notre Dame College Performing Arts will host an annual National Playwriting Festival, showcasing unproduced plays and musicals for young adults and children, beginning October 2019. A national search seeks the best and most promising theatrical works relevant to young audiences today. The weekend-long festival will consist of 4-5 staged readings of previously unseen theatrical works, and will take place in the Regina Auditorium on the Notre Dame College campus. A winner will be chosen through committee/audience voting and will receive a \$500 prize, as well as the opportunity to present a fully-staged production during the subsequent NDC Spring Semester.

Must be a full-length play/musical for children or young adults without a prior production, and must be at least one hour and no longer than 90 minutes.

There is no entry fee.

Deadline: Submit by July 15, 2019

Electronic submission only.

See the website for more details:  
[notredamecollege.edu/theatre](http://notredamecollege.edu/theatre)

### Yale Drama Series David Charles Horn Prize

Yale Drama Series  
PO Box 209040  
New Haven, CT 06520-9040

The Yale Drama Series is intended to support emerging playwrights. Submissions must be original, unpublished full-length plays written in English. No musicals, children's plays, or translations. Plays must not have been professionally produced or be under option, commissioned, or scheduled for professional production or publication at the time of submission.

There is no entry fee.

The winner of this annual competition will be awarded the David Charles Horn Prize of \$10,000, publication of his/her manuscript by Yale University Press, and a staged reading at Lincoln Center's Claire Tow Theater. The winning play will be selected by the series' current judge, Ayad Akhtar.

Deadline: Submit by August 15, 2019

Electronic submission strongly advised, hard copy also possible.

See the website for more details:  
[dchornfoundation.org/competition-rules](http://dchornfoundation.org/competition-rules)



# Opportunities and Resources



## Senior Theatre Plays, Books, And Materials Needed

ArtAge Publications, the source of Senior Theatre plays, books, and materials for older performers is accepting submissions for their 2020-21 catalog. ArtAge Publications meets the needs of older performers, from amateur to professional, so there is something for everyone—from short and easy sketches to three-act musicals.

What to submit: The Senior Theatre collection features plays and musicals of all lengths, but short shows which run up to 20 minutes are the most popular. Directors look for comedies with mainly female casts that require few technical elements and ones that can be staged as readers theatre. Successfully performed shows have senior casts with up-to-date, feisty characters in modern and relatable situations. Roles should challenge performers, yet be fun to stage.

The mission of ArtAge Publications is to encourage more involvement in Senior Theatre through plays, books, and materials that accommodate the abilities of seniors as well as to enrich and empower performers, directors, and audiences.

The ArtAge collection features over 400 plays, books, and materials from 150 playwrights and authors. Last year there were 714 performances of plays in the ArtAge collection.

To submit scripts, view ArtAge's formatting instructions and mailing address by visiting the Writers' Guidelines page at [seniorthatre.com/writers-guidelines-2/](http://seniorthatre.com/writers-guidelines-2/).



## National Arts Marketing Project Conference

Miami, Florida  
November 15 - 18, 2019

Arts marketers work to create a future that reflects organizational visions to better serve audiences and more deeply and equitably engage the community. In a rapidly changing world, marketers must be prepared to not only confront the challenges that come their way—but anticipate them and prepare for them.

From the latest strategies to new technologies and innovations, this conference offers a one-of-a-kind educational experience, along with unique ways to connect with members of the national arts marketing community. Make long-lasting connections with some of the brightest marketers as attendees network, learn, and have some fun.

The conference includes an unrivaled roster of expert speakers, relevant content, and a variety of learning formats to imagine a brighter future.

**Early Bird registration deadline: August 24, 2019**

Details: [namp.americansforthearts.org/get-smarter/conference](http://namp.americansforthearts.org/get-smarter/conference)



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## Underwriting: *Why Do They Need That Information?*

Grice King

Whenever a policy is being quoted or renewed, new applications with loads of questions will need to be filled out. Why is it being requested? Often when working through an insurance application with a member theatre, we get asked, “*Why do they need that?*,” which is promptly followed with, “*We don’t even own the building.*” While it often seems that the information requested is irrelevant for the purpose of the insurance, I can assure you that underwriters have a reason for each question asked on an application.

**These seemingly extraneous questions give an underwriter a solid picture of the venues you occupy**

Underwriters rely on the COPE questions as they pertain to property and general liability insurance (Construction, Occupancy, Protection, and Environment). Completing these questions is an important step and it is best if you start the process as early as possible. These seemingly extraneous questions give an underwriter a solid picture of the venues you occupy. Even when a theatre doesn’t own its performance venue, if they wish to

insure contents that they own and are stored inside that structure, an underwriter will need the exact same information required to insure the building itself. This is needed for the underwriter to properly rate the relative safety of those contents.

This is especially true with general liability insurance coverage. What seem like questions that are only relevant to property insurance, are actually questions that are helping the underwriter determine the integrity and safety of the structure, both for the contents and the occupants, including staff, volunteers, and patrons. The more safety features that are included in the structure, the lower the liability premium will be. As such, theatres should be willing to provide as much information as possible to keep the overall cost of their insurance down.

Because insurance is not typically very high on a theatre’s list of priorities, the person charged with the tedious task of completing applications is usually trying to get through the process as quickly and painlessly as possible, thereby choosing for themselves which questions do and don’t pertain to the type of coverage for which they are applying. I cannot stress enough the importance of answering every question, regardless of its perceived relevance. Not only will this save you the time and hassle of revisiting those questions again to get a quote, but it will also help the underwriter to price the insurance as low as possible. In the theatre world, it’s always better to save your precious dollars than a few more minutes of your time. ♦

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Dane Winters



*Jonathon Lamer and Annette Procunier (L-R) served as adjudicators for the 2019 US Army IMCOM Europe Tournament of Players (TOPPERs) Awards, presented in Wiesbaden, Germany, on April 27, 2019. A total of 19 shows from 13 communities were adjudicated, resulting in 55 awards presented.*

*AACT Festivals Coordinator Ron Ziegler (Right) presenting the AACT Distinguished Merit National Award for the Army Entertainment Volunteer Costume and Set Design Staff of US Army Installation Management Command (IMCOM) Europe Entertainment (Ansbach, Germany). The award was accepted by Grafenwoehr Performing Arts Center Entertainment Director Tim Berry at the 2019 US Army IMCOM Europe Tournament of Players (TOPPERs) Awards Ceremony in Wiesbaden, Germany, on April 27, 2019.*



Dane Winters

Dane Winters



*Ansbach Terrace Playhouse and Youth Theater Director Vikki Hanrahan (Right) accepted the AACT Special Recognition National Award on behalf of the staff of Theatrix (Ansbach, Germany). Theatrix, a costume and production support facility and part of US Army Installation Management Command (IMCOM) Europe - Morale, Welfare and Recreation (MWR) was recognized for its decades of support for Army Entertainment programs around the world. The award was presented by AACT Festivals Coordinator Ron Ziegler (Left) at the 2019 US Army IMCOM Europe Tournament of Players (TOPPERs) Awards Ceremony in Wiesbaden, Germany, on April 27, 2019.*

*Region VI honored its "All Star Cast" at the 2019 AACT Region VI Festival held at Midland Community Theatre (TX) May 3-4. Pictured (L-R) are Rebecca Fry (Shawnee Little Theatre—Annapurna), Nathan Miles (New Antiquities Theatre Company—Hamlet), Jeremy Sosa (Playhouse 2000—The Pretty Trap), Thalia Luna (Artesia High School Drama—Fallen), Sally Barnes (AACT Region VI Representative), Duane Jackson (The Studio Theatre—Blackbird), David Timmons and Larry Leonora (Lincoln County On-Stage—Shades of Autumn)*



Frieda Austin





The cast of **Bastrop Opera House (TX)** was honored May 4, 2019, for **Outstanding Achievement in Ensemble** with their performance of *Helium* at the Region VI festival. Pictured (L-R): **Vincent Fabrenthold, Kelsey Helton, Sally Barnes** (AACT Region VI Representative), **Hunter Anderson, Lisa Holcomb, Zach Turrentine, Jason Farley, Melissa Weltner, Michael Fabrenthold, and Chester Eitze.**



The cast and crew of **Playhouse 2000 (Kerrville, TX)** was honored for their production of *The Pretty Trap* being selected to advance from the AACT Region VI festival to the National Festival in Gettysburg, Pennsylvania. Pictured (L-R): **Jeffrey Brown, Jeremy Sosa, Sharlaina Lowry, Darcey Wagner, Jacob Grona, Amy Goodyear, Heather Cunningham, Treston Mack, and Sally Barnes** (AACT Region VI Representative).

More On the Road on next page ►



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Beth Metcalf



*A Life*, presented by **Actors Collaborative Toledo (OH)**, was selected as one of two productions to advance to the National Festival from Region III. Expressing congratulations and appreciation after the awards ceremony at festival host theatre, **Kokomo Civic Theatre (IN)** on April 14, 2019, were (L-R) Director **Jeffrey J. Albright**, Adjudicators **Mark Mooney**, **Betsy Willis**, and **Nancy Eppert**, and Actor **John DuVall**.

Beth Metcalf



**Coalescence Theatre Project (Bloomington, IL)** was also selected to represent Region III at the National Festival with their production of *Walking With My Ancestors*. Celebrating at **Kokomo Civic Theatre (IN)** after the festival ended April 14, 2019, were (L-R) Executive Director **Don Shandrow**, Stage Manager **Tabby Miller**, Adjudicators **Mark Mooney** and **Betsy Willis**, Author/Actor **Ama Oforiwaa Aduonum**, Adjudicator **Nancy Eppert**, Crew Members **George Jackson** and **Kojo Aduonum**, and Timer **Linda Ward** (seated in background).

Russ Hawkins

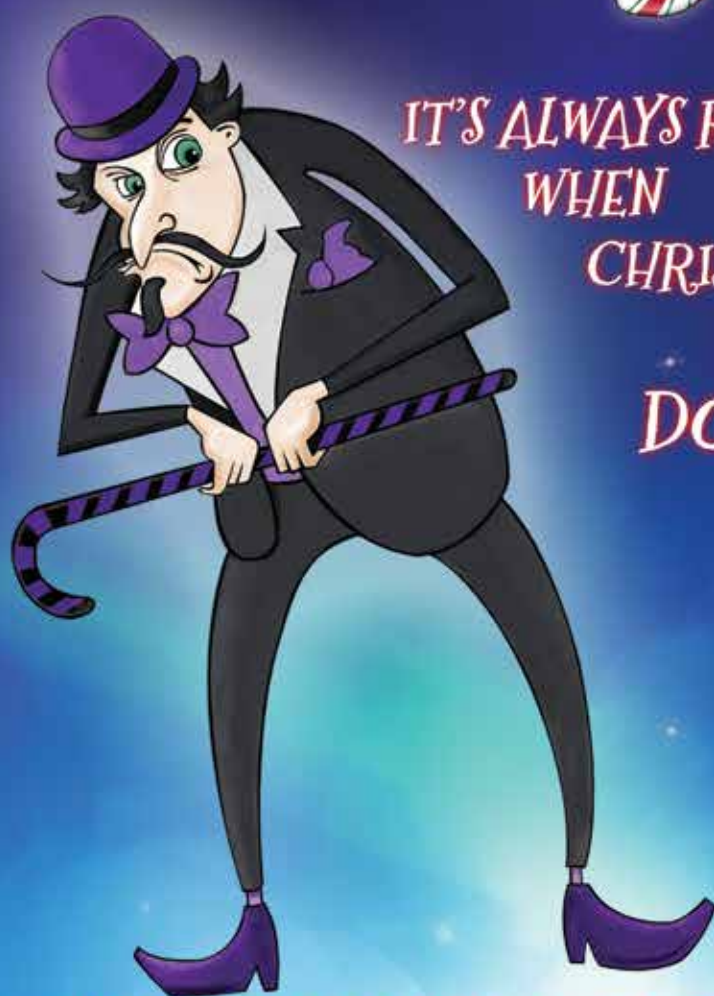


Festival Commissioner (and Region VIII Representative) **Dennis Gilmore** (not pictured) led the adjudicator and staff orientation for the Region III festival at **Kokomo Civic Theatre (IN)**, April 11, 2019. Pictured (L-R), Front Row: Adjudicators, **Mark Mooney**, **Betsy Willis**, and **Nancy Eppert** (Region V Representative), Festival Chair (and Region III Representative) **Steve Hughes**; Back Row: Timers **Linda Ward** (Indiana State Contact) and **Alex-Michael Hoebne**.



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There's so much great information on the AACT website that you may not know where to begin. That's why Web Power highlights key pages in each issue of *Spotlight*, calling attention to those that AACT members have found the most helpful—onstage or off.

And now, we've collected all these tips and posted them on our website, so you can quickly find just the help you need—networking with other AACT members, working with volunteers, incorporating as a nonprofit, basic job descriptions, theatre terminology, our exclusive Play Finder, and much more.

On the AACT home page, under "Welcome to AACT," click on "Website Tips," or go directly to [aact.org/power](http://aact.org/power).

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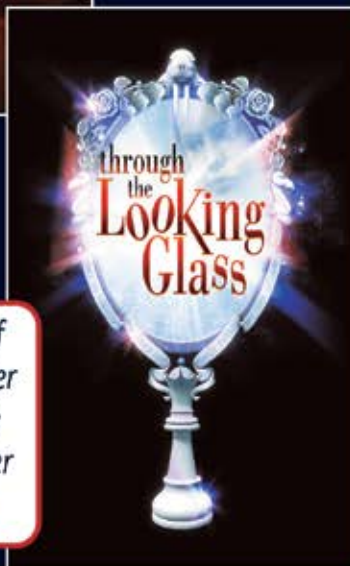
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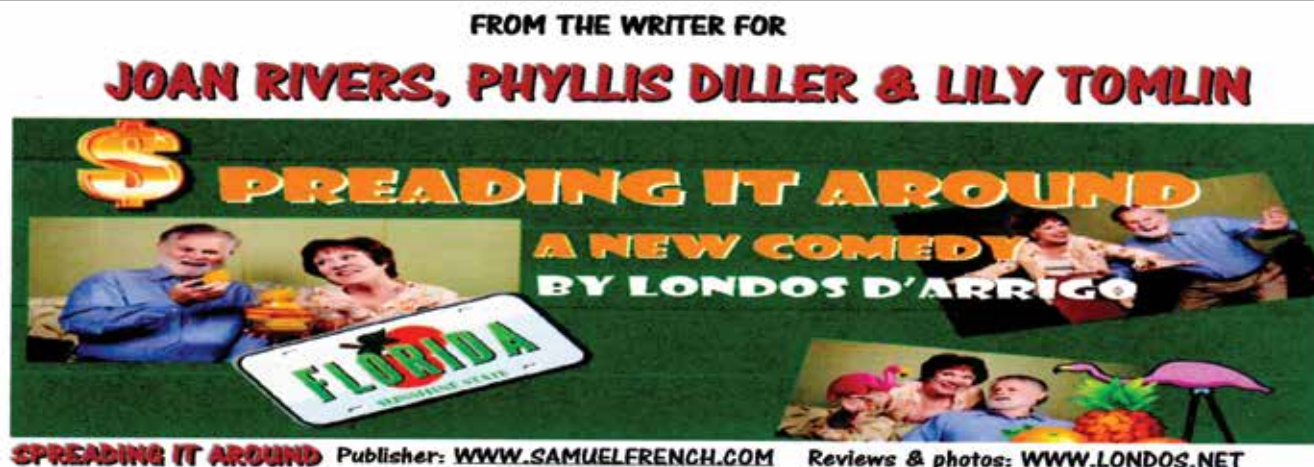
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