

spotlight

September/October 2019 \$5.00

american association of community theatre

**AACTFest
2019**

**From
aactWORLDFEST
to Tulsa**

aactWORLDFEST 2020

**National Community Theatre
Directors Conference**



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Rick Kerby
AACT President

There is a certain excitement and anticipation that leads into each national festival of AACTFest, to the point that several of our fellow AACT members have started to refer to our favorite, long-anticipated time of year as ... AACTmas! Gettysburg was the perfect host city to celebrate AACTmas, and it gave our organization a red-carpet welcome. You will get to read a lot about all the fantastic happenings in this edition of *Spotlight*.

For those of you who weren't lucky enough to attend AACTFest Gettysburg, I hope you will start planning now for AACTFest 2021, which will be held in Louisville, Kentucky. If you have never attended an AACTFest National Festival, your first perception might be that it is all about the festival shows presented by the National Companies which have earned their way to the national stage by first gaining accolades on the state the regional levels. It is a chance for these top theatre companies from around the country (and even a representative from our military abroad) to showcase some of the best that community theatre has to offer. This alone makes the event worthwhile and creates a celebratory atmosphere. But ... there is so much more!

AACTFest is where we go to gather with likeminded devotees - people who live each day in the trenches of community theatre. Those who can cheer our successes, give

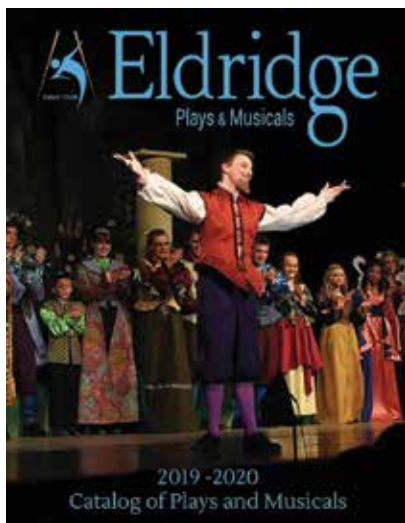
solace to our disappointments, share their creative visions, inspire, and energize us.

AACTFest is where we go to learn. We take workshops from some of our country's most experienced artists and technicians, we learn the nuances of the complicated process of adjudication, and we share experiences and best practices with fellow community theatre leaders.

AACTFest is where we go to recharge. We revel at the great work of our technical designers, and we relive our initial love affair with theatre through the eyes of YouthFest performers.

In short, AACTFest is where we go to CELEBRATE! We celebrate together the art of live theatre.

Start planning to celebrate now in Louisville, 2021. I will be there and hope to personally wish you a very HAPPY AACTmas!



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The next Festival in Paradise is just a year away, and you can register now! Special festival packages are available

48

Community Theatre Management Conference

Held just prior to AACTFest 2019, this conference brought together theatre practitioners from all over the country for learning, networking, and affirming the truth that community theatre *matters*

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National Community Theatre Directors Conference

The 20th Anniversary of this iconic biennial conference, for individuals employed full-time in an administrative and/or artistic position in a community theatre, is coming in November. Now is the time to register - rates go up October 1

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On the Cover

Jessica Washington captured the audience in *The Lexington Players* production of *Who Will Sing for Lena?* at the National Theatre Festival, AACTFest 2019, in Gettysburg, Pennsylvania photo by Paola Nogueras

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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Region Representatives

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III Christi Thomas
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V Jamie Ulmer
Beatrice, NE (2020)

VI Sally Barnes
Broken Arrow, OK (2020)

VII Donna Fisher
Casper, WY (2020)

VIII Dennis Gilmore
Indio, CA (2020)

IX Jon Douglas Rake
Tacoma, WA (2020)

X Dane Winters
Germany (US Army) (2020)

Upcoming Meetings and Conferences

AACT Executive Committee Fall Meeting

November 14
Madison, Wisconsin
aact.org/calendar

AACT National Community Theatre Directors Conference

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

Upcoming Events

AACT NewPlayFest 2020 World Premiere

Casserole by Pam Harbaugh
Boise Little Theater, Boise, Idaho
boiselittletheater.org
October 18 - November 2, 2019

AACT Idaho

Community Theatre Townhall
Boise Little Theatre, Boise, Idaho
October 19, 2019, 10 AM - Noon
aact.org/calendar for info and RSVP

AACT Staff

Quiana Clark-Roland, Executive 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
Stephen Peithman, Webmaster

Spotlight

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

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AACTFest 2019

Historic Lincoln Square in downtown Gettysburg, Pennsylvania was the center of activity for AACTFest 2019, June 18 – 22, 2019. The Gettysburg Hotel, the Majestic Theater, Gettysburg Community Theatre, and the historic Gettysburg Train Depot were all active as theatre enthusiasts along with the performing national companies and the AACT YouthFest performing companies participated in the National Community Theatre Festival. The National Companies at AACTFest advanced from their state and region festivals to present their productions at the National Community Theatre Festival. Each production was unique and exhibited the excellence being achieved in communities across the country and the U.S. Military Services overseas.

Gettysburg provided an exciting and historic setting for the festival. The Majestic Theater was an excellent performing venue less than a block from the historic Gettysburg Hotel. Gettysburg Community Theatre provided volunteers throughout the festival and Destination Gettysburg was always present helping visitors with directions, dining suggestions, and facts and information on Gettysburg businesses and residents (past and present).

AACTFest 2019 began with a Monday night Welcome Party sponsored by Disney Theatrical Group at the historic Gettysburg Train

Station. The welcome was warm as the Mayor of the Borough of Gettysburg welcomed AACTFest and presented Gettysburg Community Theatre Founding Executive/Artistic Director Chad-Alan Carr with a key to the city. Festivities continued as Disney Theatrical Group welcomed all and gave out some fun Disney memorabilia.



Tuesday's Opening Ceremony included a presentation of every U.S. state flag including Union and Confederate soldiers, Abe Lincoln, and the presentation of the Flag of the United States by American Veterans. The ceremony also included a surprise video message about the importance of community theatre in America from Broadway's Lin-Manuel Miranda. (find a link to the video at aact.org/aactfest-2019)

Participants of AACTFest 2019 experienced excellent productions, educational workshops, knowledgeable exhibitors, the monologue and design competitions, AACT committee and board meetings, fun, and networking with fellow theatre enthusiasts.

AACTFest 2019 National Companies



Who Will Sing for Lena?

by Dr. Janice Liddell

Region I

The Lexington Players

Lexington, Massachusetts



The Dixie Swim Club

by Jessie Jones, Nicholas Hope, Jamie Wooten

Region II

Forge Theatre

Phoenixville, Pennsylvania



A Life

by Adam Bock

Region III

Actors Collaborative Toledo

Toledo, Ohio



Walking With My Ancestors

by Ama Oforiwa Aduonum

Region III

Coalescence Theatre Project

Bloomington, Illinois



Romeo and Juliet

by William Shakespeare

Region IV

Mill Town Players

Pelzer, South Carolina



The Diviners

By Jim Leonard, Jr.

Region IV

Wetumpka Depot Players

Wetumpka, Alabama



Silent Sky

by Lauren Gunderson

Region V

Salina Community Theatre

Salina, Kansas



The Pretty Trap

by Tennessee Williams

Region VI

Playhouse 2000

Kerrville, Texas



The Other Place

by Sharr White

Region VII

**Sopris Theatre Company at
Colorado Mountain College**

Glenwood Springs, Colorado



Marriage Play

by Edward Albee

Region VIII

Chino Community Theatre

Chino, California



The Pillowman

by Martin McDonagh

Region IX

Tacoma Little Theatre

Tacoma, Washington



Kaleidoscope

by Ray Bradbury

Region X

Stuttgart Theatre Center

Stuttgart, Germany

AACTFest 2019 Keynote Speaker

A standing-room-only crowd gathered on Friday, June 21, to meet and hear from our keynote speaker, playwright/actor/professor James Sherman. His keynote, "Perspectives From Both Sides of the Footlights," gave attendees the opportunity to learn from his decades of experience including childhood community theatre influences, his training with Chicago's Second City Improv Troupe, notable people with whom he's worked, and his vast experience as a playwright.

Attendees experienced first-hand the warmth, caring, and humor of Sherman's personality, interaction, and his unwavering support for community theatre and those who work to make it happen.

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



James Sherman

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.

Thank you to James Sherman for contributing his skills, experience, and expertise as the AACTFest 2019 Keynote Speaker. Your contributions to the festival were greatly appreciated.

Don't miss the AACTFest 2021 Keynote Speaker in Louisville, Kentucky, June 14-19, 2021. The Keynote Speaker will be announced on aact.org. ♦

AACTFest 2019 Workshops

AACTFest 2019 featured 35 workshops to enhance registrants' knowledge base and help their theatres thrive. Workshops covered a wide range of topics: from Shakespeare to Special Needs, Improv to Interactive Storytelling, Costuming to Creating Food from Fabric, Volunteers to Vocal Projection, Social Media to Senior Theatre, and much more!

The majority of workshops were held in the Gettysburg Hotel, with a few "specialty" workshops taking place at the Gettysburg Community Theatre and the Majestic Theater. The close proximity of all workshop venues helped to facilitate easy transitions from one workshop to the next, enhancing opportunities for registrants to attend and participate in as many workshops on as many topics as possible.

AACTFest workshops had nearly 600 attendees during the four mornings of the festival in Gettysburg, Pennsylvania! AACT is very grateful to the nearly two dozen workshop presenters who so graciously shared their knowledge, experience, and enthusiasm. As always, members are encouraged to contact the AACT office with ideas and suggestions regarding potential future educational conference and festival offerings.



More AACTFest on page 12 ►

INTRODUCING...



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AACTFest 2019 Exhibitors

The Gettysburg Hotel Ballroom was filled with vendors giving expert information for all theatre-related questions. These are just a few of the exhibitors that participated in the national festival in Gettysburg.



More AACTFest on page 14 ►

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Johnny could be a typical 17-year-old boy ...
were it not for his insistence that he has the
mind of a 53-year-old.



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Thank You AACT Volunteers

aact 2019
Gettysburg, Pennsylvania fest

Mary Jo DeNolf

We all agree that our theatre volunteers are the backbone of our organization. AACT is no different. During AACTFest 2019 we had wonderful volunteers who assisted AACT staff and committee members in so many ways. From stuffing welcome bags, assisting at registration, workshops proctors, and group hosts - you all were wonderful to work with for the week. We cannot thank you enough for your time and commitment to this festival.

So thank you to: Nancy Brown, Lisa Cadigan, Leslie Carbaugh, Dave Crowner, Lynn Dowling, Susan Goes, Barb Hastings, Ted Haun, Holly Higgins, Jane Johnston, Stu Kravitis, Jenelle Lockard, Sue McCleaf Nespeca, Christine McLaughlin, Betsy Miller, Lou and Pat Peveglio, Gail Prezioso, Patty Price, Ed Riggs, Rodd Robertson, Barbara Semiatin, Terie Spencer, Dorinda Toner, Barb Dempsey-West, Buff Wills, everyone at Gettysburg Community Theatre, and the AACT Board of Directors.



Mary Jo DeNolf

Having fun volunteering in Gettysburg (left to right): Carla Carr, Karen Land, Mary Jo DeNolf, Buff Wills, and Sue McCleaf Nespeca

We would also like to thank our three fantastic interns for the week: Blake Carlson, Thomas Griffin, and Ashley Parks. The three college students arrived with AACT staff and from that moment to the closing party, they assisted in so many ways. They were outstanding and we couldn't have asked for better assistants.

If you would like more information on how you can become more involved, please contact the AACT office at info@aact.org. ♦

Mary Jo DeNolf is the Director of Volunteers & Operations at Grand Rapids (MI) Civic Theatre and served as the Volunteer/Intern Coordinator for AACTFest 2019.

AACTFest 2019 Awards

Congratulations to companies and individuals honored at the AACTFest 2019 Awards Program, Saturday, June 22, 2019. We salute all those who participated in productions and/or the design or monologue competitions at the festival. It was a wonderful week of theatre.



AACTFest 2019 National Company Awards

Overall Outstanding Production



Who Will Sing for Lena?
The Lexington Players
Lexington, Massachusetts
Region I

Jessica Washington in
Who Will Sing for Lena?



Director Sal Jones, Jessica Washington, Michelle Aguillon, Mike McTeague, Douglas Cooper, and Susan Harrington of The Lexington Players production of Who Will Sing for Lena? accept the Outstanding Production Award from AACTFest 2019 Adjudicators Sara Phoenix, Joel Jabnke and Murray Chase

Outstanding Production Nominees:

The Other Place, Sopris Theatre Company at Colorado Mountain College, Glenwood Springs, Colorado, Region VII

Silent Sky, Salina Community Theatre, Salina, Kansas, Region V

Walking With My Ancestors, Coalescence Theatre Project, Bloomington, Illinois, Region III

Outstanding Achievement in Direction



Chaz Coberly
Silent Sky
Salina Community Theatre

Chaz Coberly accepts the Outstanding Achievement in Direction Award from AACT Executive Director Quiana Clark-Roland



Ama Oforiwa Aduonum
Walking With My Ancestors
Coalescence Theatre Project

Ama Oforiwa Aduonum accepts the Outstanding Achievement in a Leading Role from AACT President Rick Kerby



Jessica Washington
Who Will Sing for Lena?
The Lexington Players

Jessica Washington accepts the Outstanding Achievement in a Leading Role from AACT President Rick Kerby

Outstanding Achievement in a Supporting Role



Brittany Bays
The Other Place
Sopris Theatre Company

Brittany Bays accepts the Outstanding Achievement in A Supporting Role from AACT Board Member Sharon Burum



Sean Neely
The Pillowman
Tacoma Little Theatre

Stage Manager Nena Curley accepts the Outstanding Achievement in A Supporting Role for Sean Neely from AACT Board Member Kristofer Geddie

AACTFest 2019 photos are by the AACTFest 2019 official photographer Paola Noguerras. Thanks to Paola for taking on the challenge of capturing AACTFest 2019.

Photos from AACTFest 2019 are available at noguerras.smugmug.com/AACT-FEST

AACTFest Awards continue on next page ►

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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Outstanding Achievement in a Featured Role



Vicki Price
Silent Sky
Salina Community Theatre

Vicki Price accepts the Outstanding Achievement in a Featured Role Award from AACTFest 2019 Alternate Adjudicator Bernard Dicasimirro



Vickey Spicer
Silent Sky
Salina Community Theatre

Vickey Spicer accepts the Outstanding Achievement in a Featured Role Award from AACTFest 2019 Alternate Adjudicator Bernard Dicasimirro

Outstanding Achievement in Ensemble Performance



Kaleidoscope
Stuttgart Theatre Center
Director Tracy Coffey, Brandy Thomas, Richard Ranum, Anna Christensen, Edward Gaietto, and Laurel Cooney accept the Outstanding Achievement in Ensemble Performance Award from AACT Past President Carole Ries

Outstanding Achievement in Set Design



Blake R. York
The Pillowman
Tacoma Little Theatre

Blake R. York accepts the Outstanding Achievement in Set Design Award from AACT representative Susan Austin

Outstanding Achievement in Sound Design



Quenton Todd
Silent Sky
Salina Community Theatre

Quenton Todd accepts the Outstanding Achievement in Sound Design Award from AACT Board Member Jamie Ulmer

Outstanding Achievement in Lighting Design



Cindy Krewson
Kaleidoscope
Stuttgart Theatre Center

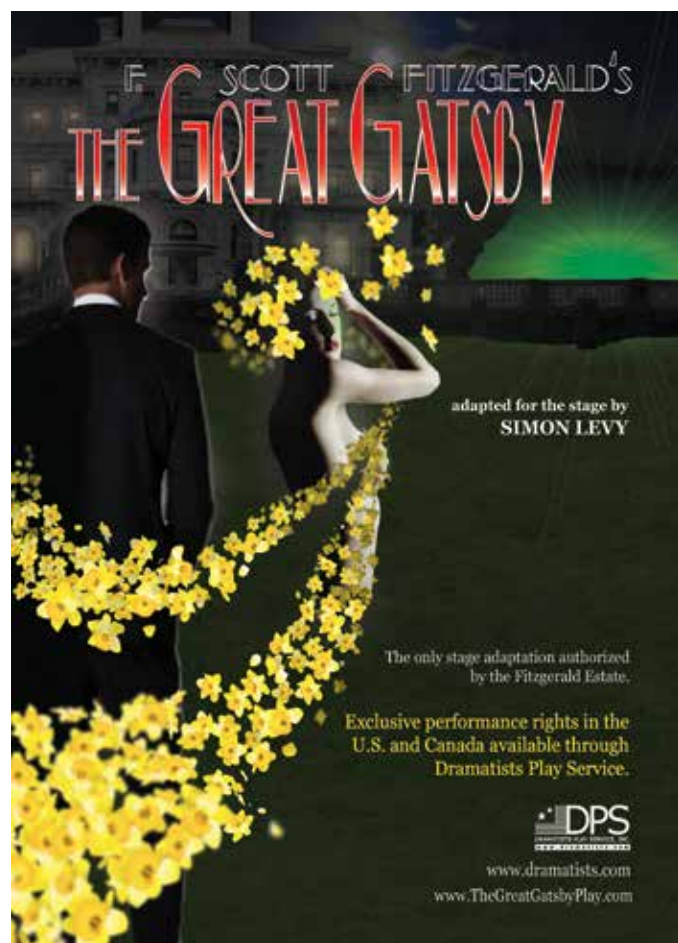
Director Tracy Coffey accepts the Outstanding Achievement in Lighting Design Award for Cindy Krewson from AACT Past President and AACTFest 2019 Festival Coordinator Jill Patchin

Outstanding Achievement in Costume Design



Beth King
Romeo and Juliet
Mill Town Players

John King, Beth King's son, accepts the Outstanding Achievement in Costume Design Award from AACT Board Member Kristi Quinn



Backstage Award



Stuttgart Theatre Center
Kaleidoscope

Stage Manager Richard Roberts accepts the Backstage Award for the Stuttgart Theatre Center from AACTFest 2019 Festival Commissioner Eugene Irby and AACT Technical Liaison Bob Frame

AACTFest 2019 Adjudicators Joel Jahnke, Sara Phoenix, and Murray Chase also selected

National Awards of Excellence:

Excellence in Acting



Kat Bates
Romeo and Juliet
Mill Town Players

Kat Bates accepts a National Award of Excellence in Acting from AACTFest 2019 Adjudicator Sara Phoenix



Excellence in Acting *continued*



Eric Cole
Silent Sky
Salina Community Theatre

Vickee Spicer accepts a National Award of Excellence in Acting for Eric Cole from AACTFest 2019 Adjudicator Murray Chase



Kelly Ketzenbarger
The Other Place
Sopris Theatre Company

Kelly Ketzenbarger accepts a National Award of Excellence in Acting from AACTFest 2019 Alternate Adjudicator Bernard Dicasimirro



Reese Lynch
The Diviners
Wetumpka Depot Players

Reese Lynch accepts a National Award of Excellence in Acting from AACTFest 2019 Adjudicator Joel Jabnke



Lauren Norris
The Diviners
Wetumpka Depot Players

Lauren Norris accepts a National Award of Excellence in Acting from AACTFest 2019 Alternate Adjudicator Bernard Dicasimirro



Jeremy Sosa
The Pretty Trap
Playhouse 2000

Amy Goodyear and Jeremy Sosa in The Playhouse 2000 production of The Pretty Trap

Excellence in Ensemble Performance



The Pillowman
Tacoma Little Theatre

Christian Carvajal and Andrew Fry accept a National Award of Excellence in Ensemble Performance from AACTFest 2019 Adjudicator Joel Jabnke



Romeo and Juliet
Mill Town Players

Director Christopher Rose accepts a National Award of Excellence in Ensemble Performance from AACTFest 2019 Adjudicator Murray Chase

AACTFest Awards continue on next page ►

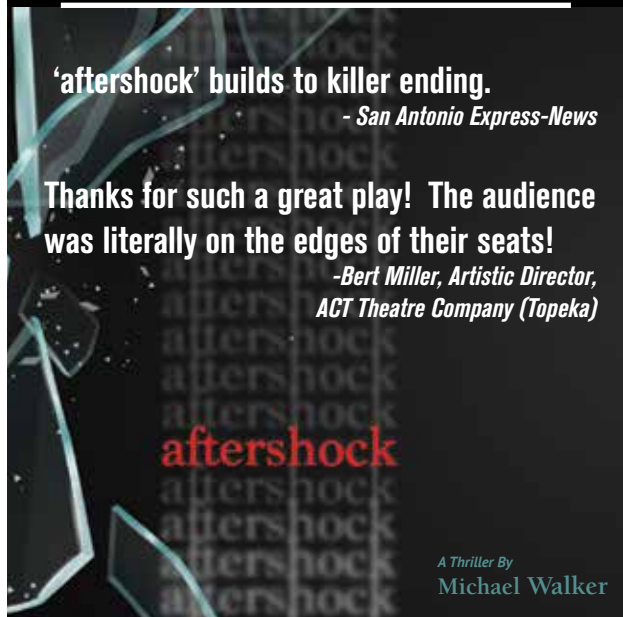
"EDGE OF YOUR SEATS" WALKERPLAYS

'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!

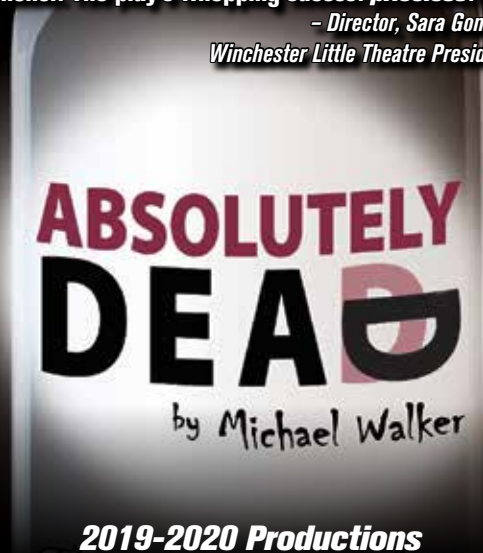
-Bert Miller, Artistic Director, ACT Theatre Company (Topeka)



FIRST PLACE: International Mystery Writers Festival

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- Director, Sara Gomez, Winchester Little Theatre President



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. |
| March | LA FIN du SILENCE | 2020 Winchester, VA | Winchester Little Th. |

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Excellence in Costume Design



Gayle Sandlin
The Diviners
Wetumpka Depot Players

A scene from the Wetumpka Depot Players production of The Diviners

Excellence in Lighting Design



Treston Mack
The Pretty Trap
Playhouse 2000

Stage Manager Heather Cunningham accepts a National Award of Excellence in Lighting Design for Treston Mack from AACTFest 2019 Adjudicator Joel Jahнке



Excellence in Sound Design



Alan Buxkemper
Kaleidoscope
Stuttgart Theatre Center

Alan Buxkemper accepts a National Award of Excellence for Sound Design from AACTFest 2019 Adjudicator Sara Phoenix



Kristy Meanor
The Diviners
Wetumpka Depot Players

Amanda Borden creating a beautiful soundscape for the Wetumpka Depot Players production of The Diviners

Outstanding Theatrical Moment



The Assault Sequence
Who Will Sing for Lena?
The Lexington Players

Director Sal Jones accepts a National Award of Excellence for Outstanding Theatrical Moment from AACTFest 2019 Adjudicator Sara Phoenix



Final Scene
The Other Place
Sopris Theatre Company

Director Brad Moor, Brittany Bays and Kelly Ketzenbarger accept a National Award of Excellence for Outstanding Theatrical Moment from AACTFest 2019 Adjudicator Murray Chase



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The Gourd Sequence
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Coalescence Theatre Project

Playwright/cast member Ama Oforiwaia Aduonum accepts a National Award of Excellence for Outstanding Theatrical Moment from AACTFest 2019 Alternate Adjudicator Bernard Dicasimirro



Meteor Impact
Kaleidoscope
Stuttgart Theatre Center

Director Tracy Coffey accepts a National Award of Excellence for Outstanding Theatrical Moment from AACTFest 2019 Adjudicator Joel Jahнке



Water Scene
The Diviners
Wetumpka Depot Players

Director Kim Mason accepts a National Award of Excellence for Outstanding Theatrical Moment from AACTFest 2019 Adjudicator Sara Phoenix

Special Thanks to all the backstage leadership at AACTFest 2019!



AACT Vice President of Festivals Jim Walker coordinated AACTFest 2019 and introduced each National Company to audiences



AACTFest 2019 Festival Commissioner Eugene Irby, AACTFest 2019 Technical Liaison Bob Frame, and Majestic Theater Assistant Technical Director Robert Brown coordinated all companies backstage



AACT Technical Liaison Bob Frame and Majestic Theatre Technical Director Jonathan Stiles worked with each company to create the special effects needed for each production

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AACTChat at AACTFest in Gettysburg

Sharon Burum , AACT Board/AACTChat 2019 Coordinator

AACTChat is a part of the educational component of AACTFest, recently held in Gettysburg. It is a forum for AACT conference and festival participants to glean new ideas in addressing the needs of theatres in a supportive atmosphere led by a skilled facilitator.

Three AACTChats were held in Gettysburg Community Theatre during the lunch hour. Topics included Fundraising, Youth Theatre, and Volunteers. All three AACTChats were well attended with some very good information being shared.

Dennis Gilmore, AACT Board member with years of theatrical experience, led the discussion on "Fundraising – Finding Money under the Seat Cushions"; Linda M. Lee, Past AACT President and Past Executive Director of Texas Nonprofit Theatres, led the discussion on "Youth Theatre - Our Future is Now"; and Mary Jo DeNolf, Grand Rapids Civic Theatre Director of Volunteers and Operations, led the discussion titled, "Volunteers - How do I Get More?"

"Fundraising is not about the money. It is earning trust and building a base of people in the community who support your theatre. The money will come later." - Dennis Gilmore

Articles on each of the AACTChat topics covered in Gettysburg will be featured in future issues of *Spotlight*. AACTChats will be held again in 2021 in Louisville. Share you ideas for future AACTChat topics with Sharon Burum at sburum@att.net. ♦

AACTFest 2019 Silent Auction Online Benefits AACT Endowment Funds

Rick Kerby, AACT President

There were many reasons to resist the idea of an online action: fear of undertaking an unknown process; cautionary tales from other companies that had a less than an optimal experience; the inevitable learning curve; and, last but not least, the sheer time and effort necessary to create an attractive and successful auction website. What it boiled down to was a simple "sometimes in life, you must take a chance."

The endowment committee decided to accept this challenge. The advantages of hosting an online auction included a wider audience, since bidding was open to anyone with access to a computer or phone and a bank account. It also provided for 24-hour bidding, simplified accounting, and a shiny showcase for our amazing items.

There were 57 items generously donated, in total. These included some remarkable travel packages, licensing certificates, packages featuring technical and acting expertise, and miscellaneous interesting Broadway and Hollywood memorabilia. Be sure to show your appreciation to all our donors.

Thank you to those who donated these great items, and thank you to those who purchased. Your support allowed us to exceed our goal and added a much needed, and appreciated, total of \$9,400 to our endowment fund. ♦

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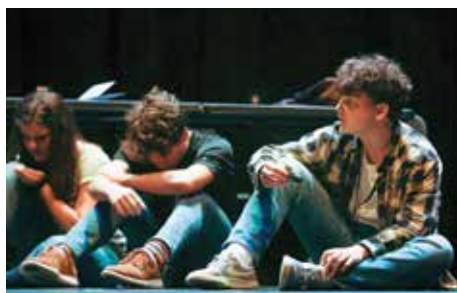
www.onstageresults.com

AACT YouthFest 2019

The second national AACT YouthFest was an integral part of the AACTFest 2019 National Festival. Six youth theatre companies were selected and invited to perform at Gettysburg's Majestic Theater. AACT YouthFest 2019 was made possible in part by a grant from the Jack K. Ayre and Frank Ayre Lee Theatre Foundation.



Keeping Mr. Lincoln
by Sandra Fenichel Asher
Academy of Children's Theatre
Richland, Washington



Lockdown by Douglas Craven
Lafayette Theatre Academy,
Lafayette Society for Performing Arts
LaGrange, Georgia



Once Upon a Mattress
Music by Mary Rodgers, book by Jay Thompson,
Dean Fuller and Marshall Barer, lyrics by Marshall Barer
Premier Arts Ambassadors
Elkhart, Indiana



Back Cover by Emily Hageman
The Road Less Traveled
Community Theatre Company
Farley, Iowa



This Side Of Heaven
by Don Zolidis
The Terrace Playhouse
Youth Theatre Troupe
United States Army Garrison,
Ansbach, Germany



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

AACT YouthFest Awards on next page ►

Rx

Mr. Hornsby - Doctor for the people

Mr. Hornsby - Doctor for the people

Mr. Hornsby - Doctor for the people

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Michael Tennant

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AACT YouthFest 2019 Awards



Outstanding Achievement in Acting



Lily Barr
Lockdown
Lafayette Theatre Academy

Lily Barr accepts an Outstanding Achievement in Acting Award from AACT Youthfest 2019 Adjudicator Dennis Yslas



AACT Youthfest 2019 Adjudicators Kathy Pingel, Kristy Meanor, and Dennis Yslas presented the AACT Youthfest 2019 Awards



Dean Bruce
This Side of Heaven
Terrace Playhouse Youth Theatre Troupe

Dean Bruce accepts an Outstanding Achievement in Acting Award from AACT Youthfest 2019 Adjudicator Kathy Pingel



Cameron Collier
1984
Workshop Theatre

Cameron Collier accepts an Outstanding Achievement in Acting Award from AACT Youthfest 2019 Adjudicator Dennis Yslas



Garner Dorminy
Lockdown
Lafayette Theatre Academy

Garner Dorminy accepts an Outstanding Achievement in Acting Award from AACT Youthfest 2019 Adjudicator Kristy Meanor



Selveyah Gamblin
Back Cover
The Road Less Traveled Community Theatre Company
Selveyah Gamblin accepts an Outstanding Achievement in Acting Award from AACT Youthfest 2019 Adjudicator Kristy Meanor



Jonathan Howell
Keeping Mr. Lincoln
Academy of Children's Theatre

Jonathan Howell accepts an Outstanding Achievement in Acting Award from AACT Youthfest 2019 Adjudicator Dennis Yslas



Paris Nichols
Keeping Mr. Lincoln
Academy of Children's Theatre

Paris Nichols accepts an Outstanding Achievement in Acting Award from AACT Youthfest 2019 Adjudicator Kristy Meanor



James Pate
1984
Workshop Theatre

James Pate accepts an Outstanding Achievement in Acting Award from AACT Youthfest 2019 Adjudicator Kathy Pingel



Wyatt Smith
Once Upon a Mattress
Premier Arts Ambassadors

Wyatt Smith accepts an Outstanding Achievement in Acting Award from AACT Youthfest 2019 Adjudicator Kathy Pingel



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Teya Sainz
Once Upon a Mattress
 Premier Arts Ambassadors

Teya Sainz accepts an Outstanding Achievement in Acting Award from AACT Youthfest 2019 Adjudicator Dennis Yslas



Libby Wellman
This Side of Heaven
 Terrace Playhouse Youth Theatre Troupe

Libby Wellman accepts an Outstanding Achievement in Acting Award from AACT Youthfest 2019 Adjudicator Kristy Meanor



Maimus Werner
Back Cover
 The Road Less Traveled Community Theatre Company

Maimus Werner accepts an Outstanding Achievement in Acting Award from AACT Youthfest 2019 Adjudicator Kathy Pingel

Outstanding Achievement in Ensemble Performance



Keeping Mr. Lincoln
 Academy of Children's Theatre

Director Josh Darby accepts the Outstanding Achievement in Ensemble Performance Award from AACT YouthFest 2019 Commissioner Chad-Alan Carr



Katherine McGrail
This Side of Heaven
 Terrace Playhouse Youth Theatre Troupe

Katherine McGrail accepts the Outstanding Achievement in Direction Award from AACT YouthFest 2019 Commissioner Chad-Alan Carr



The Road Less Traveled Community Theatre Company

Matt Theisen accepts the Backstage Award from AACT YouthFest 2019 Commissioner Chad-Alan Carr

More AACT YouthFest Awards on next page ►

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*Lorelei Chapman, Asst. Director
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AACT YouthFest Awards
continued from page 23



Outstanding Achievement in Sound Design



Keeping Mr. Lincoln
Academy of Children's Theatre

Mia Kathren accepts the Outstanding Achievement in Sound Design Award from AACT YouthFest 2019 Commissioner Chad-Alan Carr

Outstanding Achievement in Lighting Design



1984
Workshop Theatre

Director Susan Burge accepts the Outstanding Achievement in Lighting Design Award from AACT YouthFest 2019 Commissioner Chad-Alan Carr

Outstanding Achievement in Set Design



Once Upon a Mattress
Premier Arts Ambassadors

Zak Harrington accepts the Outstanding Achievement in Set Design Award from AACT YouthFest 2019 Commissioner Chad-Alan Carr

Outstanding Achievement in Costume Design



Once Upon a Mattress
Premier Arts Ambassadors

Craig Gibson accepts the Outstanding Achievement in Costume Design Award for Jane Santerre from AACT YouthFest 2019 Commissioner Chad-Alan Carr

Monologue Competition

The AACT Monologue Competition held during AACTFest 2019 was a great success.



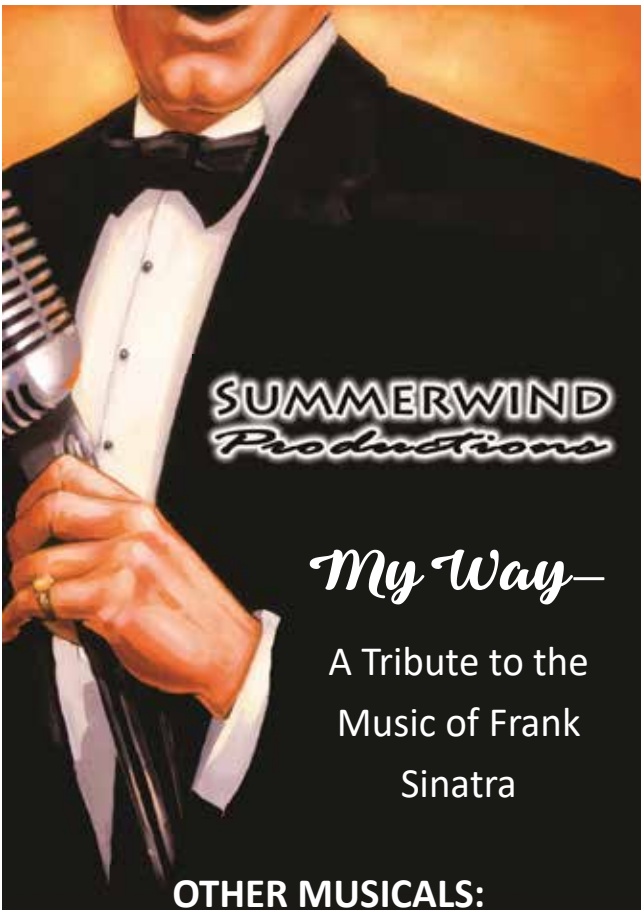
Wyatt Smith from Elkhart, Indiana accepts the top award for the Youth Category (18 and under) from Monologue Competition Adjudicator Ron Cameron-Lewis and AACT intern Ashley Parks

Taylor Riley from Pasco, Washington accepts Honorable Mention in the Youth Category (18 and under) from Monologue Competition Adjudicator Ron Cameron-Lewis



The top of the Monologue Competition Adult Category (18 and over) was a tie! Casey Paradies of Devils Lake, North Dakota and Brandy Thomas, APO, AE, accept the top awards from Adjudicator Ron Cameron-Lewis and AACT intern Ashley Parks

Broadway Licensing sponsored Broadway producer Ken Davenport who presented a concert of songs from the Broadway musical *Getting the Band Back Together* at the Upper Crust Restaurant.

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- Town Without Pity – The Love Songs of Gene Pitney
- Bonnie & Clyde
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AACTFest 2019 People's Choice Awards

The AACTFest 2019 Peoples Choice Awards were selected by AACTFest audience members. Voters made a contribution to the AACT Endowment Fund for each vote submitted.



Favorite Show

The Diviners, Wetumpka Depot Players



Brad Sinclair, Reese Lynch, and Director Kim Mason accept the People's Choice Award for Favorite Show from AACT Board member Jon Douglas Rake

Favorite Actor



Reese Lynch
The Diviners
Wetumpka Depot Players

Reese Lynch accepts the People's Choice Award for Favorite Actor from AACT Board member Jon Douglas Rake

Favorite Actress



Jessica Washington
Who Will Sing for Lena?
The Lexington Players

Jessica Washington accepts the People's Choice Award for Favorite Actress from AACT Board member Jon Douglas Rake

Favorite Moment



Drowning in the River
The Diviners
Wetumpka Depot Players

Reese Lynch and Brad Sinclair accept the People's Choice Award for Favorite Moment from AACT Board member Jon Douglas Rake

Favorite Youth Show

This Side of Heaven, Terrace Playhouse Youth Theatre Troupe



Annika Daniels-Matthews, Libby Wellman, Dean Bruce, and Director Katherine McGrail accept the People's Choice Award for Favorite Youth Show from AACT Board member Jon Douglas Rake

Favorite Youth Actor



Wyatt Smith
Once Upon a Mattress
Premier Arts Ambassadors

Wyatt Smith accepts the People's Choice Award for Favorite Youth Actor from AACT Board member Jon Douglas Rake

Favorite Youth Actress

Teya Sainz,
Once Upon a Mattress
Premier Arts Ambassadors



Teya Sainz accepts the People's Choice Award for Favorite Youth Actress from AACT Board member Jon Douglas Rake

Favorite Youth Show Moment



The Wheelchair Dance,
This Side of Heaven
Terrace Playhouse Youth Theatre Troupe
Dean Bruce and Libby Wellman accept the People's Choice Award for Favorite Youth Show Moment from AACT Board member Jon Douglas Rake

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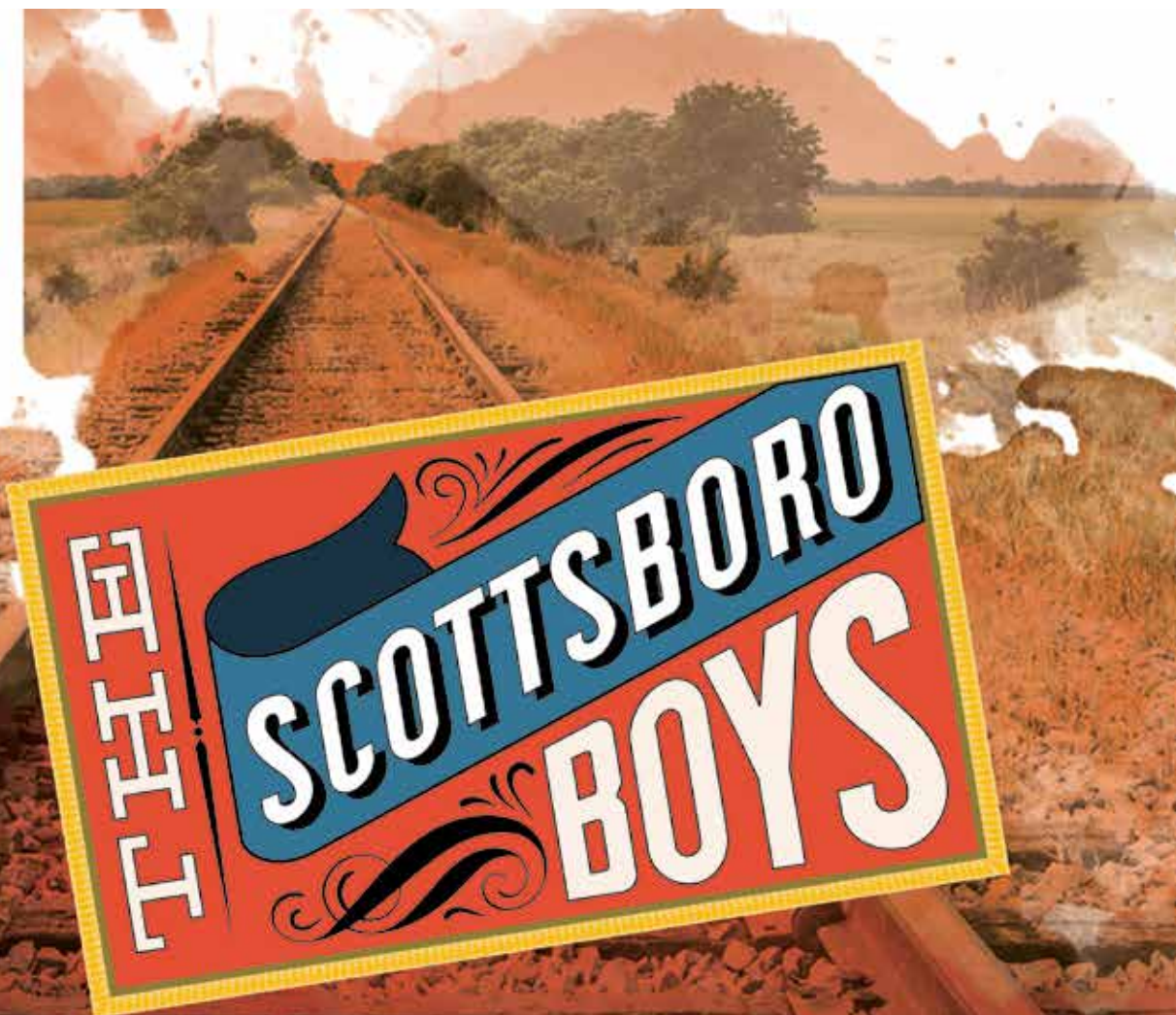
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AACT Youth Arts Leadership Conference 2019

Katherine McGrail USAG, Ansbach, Germany

Community theatre has always been an inclusive and open environment. It's a place where you can be yourself and do what you love to do - and the AACT Youth Arts Leadership Conference and AACT YouthFest were no different. Before we even walked into the theatre we had already met super positive and welcoming youth theatre groups. Everyone was ready to socialize and engage with people who love theatre as much as we did.

Thanks to the AACT Youth Arts Leadership Conference, I got to interview one of the AACTFest 2019 adjudicators, Sara Phoenix, and ask her questions about directing as well as theatre as a whole. Being able to talk to an adjudicator and bring up problems I faced as a young aspiring director was amazing. She gave me great ideas and she was extremely supportive about my future. She seemed as interested in me and my show as I was in her and her past experiences. As the director of the only show that was



photos by Paola Noguerras

The AACT Youth Arts Leadership Conference creates an environment where participants get on their feet and have fun with exercises covering many aspects of creating theatre

piece. I learned from these discussions that as many youth find their way through theatre, they think about directing and the other aspects of community theatre where they can participate. As a director, networking with peers close to my age, hopefully I encouraged young theatre members to pursue leadership roles.

While participating in the Youth Arts Leadership Conference, we had the opportunity to compete in the monologue competition and get feedback from a professional acting coach and trained actor. We also participated in an improv workshop and thoroughly enjoyed our time together. Everybody participating in the conference are extremely grateful for this opportunity and being able to submerge ourselves in a theatrical environment. We were surrounded by good company, adults that were able to pass on their knowledge, interesting activities, and a whole week of wonderful theatre. ♦

Katherine McGrail is a member of the Terrace Playhouse Youth Theatre Troupe, part of the United States Army Garrison in Ansbach, Germany. She directed the production of This Side of Heaven that was presented at AACT YouthFest 2019 in Gettysburg. Katherine is attending James Madison University pursuing a degree in theatre education.



Katherine McGrail (right) shares her experiences during the AACT Youth Arts Leadership Conference of taking on the leadership role of directing a production presented at AACT YouthFest 2019

completely youth produced, I shared with other youth actors at our daily roundtables. I explained our process of directing and how we chose our



Special Thanks to Chad-Alan Carr and the Board of Directors and Volunteers of Gettysburg Community Theatre for their support of AACTFest 2019!



At the AACTFest 2019 Welcome Party, Chad-Alan receives the key to the city from the Honorable Theodore H. Streeter, Mayor of the Borough of Gettysburg

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AACT National Design Competition Delivers Magic!



Richard Gannon, AACT Board member/AACT Design Competition Coordinator

Magic was on display during AACTFest2019 in Gettysburg, Pennsylvania this past June when twenty-two theatrical designers from community theatres across the country exhibited their work during AACT's National Design Competition at the AACTFest National Community Theatre Festival. Filling a large area within the Gettysburg Hotel's main banquet hall with their well-crafted, exciting displays, this year's entrants vied for honors as well as cash awards during the adjudicated competition sponsored by AACT in partnership with the United States Institute for Theatre Technology (USITT). The quality of the designs on display once again highlighted and reaffirmed the fact that the pursuit of artistic excellence defines the work of theatre designers in our community theatres.

Design exhibits were open for viewing from Wednesday evening through Friday at noon, when the area closed for adjudication. Professors Tymberley A. Whitesel of Messiah College School of the Arts and Eric Berninghausen of Gettysburg College, this year's team of highly-regarded adjudicators, then went to work reviewing all design entries. Their adjudication focused on the overall design process and how each designer progressed from concept, as expressed in a required design statement, to fully realized design as well as its physical presentation at AACTFest. Design exhibits included a wide range of supporting materials including sketches, floorplans, elevations and detailed construction drawings, scale models, production photos and video presentations, show props, as well as some marvelous costumes and accessories. The adjudicators, using a rubric created for the design competition, provided designers with written comments about their designs and how they presented their designs. Awards were officially announced Saturday evening during the Awards Recognition Ceremony at the Majestic Theatre.

But let's not forget what many consider to be the highlight of the design competition! Following the reopening of the exhibit hall, designers and adjudicators joined for a talkback session that not only provided the adjudicators with the opportunity to discuss the adjudication process but also allowed for a valuable exchange of ideas with designers about their designs as well as design in general. Interestingly, this year's talkback even drew a large number of festival attendees to take in the conversation and also put a few questions to the adjudicators.

Yes, there was magic on display at AACTFest this year! We anticipate more of the same magic as we look ahead to AACTFest 2021 in Louisville, Kentucky. We encourage all designers to start thinking about entering the next National Design Competition. As you move forward, consider those designs that best demonstrate your creativity and design skills. Keep your research, sketches, and drawings. Take many, many photos. File away your lighting and sound plots. If possible, store those costumes and props. All of this may come in handy when it's your time to share the magic of your designs. ♦



The AACT 2019 National Design Competition at AACTFest 2019 in Gettysburg is an educational experience full of exciting, fun, and colorful entries



AACT Design Competition adjudicators Eric Berninghausen and Tymberley A. Whitesel exchange ideas and discuss elements of many of the designs with designers and AACTFest attendees at an open forum talkback in the Gettysburg Hotel Ballroom

photos by Paola Nogueras

AACT 2019 Design Competition Awards



Outstanding Overall Design

Eryn Brooks Brewer
Costume Design for
*The Addams Family:
A New Musical*
Ocala Civic Theatre
Ocala, Florida



Excellence in Scenic Design

Blake York
Bell, Book and Candle
Tacoma Little Theatre
Tacoma, Washington



Excellence in Costume Design

Eryn Brooks Brewer
*The Addams Family:
A New Musical*
Ocala Civic Theatre, Ocala, Florida

Honorable Mention Costume Design

Katherine Wood
The King and I
St. George Musical Theater
St. George, Utah



Honorable Mention Scenic Design

Kacey Udy
Tuck Everlasting
Hale Centre Theatre,
Sandy, Utah

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AACT Adjudication Seminar



The Adjudication Seminar offered at the National Festival is intensive—the time spent in the classroom, watching shows, and delivering practice adjudications totals 40 AACT hours. To help describe the experience, here are observations from four out of the seventeen who successfully completed the seminar.



Facilitator of the 2019 Adjudication Seminar Kathy Pingel keeps the focus on the educational element of Adjudication

What was your anticipation coming into the seminar?

Charlene Getz. I have adjudicated at high school and middle school festivals and looked forward to gaining more skills.

Stephen Carver. I wanted to learn a hands-on method of critically and positively adjudicating all levels of skill in community theatre.

David Kilpatrick. I wanted to understand the process of adjudication, particularly the discussions that take place away from public presentations.

Jennifer York. I had seen adjudication at festivals vastly different from one another in content and method. I hoped for clarification on the process and to learn how to critique performances in a positive light.

How was your expectation expanded or enhanced?

Charlene. It expanded my vocabulary and perspective to be able to discuss the arts with an educational and objective lens.

Stephen. As Spiderman said, “With great power comes great responsibility.” Compassion is a big part of the process.

David. I have a much clearer understanding that it is rare to find three individuals who see a production in the same way. None are wrong, just different.

Jennifer. Adjudication is not about finding creative ways to say unpleasant things or giving false compliments because you don’t know what to say. It’s remembering every effort has value and every company deserves to know how to grow in their craft.

What was a specific takeaway?

Charlene. I come from a stage management background and was surprised I can address acting and directing equally as well as technical aspects.

Stephen. I took away the strategy of how to turn around a “3-Minute

Miracle,” which is responding to acting, directing, and tech with emphasis on what succeeded as well as what needs work, and manage to put in as many specific examples as possible.

David. I gained a greater appreciation of how to evaluate a cast and technicians by showing support, but not neglecting to correct as necessary.

Jennifer. I learned how to hone focus, look for common themes to address and leave the company feeling supported. When it’s done right, adjudication is masterful.

Who should take this course the next time offered?

Charlene. There were many people in the class from a variety of backgrounds and all transformed throughout the week. Some gained more confidence in public speaking, some learned how to share an informed opinion, and some are ready to be the next group of adjudicators for AACT.

Stephen. This seminar is for people with a wide variety of theatre experiences who want to use their knowledge to help theatre companies grow.



Participants share ideas as they learn skills of adjudication and gain practical experience through observing and critiquing festival show

Photos by Paola Nogueras

David. Even if you don’t want to be an adjudicator, but want to be a better artistic director, director or production manager, this class will give you insight and tools for better communication.

Jennifer. The skills used to adjudicate can be applied to any number of theatrical endeavors. I have even found myself rethinking approaches to giving reviews in my management role in retail sales.

The AACT Adjudication Seminar is offered during AACTFest National Festivals. Plan to attend at AACTFest 2021 in Louisville, Kentucky, June 2021. The full seminar is an intensive five-day program, but also offered is the one-time session Introduction to Adjudication. Find out more at aact.org/adj. ♦

FROM THE WRITER FOR

JOAN RIVERS, PHYLLIS DILLER & LILY TOMLIN



SPREADING IT AROUND Publisher: WWW.SAMUELFRENCH.COM Reviews & photos: WWW.LONDOS.NET

AACT Legacy Society

The AACT Legacy Society gathered during AACTFest 2019 at Gettysburg Community Theatre to celebrate and welcome their newest members. The Legacy Society was created to ensure the sustainability and vitality of AACT through pledges of \$5,000.00 or more. Some legacy members choose to make these pledges over time with small monthly, quarterly or annual donations. Some have designated an insurance policy. Most have chosen to name the AACT Endowment as a beneficiary in their estate planning.



AACT Legacy members Wanda Coats Schenk, Ron Schenk, and Linda M. Lee enjoy networking at the AACT Legacy reception at Gettysburg Community Theatre

Making a commitment to the Legacy Society entitles members to a lifetime of VIP perks. Some past benefits have included access to private lounges, drink specials, designated seating, and exclusive cocktail parties. AACTFest 2019 included a free-of-charge wine and dessert party where Executive Director Quiana Clark-Roland welcomed the group and explained the important role each member played in our long-term strength as an organization. Ten new members were recognized for making this commitment.

Please consider joining this elite group of supporters who have made an investment in the future of AACT. More information is available on our website, by contacting the AACT office, or by speaking to one of our current Legacy Society members. ♦

AACT President Rick Kerby addresses the AACT Legacy Society and thanked all for their participation in making AACT stronger



Members of the AACT Legacy Society:

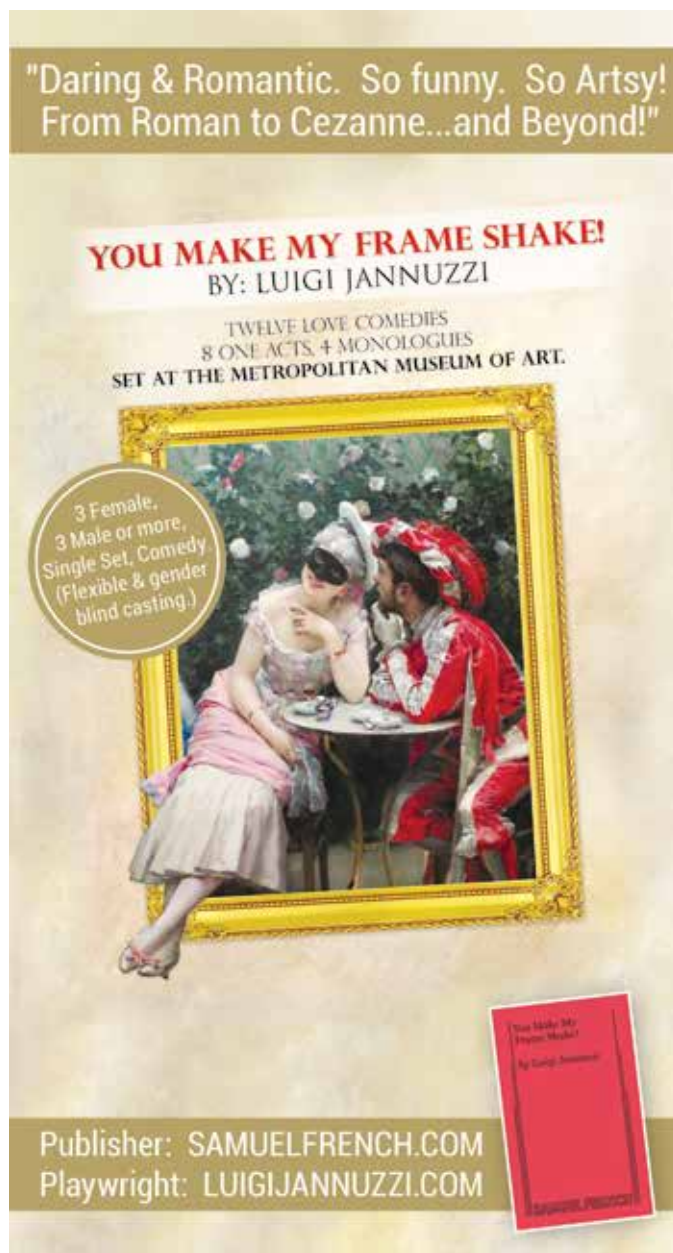
Stephen J. Bird*
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AACT Executive Director Quiana Clark-Roland expresses how the AACT Legacy Society will assist in strengthening the future of AACT



Let's Do All of the Things!

My AACTFest Internship Journey



Ashley N. Parks

When I met Karen Matheny (A TCU alum...Go Frogs!) at TCU's first ever Performing and Visual Arts networking night, I was an awkward and introverted college sophomore who knew not much more than I had a desire to gather more experiences in theatre that were outside the realm of performance. I love theatre... I love writing... and all I knew for a fact at that time was that I had to do something within these two worlds. So, Karen handed me an AACT brochure and a business card for AACT Executive Director Quiana Clark-Roland and I went on about my night, thinking little of what the next few weeks would bring.

After about a week of research on AACT and their mission, I was more than interested in working with AACT in some capacity. I emailed Executive Director Quiana Clark-Roland, set up and completed an interview, and to my delight, a few weeks later I had secured my first internship ever! At the time, it was surreal to think I would be spending a week of my summer immersed in the art form that I love the most, in historic Gettysburg, Pennsylvania at that! But what I got out of my week at AACTfest 2019 was so much more than just a little time with some random theatre people. The AACTFest Intern experience is a well-rounded one, an attribute all too important for someone like me who was, and still is, looking to explore even more about the wonderful



Kyle Maier

AACTFest 2019 Interns Thomas Griffin from Upper Sandusky, Ohio; Blake Carlson from Simpson College in Indianola, Iowa; and Ashley Parks from Texas Christian University in Fort Worth, Texas enjoy sharing experiences as they contribute to many aspects of the National Festival in Gettysburg

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world of theatre. As interns, my buddies Blake, Thomas, and I spent time stuffing hundreds of welcome bags, sitting in on (and speaking up in-go Blake!) meetings, conferences, and workshops, completing grocery and lunch runs for the youth party festivities and backstage crew (love you Bob and Eugene!), seeing the most groundbreaking theatre performances from all over the country, networking with Disney representatives and Broadway producers, and even recording our own episode on a nationally ranked community theatre podcast!

My journey with AACTFest has undoubtedly been one of the best and most life changing experiences of my life thus far

I would say the most fulfilling part of the festival was meeting some of the best human beings from all over the country who love theatre just as much as I do. Before AACTFest, I didn't know anyone from Iowa, Ohio, Washington, Indiana, Oregon, or South Dakota. But, now I know the best of the best from all of those places and many, many, more! Not to mention that I now consider all of these people some of my newest and greatest friends.

I've come a long way from the awkward, introverted sophomore on that networking night many months ago. My time at AACTFest allowed me to become comfortable enough to garner the courage to speak with some of the top theatre artists in the nation. I confidently inquired about different artistic processes and learned as much as I possibly could about all of the different roles and positions that make our theatre world run, and how I could fit into that framework one day as well. My journey with AACTFest has undoubtedly been one of the best and most life changing experiences of my life thus far. "You've found your people...you've found your tribe," I was told that week. Yes, indeed I have, and I couldn't dream of a better extended family. ♦

Ashley N. Parks is a Junior at Texas Christian University in Fort Worth, Texas majoring in Theatre and Writing. She has been performing since she was 8 years old and hopes to pursue a career in performance and/or production in theatres across the country, or as a writer/editor at a major dramatic publishing company to continue to cultivate the love and power of theatre arts.

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AACT National Awards

The annual AACT Membership meeting included the presentation of the AACT National Awards and the induction of the AACT Fellows class of 2019.



AACT Fellows gather at the annual AACT Membership meeting during AACTFest 2019 National Festival in Gettysburg, Pennsylvania and welcome the Class of 2019. New members John Davis, Bob Kafka (posthumously), Stephen Krempasky, and Lynn Nelson were inducted.

Front row (seated), l-r: Joanne Berry, Kay Armstrong, John Davis, Stephen Krempasky, Lynn Nelson, Lynn Ruhl (accepting the award for Bob Kafka), Beverley Lord, Kathie Maldonado, Ron Cameron-Lewis

Back row, l-r: Morrie Enders, Rod McCullough, Jim Walker, Dennis Gilmore, Scott Bloom, Eugene Irby, Kristi Quinn, Tim Jebesen, Jill Patchin, Nancy Eppert, Lori Chase, Linda Miller, Kathy Pingel, Ron Ziegler, Murray Chase, JoAnne Nissen, Stephen Peithman, Rick Kerby, Linda M. Lee, Julie Crawford, Frank Peot, Carole Ries



*Midland (TX)
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Executive Director
Tim Jebesen receives
the Art Cole Lifetime
of Leadership Award*



*Des Moines (IA)
Community
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John Viars and new
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David R. Kilpatrick
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Director Lee Cox
and Artistic Director
Kevin Frakes receive
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*Bayless Eugene Irby
from Artesia, New
Mexico receives the
David C. Bryant
Outstanding Service
Award*



Carl and Jane Moore from Midland, Texas receive the Robert E. Gard Superior Volunteer Award




Venice (FL) Theatre Producing Executive Director Murray Chase and aactWorldFest Festival Coordinator Lori Chase receive the Mort Clark International Award



Tacoma (WA) Little Theatre Managing Artistic Director Chris Serface receives the Shining Star Award

Visit aact.org/national-awards to see all 2019 AACT National Award recipients and previous recipients of all AACT National Awards.

Photos by Paola Nogueras




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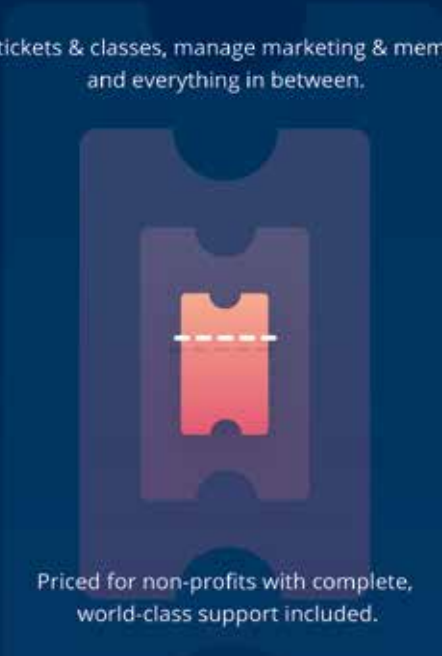
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Report from AACT Board and Committee Meetings

Frank Peot, AACT Secretary

AACTFest 2019 in Gettysburg was much more than just amazing shows and workshops. The Board of Directors and AACT Committees were busy doing work to move AACT forward into a new decade, under the leadership of our consultant Diane Mataraza with our new Strategic Plan. This plan is still in the development stages. It will be “tweaked” and revised in the coming months for final approval. Some highlights were to welcome newly elected board member, Tom Booth

Endowment Committee – Kristi Quinn, Julie Crawford, Sharon Burum
International Committee – Tim Jebsen
Nominating Committee – Sara Phoenix (Chair), Kristofer Geddie, Martha Cherbini
Strategic Planning Task Force – Sara Phoenix
Youth Committee – Chad-Alan Carr

Region Representatives:

Jamie Ulmer replaces Nancy Eppert in Region V

Christi Thomas replaces Steven Hughes in Region III

Paola Noguera



AACT Past President Carole Ries passes leadership of the AACT Board to AACT President Rick Kerby

and returning board members, Kristofer Geddie, Ron Cameron-Lewis, Sara Phoenix, Carole Ries, and Chris Surface. Steven Butler was appointed to the board of directors to replace Jamie Ulmer who will now be serving as Region V Representative. Newly elected officers will be Rick Kerby President, Sara Phoenix Executive Vice President, and Michael Fox Treasurer. Carole Ries, Jon D. Rake, and Kristi Quinn were elected to be members at Large to the Executive Committee. The 2019-2020 Budget was approved. Because Region IV is so large, it has been subdivided to two separate areas to be served by two separate Regional Representatives. Each new Regional Representative will serve five states. The Youth Fest will again be a part of AACTFest 2021. The Endowment raised approximately \$10,000 through the Silent Auction and People’s Choice Awards. The winter 2020 board and committee meetings will be conducted virtually on a trial basis. The summer 2020 board and committee meetings will be held in Venice, FL, in conjunction with aactWORLDFFEST 2020.

President Rick Kerby made the following appointments as committee chairs for the coming year:

Audit Committee– Linda Lee

Awards Committee – JoAnne Nissen and Linda Miller

By Laws Committee – Michael Fox

Education Committee – Chris Surface



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Years of Service 2019

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

Paola Noguera



Receiving their Years of Service pins at AACTFest 2019 (l-r) Allen Ebert, Bob Frame, Sally Barnes, Joan Luther, Rick Kerby, Chad-Alan Carr, Lynn Nelson, Steve Hughes, Kay Armstrong, Lori C. Chase, Joanne Berry, Sharon Burum, Brad Moore, Sara Phoenix, Murray Chase, Jon Douglas Rake

AACT Congratulates and appreciates these volunteers with AACT Years of Service pins.

30 YEARS

Joanne Berry (Bay City, MI)

25 YEARS

Harv Thompson (McFarland, WI)

Kay Armstrong (Dallas, TX)

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Murray Chase (Venice, FL)

Ginger Heath (Monroe, NC)

15 YEARS

Jon Douglas Rake (Tacoma, WA)

10 YEARS

Michael Cochran (Paducah, KY)

Allen Ebert (Madison, WI)

Lynn Nelson (Tupelo, MS)

Sara Phoenix (Tulsa, OK)

Chad McDonald (Cookeville, TN)

Sharon Burum (Duncan, OK)

Joan Luther (Naples, NY)

Rick Kerby (Sarasota, FL)

Lori C. Chase (Venice, FL)

5 YEARS

Robert Frame (Skaneateles, NY)

Chad-Alan Carr (Gettysburg, PA)

Steven Hughes (Kokomo, IN)

Brad Moore (Glenwood Springs, CO)

Mary Norman (Moultrie, GA)

Vickie Trickett (Morgantown, WV)

Sally Barnes (Broken Arrow, OK)

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Region Representatives and a Change for Region IV

Region Representatives serve the ten geographic regions of AACT, facilitating communication between the state and regional organizations and AACT, as well as operating as a resource for theatres in their region. Region Reps communicate regularly with State Contacts (aact.org/statecontacts) and physically visit each state as often as time and financial resources allow. They are appointed by their regional organizations, approved by the AACT President, and serve on AACT's Board of Directors.

Region IV (Southeastern Theatre Conference) is the largest region in AACT – both in number of members and number of states. At the February 2019 AACT Board of Directors meet-

ing, the Region Reps met and recommended that Region IV needed two Region Reps to more effectively serve its members. The Board approved this recommendation at the June meeting in Gettysburg.

The Community Theatre Division of Southeastern Theatre Conference met at its festival in March. It decided that Lynn Nelson from Tupelo (MS) Community Theatre continues to serve as Region Rep for Region IV-A and represent Mississippi, Tennessee, Kentucky, West Virginia, Virginia, and Puerto Rico. Kristy Meanor from Wetumpka (AL) Depot Players will serve as Region Rep for Region IV-B and represent Alabama, North Carolina, South Carolina, Georgia, Florida, and the Virgin Islands. Their contact information is available on the AACT website (aact.org/regionreps). They are both eager to serve the theatres in their regions, so feel free to call or email them! ♦



AACT Web Power

AACT is as much about people as it is about theatre. That's especially true when it comes to the people who help guide the organization, and who provide AACT members with expertise, assistance, networking, and support. You'll find their names and contact information on the AACT website—AACT Board members (including Officers, Members-at-Large and Region Representatives), State Contacts, Committees & Task Forces, Teams, and AACT Staff. (On the drop-down menu, choose "About AACT," then "Leadership.")

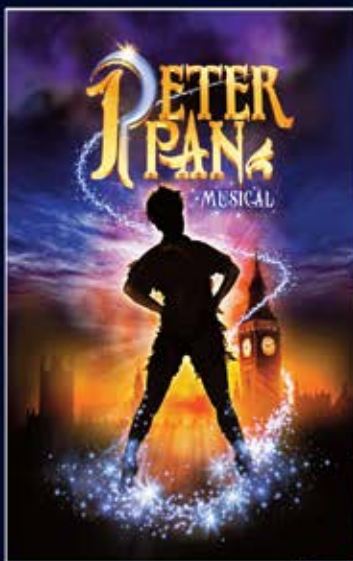
You'll also find directories of theatre companies and—once you've signed in—individual AACT members. (Look under "Networking" on the site's drop-down menus.)

All these serve to underscore the strength derived from so many AACT members working together towards a common purpose.

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

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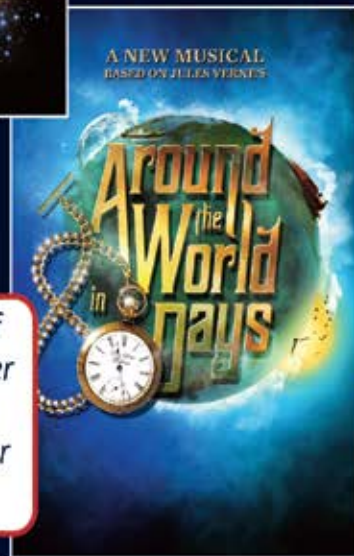
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Say Yes to aactWORLDFEST: A First-timers Experience of the AACT International Festival

Kelli McLoud-Schingen

What do I get from aactWORLDFEST? Let me count the ways... But first, I'd like to tell you a story.

Last year was my first year joining AACT and I saw that aactWORLDFEST was going to be held later that summer. I registered right away - not because I knew what would happen at aactWORLDFEST, but exactly because I didn't know what would happen. All I knew was that we were a new company and needed information on how to run the business. What better place to be than with others who are on the boards, technical directors, set designers, costumers, stage managers, actors, artistic directors, and more of community theatre! The fact that it was an international festival was a bonus for me. Our company is called World Stage Theatre Company and our mission is to give actors and audiences access to the world by telling multicultural, inspirational, and transformational stories that will connect our hearts and minds

There are
performances
that I witnessed
last year that
haunt me

with people, places, and ideas. Having an opportunity to attend aactWORLDFEST, where there would be actors and performances from all over the world, was so exciting to me that I simply couldn't miss it! I have to tell you; the festival didn't disappoint.

I came to the festival alone but by the first workshop I had already met someone who has become a good friend and mentor, Steven Butler, Artistic/Executive Director of Actor's Warehouse in Gainesville, Florida. Steven's organization had already been around for six years and he was willing to let me know how he built his company. Our missions are similar, so he shared his organizational structure, show ideas, and how he selected the directors for his shows. The connection with him has proven so incredibly helpful that I feel so lucky to have met him. By day two I had become a super-fan of the play, *Pichanga* performed by Cristián López and directed by Manuel Ortiz of Chile. Manuel Ortiz is the executive director and founder of the Latinamerican Theater Corridor.

This seven year old theater platform has partners in Argentina, Brazil, Chile, Colombia, Spain and Mexico. The Latinamerican Theater Corridor is a network partner at the International Amateur Theatre Association IATA, the same organization where AACT participates as the National Center in USA. It seemed a no-brainer that we would connect with them. I mentioned to them both that one day I hoped to bring their



Kelli McLoud-Schingen

Manuel Ortiz teaching a class during the Pichanga residency at World Stage Company

performance to Tulsa, Oklahoma. And lo and behold, when I returned home, Manuel informed me that he would be performing at Texas Nonprofit Theatre's Fringe Festival in Fort Worth, Texas, which was only four hours from Tulsa. So, I quickly got permission from my board to host them and to produce *Pichanga* in Tulsa only three months after aactWORLDFEST! I couldn't believe it! The stars had aligned.

Manuel and Cristián came to stay with my family for a full week. They facilitated a Documentary Theatre Workshop and two performances of *Pichanga* to critical acclaim! We promised that we would do more work together and Manuel has signed on to direct the first production of our 2019-2020 season. The show, *She Like Girls*, is a Playscripts play that I also found at aactWORLDFEST!



Postcard for Pichanga performances in Tulsa

There are performances that I witnessed last year that haunt me. I have dreams that I will also bring those shows to Tulsa someday: namely the performances from Argentina and Denver. So, let me go back to how I started this article - What do I get from aactWORLDFEST? Let me count the ways:

1. A bountiful network of community theatre professionals – both new and seasoned
2. Endless information and resources to help an organization survive and thrive
3. Friendly AACT staff and volunteers who are completely accessible, including the Executive Director Quiana Clark-Roland, who is really one of the most caring individuals I've met
4. A once in a lifetime opportunity to witness some of the most thrilling, provocative, and innovative international performances you will EVER see in one place
5. The opportunity to experience a well-oiled community theatre machine through the hosting theatre company of aactWORLDFEST, Venice Theatre not to mention access to Lori and Murray Chase and Kristofer Geddie, major players at the company
6. And so much more!

So, if you're still on the fence wondering if you should attend



Kelli McCloud-Schingen

Cristián López and Manuel Ortiz at the performance venue for Pichanga in Tulsa

aactWORLDFEST, just say Yes! You won't regret it. Take it from a newbie who just joined AACT last year and aactWORLDFEST was her first AACT event. I can promise you won't regret it! Register today!

Kelli McCloud-Schingen is the Artistic/Executive Director of World Stage Theatre Company in Tulsa, Oklahoma. Her theatrical training was received at Aurora University, Roosevelt University the Oxford School of Drama. Kelli has directed for stages in The Netherlands, Chicago, and Tulsa and has performed as an amateur and professional actor in England, Chicago, Minneapolis, Houston, and Tulsa. Kelli founded World Stage Theatre Company in Tulsa, Oklahoma in January 2017. World Stage Theatre is the 2019 Oklahoma New Theatre of the Year, awarded by the Oklahoma Community Theatre Association. okworldstage.org



Registration is open for aactWORLDFEST 2020 to be held at Venice Theatre in Venice, Florida, June 22-27, 2020. Join the excitement of this world-wide week-long international theatre festival. You will not be disappointed! Sensational festival packages are available at venicestage.com/international. ♦



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Register Now for aactWORLDFEST 2020

The next aactWORLDFEST is less than a year away! Responding to popular demand, we've decided to produce the festival every two years instead of every four. Mark your calendars for June 22-27, 2020, the dates of aactWORLDFEST 2020. And now's the time to register for early bird prices.

Delight in performances from top-quality theatre troupes from around the globe. Many perform in their native language, but it's easy to follow what's happening because the language of theatre is universal! Plus, there are delightful dinners, after-glow gatherings, impromptu drum circles, and "lobby gabs" to make up the recipe for life-long, global friendships.

Festival Coordinator Lori Chase is still accepting applications and

aact WORLD FEST

recruiting productions. The application deadline is November 1, 2019. Companies interested in bringing their production to the festival are encouraged to visit VeniceStage.org/international for guidelines and rules. Questions? Email lorichase@venicetheatre.net.

For a first-hand account of the aactWORLDFEST experience, read Kelli McLoud-Schingen's feature on page 44. ♦

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Renee McVee

The Theatre School of The First Grammar School of Maribor in Slovenia presented Antigone at aactWorldFest 2018. Visit VeniceStage.org/international to see countries and companies that will perform in 2020

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Deadline: October 31, 2019

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See the website for more details:
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AACT Community Theatre Management Conference

Dorinda Toner

I feel very lucky to have attended the AACT Community Theatre Management Conference (CTMC) in Gettysburg, Pennsylvania, this past June. I was also privileged enough to attend the Conference last year in Venice, Florida, and throughout learned some incredibly valuable information. More importantly, I met and connected with other theatre practitioners from all over the nation. It was exciting to learn from their experiences, share resources, and follow their journeys. But as my time in Gettysburg approached, worries began to pop into my mind: Would I learn anything new this second time around? Was it worth going again?

Getting to know other theatre practitioners was rewarding and fulfilling. There are so many other community theatre leaders across the nation doing the same kind of work as me, and making a difference in their communities.

But don't just take it from me. I'd like to share what fellow theatre makers are saying about AACT's CTMC:

"For a complete newbie in the world of theatre management, it was very inspiring, educational and therapeutic to be immersed into insightful and nurturing discussions by such a diverse and outstanding group of theatre practitioners. I left the conference with a long list of ideas and action items to implement at [my theatre] and a network of professionals that I feel comfortable reaching out to should I need any guidance or advice." – Era Pogosova, Secretary, Theatre33

"I was blown away by the scope, quality, productivity, and professionalism of the organizations represented. 'Community' means 'service' and these amazing theatre companies provide meaningful services and quality of life for their hometowns and beyond. You'd be surprised how many paid jobs there are available. And, as an awesome job perk, you get to make a real difference in your community and organization." – Susie Prueter, Executive Director - Southeastern Theatre Conference

The bottom line? I'm happy to report that, after all, I felt much the same as I did the first time around. It was part refresher, part crash course, and part life-changing experience. Even if you've been in a position of management in your theatre company forever, there are still new things to learn, new experiences to be had, and new relationships to be made at AACT's CTMC. Do yourself a favor and meet me at the next one! ♦

Era Pogosova, Dorinda Toner, Erin McKay, and Michael Hanson building relationships at CTMC in Gettysburg



Theatre Managers from across the country gather to share ideas, resources, and 'what works for them' at the 2019 AACT Community Theatre Management Conference in Gettysburg. Join them in Venice, Florida, June 2020

AACT's mission is to help theatres thrive, and part of that mission is encouraging relationships with other community theatres and theatre practitioners. I'm extremely grateful to AACT for fostering events wherein inspiring connections can be made. And while all of that learning was important, what I left Gettysburg with, was above all, the absolute reassurance that community theatre *matters*.

Let me say that one more time: Community theatre *matters*. Art is a catalyst for conversation and change and a healthy medium for processing emotion. What we do is *vital*. Creating communities is *life-changing*.

Most importantly, I learned that *I am not alone*... nor are any of us.

The level of expertise in the room at any management conference is of considerable value. Although varied, it is informed and enthusiastic. With theatres of all sizes, ages, and missions from across the country, you could be sitting next to someone who's been running a successful theatre for decades, or someone who has barely begun their management journey. You'll gain valuable insights from both!

In addition to the attendees, the CTMC is facilitated by one of AACT's own. And don't let his soft-spoken demeanor fool you: Ron Ziegler has a sharp wit and an admirable breadth of experience. He is happy to bestow his humor and wisdom on those lucky enough to share in the conversation.

My favorite part of the experience? Hands down, the networking.

Dorinda Toner has spent nearly her whole life on and around the stage. She is the Producing Artistic Director at Twilight Theater Company in Portland, Oregon.

The next CTMC will be held in conjunction with aactWorldFest in Venice, Florida, June 2020. Details will be available soon at aact.org/ctmc



AACT Board member **Sally Barnes** (in purple far right) participated in the final showcase of Kristen Chenoweth's Broadway Bootcamp Showcase at the Performing Arts Center in Broken Arrow, Oklahoma, June 15, 2019. Emmy Award and Tony Award-winning actress and singer **Kristen Chenoweth** is center, second row



Participants from AACT Region III met during AACTFest 2019 at the Gettysburg Hotel in Gettysburg, Pennsylvania on June 20, 2019 to prepare for the AACTFest 2021 Region III Festival to be held in April 2021 at Owens Community College in Perrysburg, Ohio

Seated (left to right): **Rodney Woodworth** (Champaign-Urbana [IL] Theatre Company), **Lucinda Lawrence** (Champaign, IL, AACT Board of Directors)

Front row (left to right): **Christi Thomas** (Sock & Buskin Community Theatre, Sidney, OH), **Joanne Berry** (Bay City [MI] Players), **Lynn Rubl** (Wisconsin Association of Community Theatre, Milwaukee, WI, AACT Wisconsin State Contact), **Ella Baldock** (Verona Area Community Theatre, Oregon, WI), **Dee Baldock** (Verona Area Community Theatre, Oregon, WI), **Justine Maldonado**, (Spotlight Players, Canton, MI)

Middle row (left to right): **Laura Kohn-La Pinske** (Village Playhouse, Oak Creek, WI), **Terie Spencer** (Farmington Players, Commerce Township, MI), **Kerry Berry** (Bay City [MI] Players), **Elizabeth Willis** (Old Town Playhouse, Traverse City, MI), **Laura Kitzman** (Spotlight Players, Canton, MI), **JoAnne Nissen** (Racine [WI] Theatre Guild), **Richard Gannon** (Grove Players, Naperville, IL, AACT Board of Directors)

Back row (left to right): **Linda Ward** (Richmond Civic Theatre, Connersville, IN), **Steve Hughes** (Kokomo [IN] Civic Theatre), **Kevin Frakes** (Alton [IL] Little Theater), **Lee Cox** (Alton [IL] Little Theater), **Kelly Little** (Spotlight Players, Ann Arbor, MI), **Frank Peot** (Sun Prairie [WI] Civic Theatre), **Sue Matulionis** (North Riverside [IL] Players)

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National Directors Conference Registration Rates Increase after October 1

Time is quickly running out to take advantage of Early Bird Rates and reserve your spot at the 20th biennial National Community Theatre Directors Conference at the Lowell Center on the campus of the University of Wisconsin—Madison. This milestone educational event will take place November 15-17, 2019, and has been 40 years in the making—since it was first conceived, realized, and facilitated by AACT Charter Member Harv Thompson.

Held 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.

Interested in attending this conference, but you are not a full-time employee in an administrative or artistic position? Anyone is eligible to register and attend as an Observer. Observers come from all backgrounds and experience levels within Community Theatre, and will have access to all meals, social events, and all resources shared during the conference. Discussion however will be limited to Full-Time Director participants unless facilitator(s) warrants otherwise. Observing is a great way to learn from Full-Time Directors.

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
- Marketing & Public Relations
- Diversity, Equity, and Inclusion
- Board Development & Recruitment
- Program Development
- Rights & Royalties

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



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, produced by AACT and sponsored by the University of Wisconsin-Madison, 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 by visiting <http://bit.ly/NCTDC2019> or calling (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. ♦



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

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

or contact the AACT office
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24 Actresses Have Played
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By Allison Engel and Margaret Engel



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"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*



A Renewal Conversation

Grice King

Lately we have been asked about renewals and their relation to AACT Members. Sounds like September 1 is the key date for your AACT Membership and ASCAP License renewals. Does this include my Commercial General Liability renewals? Directors and Officers, Volunteer Accident or Worker's Comp policies? How do I know when things renew?

Simply put, all insurance policies have the effective dates of one calendar year from binding, except if you join in on the AACT Volunteer Accident Master Policy as a rider mid-year. On this specific policy, you can join with as a new rider at any point during the year, and all existing riders will renew January 1 of every year. All other policies will renew a year to the date that they were in force.

So definitely keep the policy dates on your calendar - with a space for notes of things that have changed over the past year:

- Maybe you purchased the building you were previously leasing
- Maybe added \$20,000 worth of equipment and you didn't have inland marine coverage which now needs to be added
- Maybe adding a new stop to your troupe's travels
- Maybe primary contact information changed

All those changes help us better serve you through the renewal process.

During the typical renewal process, you will receive a renewal solicitation email from our office with any updated application information that the carrier might require in advance of your renewal date. All carriers are different. For example, with Philadelphia

Insurance, a policy will auto renew and only need updated information every three years. Each carrier will be different, but all information should go through our office so that we can accurately present it to the carrier on your behalf.

As an agent representing you, it is always important to try and reply in a timely manner. We know you are busy, and your time is valuable, which is why you can contact us via our cell phones any time. We might not be in the same state, but we are here to help day or night. You can call Grice at 940-641-2225 or Nikki at 940-634-7488.

And remember that just because you paid your dues and fees to your respective associations, those don't take care of your insurance needs. ♦

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"It's about getting in a room with similar, like-minded, passionate people. And, when people who are super passionate get in one room, meet each other, listen to experts . . . it explodes with action as a result."

-Ken Davenport

Tony Award-Winning Producer and Conference Presenter

Attendees range from playwrights to producers to artistic directors at established regional theatre. This mix creates unique networking opportunities to mingle with fellow attendees on breaks and at happy hour events!

2019 Keynote Speaker is Heidi Schreck, playwright and actress of *What the Constitution Means to Me*.

Substantial Discount available through October 31, 2019.

Also available: a limited number of VIP tickets, offering behind-the-scenes access to meet and greets with speakers and panelists, and VIP seating in the front two rows.

Details: theproducersperspective.com

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**John Viars
will facilitate
the conference**

John is a charter member of the National Directors Conference, which he has facilitated since 1987



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NATIONAL COMMUNITY THEATRE DIRECTORS CONFERENCE



Come join us as community theatre managing directors gather 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 for individuals employed full-time in an administrative or artistic position in a community theatre organization.

Interested in attending this conference, but you are not a full-time employee in an administrative or artistic position? Anyone is eligible to register and attend as an Observer. Observers will have access to all meals, social events, and all resources shared during the conference. Observing is a great way to learn from Full-Time Directors.

aact.org/ctdc for information and link to registration