

# spotlight

AMERICAN ASSOCIATION OF COMMUNITY THEATRE

MARCH/APRIL 2023 \$5.00



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**Gearing Up for AACTFest 2023**

**Meet the AACT YouthFest Adjudicators**

**Get Training to Become a Festival Adjudicator**

**Ways to Create Ongoing Revenue for Your Theatre**



# Sleeping Beauty

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## President's Letter

**Kristi Quinn**

AACT President

As I sit here writing this hopefully engaging message, it is January. In Nebraska, spring seems far away and here where I live, if you have a decent two weeks in May it is a time for rejoicing. But it is now spring, and it seems like it has been an awfully long time coming these past few years. Everyone is ready for spring, a time of rebirth and renewal.

AACT has recently lost many friends—people we have loved, respected, laughed with, traded toasts with, argued with. Friends from all the country and the world. Minnesota, Colorado, Louisiana, New York, Mississippi, California, Nebraska (sorry, Rod McCullough, but you will always be from Nebraska to me). They were directors, accountants, theatre professionals, fund raisers, adjudicators, storytellers, singers, dancers, and laughers. I stood in awe of their vast knowledge and thrilled that they included me, a lowly volunteer.

They were friends, people who will live on because we will remember and pass on to others the unbelievable experiences and knowledge they offered us. Leaders who cared about including and listening to everyone. Adjudicators who shared their expertise. Directors who knew how to bring the best out of the entire cast and crew. Individuals who loved and cared about theatre and, more importantly, people.

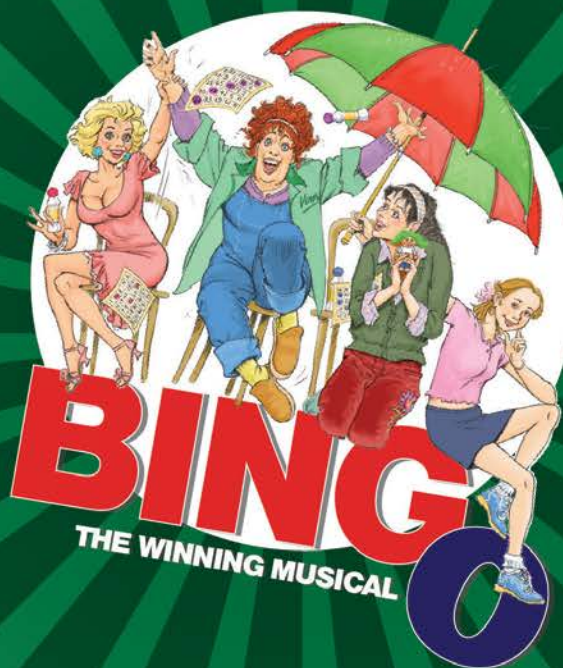
Whether you are new to AACT or an evergreen member, it is the people who will matter most.

If I had not been part of AACT, I would have missed these beautiful souls and the new beautiful souls I meet at every meeting and festival. That's why I cannot urge you enough to go to a state or regional festival, attend an educational workshop, and register for the AACTFest national festival. You will meet your next, new best friend. They will multiply and you will grow.

It is a time for rebirth and renewal, and in all our memories of our AACT friends, it is eternally spring.

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- The Associated Press



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## Contacting AACT

AACT  
PO Box 101476  
Fort Worth, TX 76185  
(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. Visit **aact.org/advertise** for advertising rates and specs.

On the cover: *The Bomhard Theater at the Kentucky Center for the Performing Arts in Louisville, Kentucky, will be home to theatre performances for both AACTFest 2023 and AACT YouthFest 2023, June 14-17, 2023*  
Photo: Kentucky Performing Arts

**Thank you to Subplot Studio** for their sponsorship of the new look and design of *Spotlight* magazine. We look forward to this ongoing and growing partnership in order to bring you the best *Spotlight* quality and content. We encourage you to check out the wonderful products and services **Subplotstudio.com** has to offer you and your theatre!





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## 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.

**Spotlight Editors:** David Cockerell and Stephen Peithman

**Spotlight Editorial Team:** Quiana Clark-Roland, Michael Cochran, Kristofer Geddie, Stephen Peithman, Katrina Ploof, Dorinda Toner, Lou Ursone, David A. VanCleave

### Content and Resource

**Contributors:** Debbie Barnhouse, Chad-Alan Carr, Quiana Clark-Roland, Michael Cochran, David Cockerell, Winston Daniels, Mary Jo DeNolf, Sal Jones, Kentucky Center for the Performing Arts, David R. Kilpatrick, Karen Matheny, Lynn Nelson, Paola Nogueras, Jill Patchin, Stephen Peithman, Kristi Quinn, Ken Roberts, Jess Washington, Jennifer Van Bruggen-Hamilton, David A. VanCleave, Nicole Weary

## Upcoming Events

### AACT Script Club

March 2 – *Kinky Boots*, book by Harvey Fierstein, music and lyrics by Cyndi Lauper  
[aact.org/club](https://aact.org/club)

### Adjudication Training Seminar

Virtual Sessions –  
March 18, 25, April 1, 15, 29, May 6  
Onsite Session Schedule – June 12-17, 2023  
Hyatt Regency Louisville  
[aact.org/seminar](https://aact.org/seminar)

### Americans for the Arts Equitable Advocacy Plan

year-long  
[americansforthearts.org](https://americansforthearts.org)

### Online Roundtables

March 21 – The Penguin Project  
April 18 – Ask AACT Staff  
[aact.org/roundtables](https://aact.org/roundtables)

### World Theatre Day 2023

March 27  
[aact.org/world-theatre-day](https://aact.org/world-theatre-day)

### Webinar

April 6 – AACT NewPlayFest Pitch Room  
[aact.org/webinars](https://aact.org/webinars)

### Community Theatre Management Conference (CTMC)

Prior to AACTFest 2023  
June 11-13  
Hyatt Regency Louisville  
320 West Jefferson Street  
Louisville, Kentucky  
[aact.org/ctmc](https://aact.org/ctmc)

### AACTFest 2023 / YouthFest 2023

June 12-17  
Louisville, Kentucky  
[aact.org/23](https://aact.org/23)

### AACT Summer Board Meetings 2023

Held during AACTFest 2023  
June 17  
Hyatt Regency Louisville  
Louisville, Kentucky

### Youth Theatre Conference

In conjunction with AACTFest 2023  
June 14-17  
Louisville, Kentucky  
[aact.org/youthconf](https://aact.org/youthconf)

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# Countdown to AACTFest 2023!

Join us as we celebrate the return of community theatre together



Don't miss out on the one and only premier national community theatre biennial event! AACTFest 2023 will be held in Louisville, Kentucky on June 12-17, 2023. Come for just one day or for the whole week. Meet a mix of community theatre practitioners and voices from around the country, as we celebrate artistic excellence, ingenuity, and discuss the mechanics and mishaps of running a community theatre, while you build and expand your network of colleagues and advocates.

It is undeniable that chat and zoom technologies have made it easier for us to connect across the country, but nothing can replace the synergy and impact that comes from being in the same room together. As theatre-makers, we understand the importance and benefits of this all too well.

So, register now before the discount deadlines expire! Festival registration includes tickets to all 12 AACTFest and YouthFest shows, vetted and sought-after workshops, Broadway Keynote Ben Cameron, exhibitor booths and giveaways, plus access to the virtual and onsite design competition displays, awards show, and social events.

To view theatre companies that have advanced from the regional festivals to become **AACTFest 2023 National Companies** go to the Moving On section at [aact.org/23](https://aact.org/23) and here in *Spotlight* (see Moving On, page 12). And keep up with the AACT Calendar (page 33) or [aact.org/calendar](https://aact.org/calendar) for upcoming state and regional festivals.

Since some festival offerings have limited capacity, we encourage you to register early so you don't miss any of the fun, excitement, and great theatre that only AACTFest can offer. Registration and more information can be found at [aact.org/23](https://aact.org/23).

## Festival Registration Prices

Dates	AACT Member	Non-member
<b>Early Bird</b> (Sept. 1, 2022-March 1, 2023)	\$315	\$390
<b>Advance</b> (March 2, 2023-June 1, 2023)	\$415	\$490
<b>Onsite</b> (June 2, 2023-June 13, 2023)	\$485	\$560
<b>VIP Festival Package</b> (space limited)	\$550	

### AACT Youth Discount

(18 and younger): \$75 off registration

### Competing/Advancing Company Member

\$10 off registration

### Adjudication Training Workshop

(limited to 30 people) - \$50

### Adjudication Training Seminar

(limited to 15 people) - \$150

### Youth Conference

(limited to 30 people) - \$40

[aact.org/youthconf](https://aact.org/youthconf)

**Belle of Louisville Sunset Steamboat Cruise - \$30**

**Belle of Louisville Sunset**

**Endowment Dinner and Cruise - \$150**

**Monologue Competition**

(adult and youth) - \$25

[aact.org/monologue](https://aact.org/monologue)

**Design Competition - Virtual or Onsite**

[aact.org/design23](https://aact.org/design23)

**Entry Fee: \$35**



## VIP Festival Package: \$550

Experience AACTFest 2023 at its best by becoming a VIP!  
Space is limited to 100 people.

- Access to all Festival shows, workshops, and special events
- AACTFest Welcome Gift Package
- Reserved seating – pick and reserve your seat ahead of time for all 12 shows!
- Early hotel reservations at our host hotel—valid up to October 1, 2022
- No-hassle festival check-in – Festival registration items will be delivered to your room if you stay at the host hotel, or expedited at the registration desk
- Belle of Louisville Steamboat Dinner and Cruise

Contact Conference Coordinator Jill Patchin by email ([jill@aact.org](mailto:jill@aact.org)) for VIP Package questions and group-seating reservations.



*"I love AACTFest! I get to experience a lot of productions in a short amount of time, and I am inspired by the creativity required to make theatre. The opportunities to connect with old friends and make new ones*

*is vital to my personal emotional health. Everyone is welcomed and open to meeting someone new. Just as important, I never know who might desperately need what I have to offer. Finally, there is always something that ultimately pays for the trip—a play I didn't know about becomes a success at my home theatre, an innovative business idea translates into extra income, or I discover an inexpensive solution to an overwhelming problem. In any number of ways, I find the value of AACTFest worth the investment and time. I never miss it!"*

- **David R. Kilpatrick**, Executive Director  
The Playhouse, Des Moines, Iowa

## Keynote: Different is Good



You will not want to miss **Ben Cameron's** AACTFest 2023 Keynote address Friday June 16, at the Hyatt Regency Louisville.

**[aact.org/aactfest-2023-keynote](https://aact.org/aactfest-2023-keynote)**

Your Broadway Buddy, Ben Cameron, has always been a little bit different. Ben shares his hilarious stories and insights from growing up a theatre-obsessed pre-teen in Utah. Yes, Utah, where different didn't quite fit in so good, to the bright lights of Broadway where he learned just HOW good different can be! Ben's here to celebrate the theatre kid in all of us!

The AACTFest 2023 Keynote is being sponsored in part by Broadway Plus

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## AACT YouthFest 2023

Five youth companies are scheduled to perform during the week of AACTFest 2023. Visit **[aact.org/youthfest](https://aact.org/youthfest)** for a list of performing companies.

YouthFest 2023 is made possible in part by a grant from the Jack K. Ayre and Frank Ayre Lee Foundation.



Performances for AACTFest 2023 and AACT YouthFest 2023 will be held in the Bombard Theatre at the Kentucky Center for the Performing Arts

AACTFest 2023 continued on page 10

## AACTFest 2023 Workshops

AACTFest 2023 Workshops will offer a wide range of topics, including administration, acting, directing, marketing, technical, youth, education, and more. Workshops will be held at the Hyatt Regency Louisville. A **Daily Workshop Pass** will be available for each day of the festival. Passes available May 1. AACT Member - \$30; Non-Member - \$50. Visit [aact.org/workshops](https://aact.org/workshops) to view workshops being presented at AACTFest 2023.



*"AACTFest is where artists go to collaborate and be inspired by other artists from around the country. It was enlightening and just electrifying to see, speak, and engage with multiple theatre artists, all in*

*one place. AACTFest allowed me to share my work and see what others have poured their hearts into as well. One of the greatest experiences of my life, and I will never forget it!"*

**- Jes Washington** (Actress, Singer, Writer)  
Actors Studio Drama School [M.F.A.]

## Special Events, Training, and Competitions

The **2023 AACT Youth Theatre Conference** will take place in conjunction with AACTFest 2023 and YouthFest 2023. The conference is for young people, ages 12-18, who aspire to be leaders within the arts and theatre communities. Space is limited, so early registration is advised. Register for the Youth Theatre Conference when you register for AACTFest 2023. The Youth Conference fee is \$40 and includes a \$75 discount on AACTFest registration. More information is available at [aact.org/youthconf](https://aact.org/youthconf).

Anyone can enter the **Monologue Competition**. Register competition when you complete your festival registration online. There are two categories, one for those age 18 and under, and one for those over 18. The winner in each category will receive a \$100 prize. More information at [aact.org/monologue](https://aact.org/monologue). The Monologue Competition is sponsored in part by Broadway Licensing.

**BROADWAY**  
LICENSING

The **AACT 2023 Design Competition** has gone hybrid, allowing entries to be displayed and adjudicated either online or in person during AACTFest 2023. Don't miss this wonderful opportunity to showcase your best design work and possibly take home a cash award. Go to [aact.org/design23](https://aact.org/design23) to view guidelines and display suggestions, as well as the rubric our adjudicators will use when evaluating design entries. Design Competition categories include Scenic, Lighting, Properties, Costume, and Special Design. Entries must be the work of an AACT Individual Member or be a design used for a production staged by an AACT Organizational Member, and must reflect productions staged between July 1, 2021, and June 30, 2023.

Entry forms, available at [aact.org/design23](https://aact.org/design23), must be submitted by June 12, 2023.

**Donate to the AACT Silent Auction!** Take part in the fun of AACTFest 2023 by contributing a special item to the festival's Silent Auction. Proceeds benefit the AACT Endowment's Festival Support Fund, which helps companies representing their regions with some of their travel expenses to the national festival, or to subsequent international festivals.

Donated items will be on display during AACTFest 2023, both in Louisville and online.

To learn how to contribute items, visit [aact.org/auction](https://aact.org/auction) to submit your donation. (Donations must be received by June 14, 2023.)

The **AACTFest 2023 Silent Auction** will be online, beginning mid-May. Anyone can view, but log-in to the 32Auctions website will be required for bidding and purchases. You do not need to register for the festival to take part in online bidding. Purchase one or more items to benefit the AACT Endowment's Festival Support Fund, and the 12 companies participating in the national AACTFest 2023. To view auction items and make your bids visit [aact.org/auction](https://aact.org/auction).

Also benefiting the AACT Endowment will be the **Belle of Louisville Sunset Endowment Dinner and Cruise**. Indulge in a truly special two-hour sunset cruise on June 15. Register as an add-on to your AACTFest registration at [aact.org/23](https://aact.org/23). Dinner and Cruise: \$150, Cruise only: \$30

The **Exhibit Hall** will host a variety of vendors displaying theatre-related products and services. Exhibits will be immediately adjacent to workshops and the Design Competition in the Hyatt Regency Louisville. The Exhibit



Hall will be open 8 am -12:30 pm, Thursday, Friday, and Saturday (June 15, 16, and 17). There also will be an Exhibitor's Cocktail Party, Wednesday, June 14. 5:00-6:00 pm. View a list of AACTFest 2023 exhibitors at [aact.org/exhibitors](http://aact.org/exhibitors).

Keep up with the AACTFest Schedule of Events at [aact.org/schedule](http://aact.org/schedule).

AACTFest 2023 will be utilizing the Whova mobile app. Registered attendees will have access to the app so they can create a personalized schedule for events they choose to attend. Registered attendees will receive an email notification when the Whova app is ready for use.

## Housing

The Hyatt Regency Louisville will serve as the festival and conference headquarters and is within walking distance of the Kentucky Center for the Performing Arts and Actors Theatre of Louisville. Please support AACT by staying at the festival hotel. This will help keep registration costs down for future AACT events. In addition to offering discounted rates to our attendees, this hotel has been carefully vetted to ensure quality service and accessibility.

### Hyatt Regency Louisville

320 West Jefferson Street  
Louisville, Kentucky, United States, 40202  
502-581-1234 (general information only)  
Rates & Rooms  
Single Rooms: \$159 +tax  
Double Rooms: \$159 + tax.  
Deadline to reserve: May 29, 2023

### Reservations (special AACT rates)

- Online reservation link can be found at [aact.org/go23](http://aact.org/go23)
- Make Reservations by Telephone  
(Hyatt Group Reservations - do not call the hotel directly): 1-877-803-7534 (AACT reservation rate code is AAC3)

Hyatt Regency Louisville Website (for general information only - not for AACT reservations.):  
[aact.org/hyatt](http://aact.org/hyatt)

## Transportation

To help with travel, AACT has contracted special airline discounts for festival attendees. (For more about hotel and travel visit: [aact.org/go23](http://aact.org/go23))

## Ground Transportation

Uber, Lyft, and Taxis are readily available throughout the city.

Once at the Hyatt Regency Louisville, you can walk (the half-mile distance) to the Kentucky Performing Arts Center for the festival performances, take the downtown trolley, or take a taxi.

For more information on getting around town, maps, trolley routes, and area attractions visit:  
[gotolouisville.com](http://gotolouisville.com)

Come and join us as we reconnect, rejuvenate, and celebrate the return to theatre!



*"As Artistic Director for the Lexington Players in Massachusetts, I have attended AACTFest for over 15 years. I have enjoyed every minute of the festivals through the friendships I have developed, the educational*

*management courses, and the stage competitions. Meeting people with like minds. I have been involved in theatre for over 45 years, community theatre for 35 years, and AACTFest brings it all together. I enjoy watching the 12-15 shows per festival, as well as competing. The Lexington Players has been honored over the last few years receiving multiple awards for directing, acting, and outstanding production. AACTFest's recognition of a performances well done enhances and sustains the reasons why we do what we do. AACTFest has allowed us to perform in Monaco, as well as the International Festival held in Venice, Florida. We are currently in discussion to perform in Switzerland—an opportunity that came about through our connections with AACTFest and the IATAVIA International Festival. I encourage community theater companies large or small to support AACTFest and AACT."*

- **Sal Jones** (Artistic Director)

The Lexington Players, Lexington, Massachusetts

# Moving On

## Theatres recently selected to represent their states/regions

State winners moving on to their regional festival are shown below. Some states qualify to send two shows to their regional festival. Winners of the regional festivals will move on to the national festival in Louisville, Kentucky.

Productions advancing to the AACTFest national festival are in bold type. See all theatres representing states and regions in the AACTFest 2023 cycle at [aact.org/moving](https://aact.org/moving)

Region	Org Name	City	State	Play 23	Author 23	Winner 23
4	Starkville Community Theatre	Starkville	MS	<i>Underneath the Lintel</i>	Glen Berger	State
4	Meridian Little Theatre	Meridian	MS	<i>Drinks on Me</i>	Prince Duren	State
3	Beaver Dam Area Community Theatre	Beaver Dam	WI	<i>For the Love of... Camping!</i>	Ricardo Ramirez	State
3	Kettle Moraine Players, Inc.	Slinger	WI	<i>Three Viewings</i>	Jefrey Hatcher	State
9	Eagle Theatre Company	Eagle	ID	<i>Graceland</i>	Ellen Byron	State
9	Emmet Community Playhouse	Emmet	ID	<i>Atypical Boy</i>	Laurie Brooks	State

## Community Theatre Management Conference (CTMC)

### June 11-13, Prior to the National Festival

**AACT's Community Theatre Management Conference (CTMC)** will be held in Louisville, June 11-13, at the Hyatt Regency Louisville, prior to AACTFest 2023.

Register for this dynamic conference at [aact.org/ctmc](https://aact.org/ctmc). CTMC registration deadline is **June 1**.

CTMC is open to administrators at all levels, so whether you're a full-time professional manager, a part-time office administrator, a board member, or that dedicated volunteer who does it all, you are invited and welcome to attend.

Participants will gain valuable insight, best practices, and new perspectives through a customized series of intensive, topic-specific, large and small group discussions that speak directly to your unique challenges and experiences. A pre-conference questionnaire identifies and prioritizes topics for discussions, including both new challenges and traditional topics.



CTMC is facilitated by **Chad-Alan Carr**, AACT Board member and Founding Executive/Artistic Director of the Gettysburg (PA) Community Theatre.

AACT is providing one **BIPOC scholarship** for the CTMC to support and mentor theatre-makers of color. (Travel and lodging is the responsibility of the recipient.) Deadline to apply is May 1. Information and link to scholarship application at [aact.org/ctmc](https://aact.org/ctmc).

CTMC attendees are eligible for the same discounts on hotel and airline rates as those who are attending AACTFest. Additional information and registration at: [aact.org/ctmc](https://aact.org/ctmc). CTMC is sponsored in part by ArtsPeople.





# AACT YouthFest Adjudicators Announced

AACT YouthFest 2023 will present five productions in the Kentucky Center for the Performing Arts, in conjunction with AACTFest 2023 in Louisville, Kentucky, June 12-17.

The three experienced adjudicators below will offer comments on each production, providing an educational experience for both participating companies and audience members.



**Emily Anderson**, Center Stage Theatre, Midland, Michigan (Region III), has performed, directed, and worked backstage for over 50 productions at Midland Center for the Arts and Chicago's 611 Theatre Company. No stranger to the

world of AACTFest, she's performed in national award-winning productions of *Urinetown the Musical* (as Little Sally) in 2011, and *Venus in Fur* (as Vanda Jordan) in 2017. She loves adjudicating for young artists, having done so for high school one-act productions and forensics at district, regional, and state levels. Emily works in marketing and recruitment for the Department of Theatre and Dance at Central Michigan University. When not at the theatre, she loves spending time with her family, traveling, and rooting for the Green Bay Packers.



**Jereme Raickett** works both professionally and with his community as an actor, director, and producer. A graduate of the Douglas Anderson School of the Arts in Jacksonville, Florida, he has worked and toured with various theatre companies as

both production manager and assistant director. He has also starred in over 20 productions at Jacksonville's Alhambra Theatre and Dining over the past 14 years. Jereme is currently Artistic Director at the Players by the Sea theatre and also serves as acting and music theatre teacher for local schools and art-focused companies for children and young adults. He is dedicated to enriching his community and inspiring young artists to discover

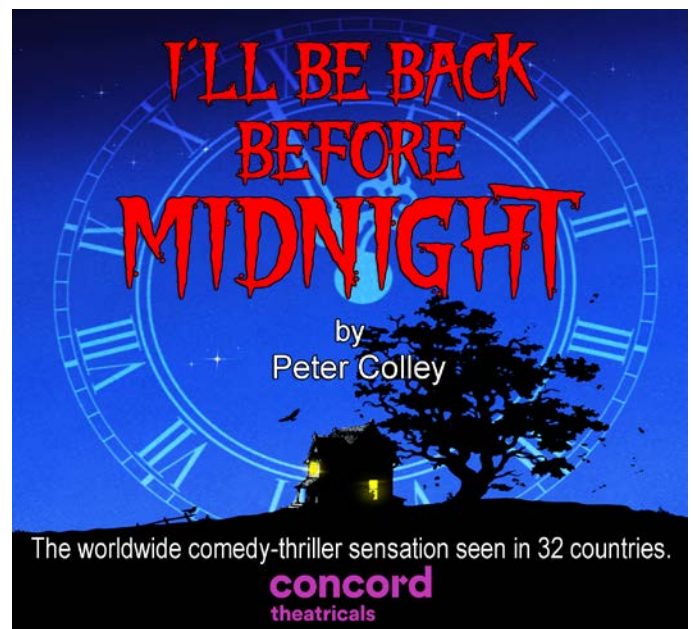
and develop their gifts and talents through training. Jereme is excited and honored to be joining the AACT family as an adjudicator for YouthFest. He looks forward to experiencing all the magic each group will bring to the AACTFest stages.



**Jennifer York** has worked as a director in the Puget Sound area in Washington state for over 20 years, including youth and main stage productions. During that time, she has worked in several capacities for many local theatre companies, including scenic artist, props master, youth educator, and stage manager. Her most recent directing credits are *Clue*, *Inspecting Carol*, *Matilda*, *Seussical*, and *Holmes for the Holidays*. As always, she thanks her husband, Blake, and her theatre-loving friends for their continued support of her madcap theatre endeavors. She is excited to be adjudicating for YouthFest this year.



AACT YouthFest 2023 is made possible in part by a grant from the Jack K. Ayre and Frank Ayre Lee Theatre Foundation. The Foundation was created by the children of Frank Ayre Lee as a tribute to their father, and a legacy for the creative endeavors of his cousin and friend, Jack. The family is pleased to honor both men through AACT YouthFest 2023, in presenting and promoting youth in theatre.



# Adjudication Seminar 2023

**AACT's 2023 Adjudication Seminar**, held in conjunction with the national festival is embracing the benefits of both virtual and in-person format by offering a hybrid model designed to maximize the experience.

Beginning with six virtual sessions, two hours each, from noon-2 pm (eastern time zone), scheduled March 18, 25, April 1, 15, 29, and May 6, the seminar will conclude at AACTFest 2023. Having completed the virtual training, participants will view the performances at the national festival in Louisville, and respond to them with techniques they have learned in training, followed by feedback on those responses, designed to help them polish both message and delivery. In-person sessions during the festival will also include how to negotiate with fellow adjudicators to determine award outcomes, as well as how to prepare for ongoing work as an adjudicator.



**Kristi Quinn**

Seminar Instructor

Kristi will be joined by other nationally recognized adjudicators, who will drop in for coaching and to address specific topics.

Registration must be completed prior to the March 18 session. Complete information can be found at [aact.org/seminar](https://aact.org/seminar).

AACT is providing two **BIPOC scholarships** for the AACT Adjudication Seminar to support and mentor theatre-makers of color. (Travel, lodging, and registration for AACTFest is the responsibility of the recipient.) Deadline to apply is March 1, 2023. Information and link to scholarship application at [aact.org/seminar](https://aact.org/seminar).



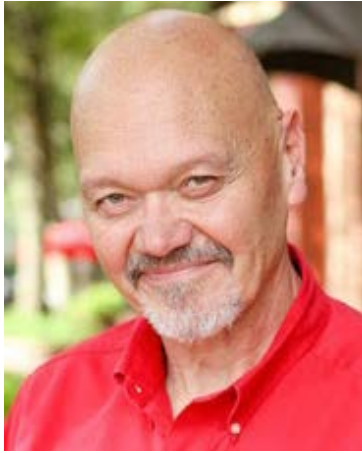
Paola Nogueras

The AACT Adjudication Seminar includes in-person sessions at the AACTFest National Festival. Seminar Instructor Kathy Pingel explains the importance of positivity in adjudicating at the AACT Adjudication Seminar held at AACTFest 2019 in Gettysburg, Pennsylvania



# Contributed Income: A Four-Step Formula

## Creating an ongoing revenue stream



**Michael Cochran**

Executive Director,  
Market House Theatre

When I was hired by the Market House Theatre (MHT) in 1983 it had a budget of \$65,000 and we rented our one and only building from the city. In the current fiscal year, we have

a budget of \$1.1 million and have 11 buildings—10 of which we own with no debt, and one that we rent from the city.

In the beginning we relied mostly on earned income from ticket sales, concessions, and program ads. The larger we've grown, the more we've come to rely on contributed income. As a wise consultant once told me, "The more programs you offer at a reduced price so that everyone benefits, the more fundraising you need to do to maintain it."

At the same time, we've learned not to depend too heavily on just one source of income, whether it's earned or contributed. At budget planning time we look at several areas, but in this article I'll focus on how we address contributed income.

We consider four different sources of contributed income in our budgeting process: individual contributions, grants, foundations, and sponsorships.

### Individuals

Currently, individual contributions account for about 10% of our total annual income.. Many donors have been long-time contributors to the theatre, and we reach out to each one at what seems to be their best giving time and using the contact method they prefer.

We budget for each different appeal. For some donors, it's our annual appeal in November. For others, it's an appeal with season ticket renewals in the spring. In some cases, we reach out at matching opportunity times like Giving Tuesday. Knowing which appeal method

fits each donor is important when setting up a donor-income budget.

We are fortunate that our local community foundation does a challenge each summer to help nonprofits raise endowment funds. All the funds our theatre raises can be used for our operations. The foundation will then match a portion of what we raise, and that goes into our endowment. We've found that this is very attractive to donors. (If you have a community foundation, ask if they do something like this for nonprofits in your community. If they don't, ask if they'll consider starting a challenge.)

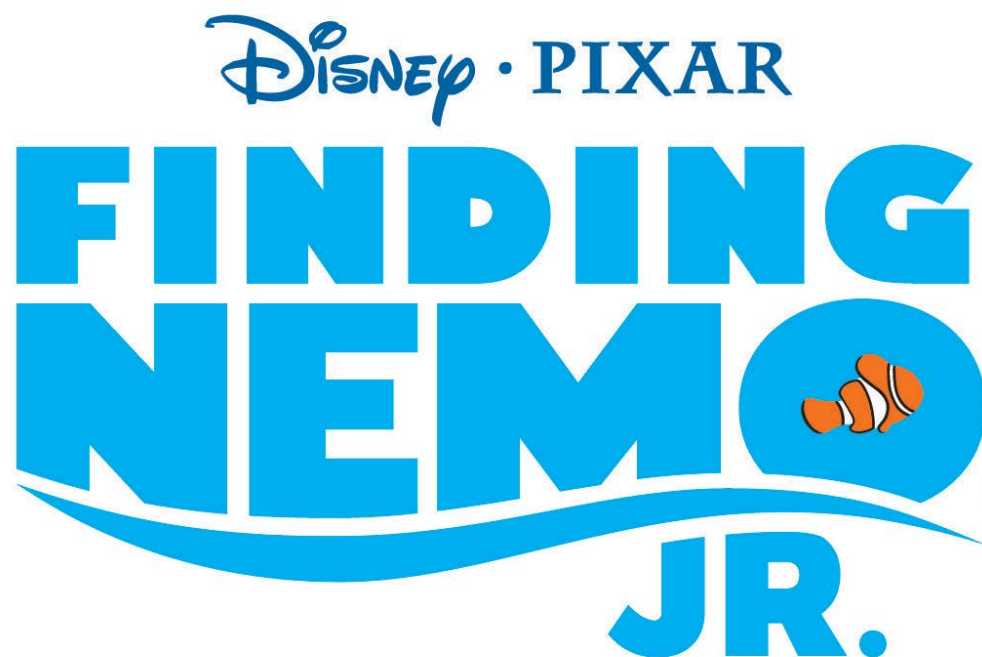
In some years the economy is bad at one time and better at another, so asking only at one time may eliminate some people who want to give to you. By spreading out your campaign over the year you'll appeal to a broader range of donors.

When you do your ask for a donation, suggest (or ask for) specific amounts. Most people look for a starting point to know how much to give, so if you have multiple boxes to select an amount from, make sure that your minimum box is not too low. The second lowest box is also important, because most people want to do more than the minimum and that second box fills that need.

Don't give away more than you get back. Over a decade ago we stopped giving away tickets and other items when people made donations. It's not uncommon to offer perks in order to get a donation—it's called "transactional giving." However, when we asked our donors what was important to them, they told us they wanted to see our programming succeed and weren't looking for anything else in return. They would certainly accept a perk if we gave it to them, but they were giving because of our mission. I did have one or two people complain about the loss of perks when we changed our policies, but most have since increased their donations above the level they had been giving. That's underscores the importance of moving from offering something in exchange for a donation to cultivating support for the good work that you do. (Just make sure that you give appropriate recognition and express your gratitude for all donations—that is very important to most donors.)

Contributed Income *continued on page 17*





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## Grants

Our second contributed budget area is grants, which amount to about 5% of our budget. We apply successfully for grant funding from our state arts council, although the amount received has dropped over the years because of competition for those funds, as well as reduced allocations by the legislature. (The Covid relief funds were the exception to that rule.)

We also partnered with the other arts and culture nonprofits in town and made a pitch to our city government to help fund us at 3% of our annual expenses. We used economic impact data from the Arts & Economic Prosperity impact study by Americans for the Arts [americansforthearts.org/advocate], so we could show the return on investment from the city to their tax base.

These two grant funding sources offer unrestricted operating funds. They are the smallest piece of our contributed income, but still important. They are also a key part of advocating for the arts and making sure elected leaders understand our importance from a business and economic perspective. That work also lays the foundation for other contributions later on. The National Endowment for the Arts has project grants which are available in all parts of the country, but they are complicated to apply for and very competitive, although still worth a shot to get something started or do something special **arts.gov/grants**.

## Foundations

Another piece of our contributed budget is foundation support. We have researched and developed relationships with several foundations in order

to provide funding for the specific parts of our programming that relate to their missions. For us, the focus has been on educational programming. We started out with our first request of about \$5,000 from a local private foundation. Then, as we better understood what they were looking for, we were able to significantly increase that amount to what is now the biggest chunk of our contributed income side today—almost 20% of our budget.

We've discovered foundations interested in education, arts and culture programming, and historic preservation. So, do your research. Ask to meet with them to understand what they are looking to support. Find out how you can help them accomplish their goal in a way that also funds your goals.

## Sponsorships

The final piece of our contributed income is production sponsorships, which account for 10% of our budget. A few years ago, we were asking sponsors to pick a specific show, but everyone wanted the big musicals, and no one wanted the dramas or original-script shows. We changed that and now ask sponsors to consider season sponsorships. We offer them four levels of sponsorship for our main season (with multiple sponsors at each level), three levels for our educational programming, and special sponsorships for our touring and educational outreach. We used to do far more in the way of program ad sales, but now our sponsorships include a program ad—and we raise far more than we used to from ads alone.

Contributed Income *continued on page 19*



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The HEART**  
THE MUSICAL

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"I was blown away by the quality of the music, the story, and the cast of WHEN CALLS THE HEART - THE MUSICAL ... the emotional journeys of these characters felt genuine and earned."  
-Tara Olivero, *BroadwayWorld*

.....

"... this musical succeeds throughout its fast-paced fun run"  
-Philip Potempa, *Chicago Tribune*

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continued from Contributed Income on page 15

With sponsorships, find out what's important to a business, just as you would with donors or grant organizations. That knowledge informs what we offer in the way of sponsorship packages. Some are geared more to marketing presence, while others are geared more to employee benefits, such as offering free or discounted tickets to employees. Offer different sponsor plans based on what your sponsors want or need.

## Goodbye to Fundraising Events

Focusing our time and efforts on individual donors and building relationships, finding grants, developing relationships with foundations, and offering sponsorships has allowed us to stop doing fundraising events.

The last year we did one of those (a decade ago) an analysis found that board members were selling the tickets, getting the auction items, buying the majority of the tickets, and buying the majority of the auction items. When I shared this with our board, they decided they would rather go out and encourage their friends and business peers to become donors and sponsors. That has worked well.

A wise fundraising person once saw one of the local business leaders on our board trying to sell tickets to a fundraising event we were doing. The fundraiser turned to me and said, "That person is much more valuable to you when they get you in to talk to business owners and community leaders, so you can ask them to step up and help support the good work you do."

The added benefit—beyond raising more money—is that we've gotten more board members to say yes to board service because they don't have to sell things to help support our organization. That advice helped us grow into the organization we are today.

*Michael Cochran in his 39th year with MHT. He has a Bachelor's degree in theatre from the University of Wisconsin Whitewater and a Master of Fine Arts degree in theatre from Southern Illinois University at Carbondale. He is a past board member of Arts KY and the Kentucky Theatre Association, and currently serves on the board of AACT. His original play Eternity was selected as one of the winners of AACT NewPlayFest 2018 and was published by Dramatic Publishing.*

## AACT Call for Board Nominations

### Volunteer or Suggest!



David Cockerell

The AACT Nominating Committee needs your help to identify persons who would be good candidates to serve on the AACT Board. If you are interested and/or would like to suggest a candidate, visit, **[aact.org/nominations](https://aact.org/nominations)**

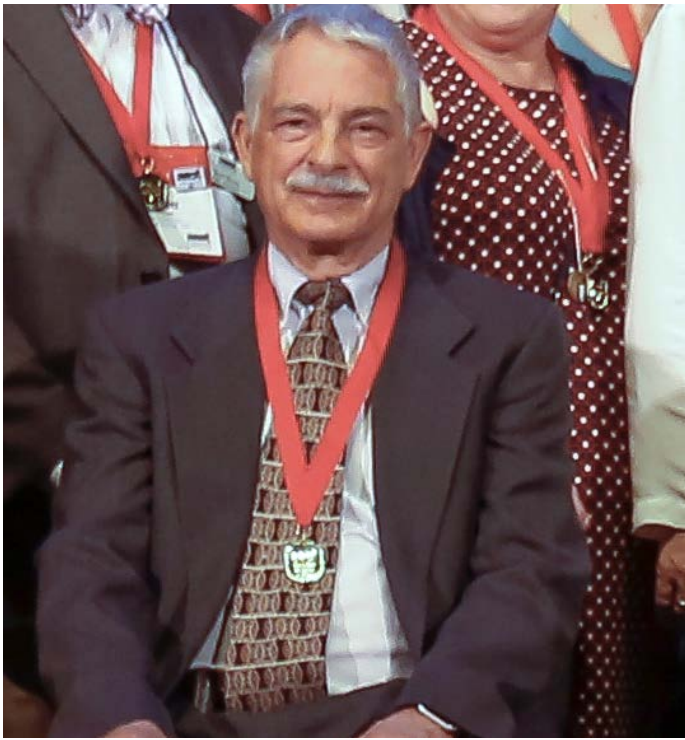
**Please submit your suggestions by March 20.**

The role of the Board Member at Large is to provide leadership, direction, and oversight to AACT through support, development, and review of policies and goals for the association.

For 2023-2024, Members at Large will be elected to the board from the slate of nominees submitted by the Nominations Committee. The committee will meet this spring and make recommendations to the AACT Board. The board will cast votes for those on the ballot in April and the new board members will be installed at the summer board meeting in June. Look for the election results in the July/August 2023 *Spotlight*.

For more information on the structure, responsibilities, and requirements of the board, consult the AACT Bylaws (**[aact.org/aact-bylaws](https://aact.org/aact-bylaws)**) and Operations Manual (**[aact.org/public-docs](https://aact.org/public-docs)**).

Nominees should be aware of their nomination and be willing and able to serve if elected.



John being inducted as an AACT Fellow during AACTFest 2019 in Gettysburg, Pennsylvania

John Davis, a prominent and loved member of the Colorado theater community, passed away on Sunday, January 15. John was a champion of the arts, and his name was synonymous with Evergreen Players, having been a part of the theatre group for 56 years. During those years, John served in nearly every capacity, including President and Vice President of the Board of Directors, lighting designer, technical director, actor, and at the time of his death, as the company's treasurer, a position that he had held for many years.

John and his wife, Kathleen, were instrumental in the success of Evergreen Players, colleagues said, beginning in 2016, shortly after they moved to Evergreen. They helped create a sustainable infrastructure for the Players by developing leadership roles and division of responsibilities, so that the organization's success would not rely on any one individual. During the Covid pandemic, John worked tirelessly to research and apply for grants to fund the organization when live performances were prohibited. Because of their passion and resilience, the Evergreen Players is the longest continually running theater company in Colorado and is entering its 73rd year of operation.

Theatre involvement was a family affair for the couple. They performed in shows together, separately, and with their children and grandchildren. In his most recent, and possibly favorite role, John played Carlyle the Genie in

## Friends We'll Miss John Davis: *Champion of the Arts*

the production of *Human Beings and Other Acts of Comedy* in January 2022.

John's passion and commitment went beyond the Evergreen community. He served on the Board of Directors for the Colorado Community Theater Coalition as President, Vice President, Secretary, Treasurer, and as Member-at-Large. John was a member of several AACT committees from 2006-2018, including Finance, Chairman-Bylaws, and Governance, and also served as AACT's Festival Commissioner. In 2018, he was named an AACT Fellow.

A member of the Evergreen Arts Council (now the Center for the Arts Evergreen, John served as Treasurer and Vice President, as well as Chairman of the Buchanan Park Building Committee. In 2001, John was honored as Arts Person of the Year by the Council.

For nearly 40 years John was a commercial airline pilot for United Airlines. He served as a union officer and later became part of United's management team, including his role as Fleet Captain of the 747-400s. After retiring in 2003, he worked for Boeing as an instructor. In 2012, John told a reporter that "Flying an airplane and being on stage have at least one thing in common. If something goes wrong, neither a pilot nor an actor can stop to consider the next move. Each has to be a quick thinker, prepared for whatever might occur."

In celebrating John's legacy "It is his kindness and generosity that we will miss the most," said Evergreen Players spokesperson Nicole Weary. "We honor him every time we turn on the lights at the theater. A friend recently commented that John's smile shined even brighter than the lights themselves. Thank you, John, for being the light!"

The family requests memorial donations be made to UNICEF ([unicefusa.org](https://www.unicefusa.org)) or Evergreen Players ([evergreenplayers.org](https://www.evergreenplayers.org)).



Tom in one of his favorite roles, *The Fighting Prawn*, in *Peter and the Starcatcher* at Tupelo Community Theatre

The Community Theatre family lost a passionate advocate when Tom Booth died at his home in Wren, Mississippi, on January 10.

Tom had served as Treasurer on the AACT Board of Directors since 2022, and previously as a Member-at-large. In these roles he was able to draw on knowledge gained from his master's degree in Accounting from the University of Southern Mississippi, and his bachelor's degree in Education from Mississippi State University.

He became involved with community theatre wherever he lived in Mississippi, beginning when he was cast in a role at Amory Community Theatre in 1978. Later, when he taught in a Meridian high school, he became an active volunteer at Meridian Little Theatre.

Tupelo Community Theatre became his second home after he auditioned for (and got) a part in *Ponder Heart* in 1992. Tom was an active volunteer, actor, and director there for 10 years before he was named TCT's first Executive Director in 2002. He continued to lead that organization through more than 20 years of phenomenal growth, including opening its TCT Off Broadway venue. That accomplishment led to TCT being honored with AACT's Twink Lynch Organizational Achievement Award, which Tom was proud to accept at AACT WorldFest in 2014.

Friends We'll Miss

## Tom Booth:

*A Man of Visionary Leadership*

Tom's visionary leadership was evident in other positions in which he served and accolades he received. He was president of Mississippi Theatre Association (MTA) and winner of its Stephen Cunetto Award for exemplary service to theatre in Mississippi. For many years he served on the Board of Directors of the Southeastern Theatre Conference (SETC). He directed countless award-winning shows at TCT, including ten Best Production performances at MTA festivals and three Best Production winners at festivals sponsored by SETC. His production of *Lone Star* won several awards at AACTFest in 2015, including audience favorite. He also was a respected theatre adjudicator for festivals across the United States.

Active in his church and community, Tom cherished his church family at Central Grove Baptist Church in Wren, where he taught Sunday School for many years. He also served as President of the Downtown Tupelo Main Street Association Board of Directors. As President of Tupelo Rotary Club he organized a successful satellite branch, and served Rotary International as an Assistant Regional Governor. In 2019 he was named Rotarian of the Year.

Tom loved traveling to New Orleans and New York City with family and friends, and rarely missed a home game for his beloved Mississippi State Bulldogs. He treasured what he called his simple country life, raising chickens, and pressing dozens of eggs on anyone who would take them.

Along with his extensive theatre family, Tom is survived by a sister, Tammy Booth Rodriguez, and a brother, Rick Booth, as well as a multitude of nieces, nephews, great nieces, and great nephews.

### Memorial donations may be made to:

Tupelo Community Theatre  
P.O. Box 1094, Tupelo, Mississippi, 38802

or to the AACT Endowment Fund  
**[aact.org/endowment](http://aact.org/endowment)**



# AACT Century Club Members

AACT celebrates member theatres that have surpassed operating 100 years and more. Congratulations to these theatre companies for continuing to thrive and provide their communities with quality theatrical experiences.



**Footlight Club**  
Jamaica Plain, Massachusetts  
146 years in 2023



**The Weston Friendly Society of the Performing Arts**  
Weston, Massachusetts  
138 years in 2023



**Memorial Opera House**  
Valparaiso, Indiana  
130 years in 2023



**Belmont Dramatic Club**  
Belmont, Massachusetts  
120 years in 2023



**Barnstomers Theater**  
Ridley Park, Pennsylvania  
115 years in 2023



**Players of Utica**  
New Hartford, New York  
110 years in 2023



**Duluth Playhouse**  
Duluth, Minnesota  
109 years in 2023



**Diamond Head Theatre**

**Diamond Head Theatre**  
Honolulu, Hawaii  
108 years in 2023



**Booth Tarkington Civic Theatre**  
Carmel, Indiana  
108 years in 2023



**Prairie Players Civic Theatre**  
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**Erie Playhouse**  
Erie, Pennsylvania  
107 years in 2023



**Waterloo Community Playhouse**  
**Black Hawk Children's Theatre**  
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**Bay City Players, Inc.**  
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**Tacoma Little Theatre**  
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**Cranford Dramatic Club Theatre**  
Cranford, NJ  
104 years in 2023



**Concord Players**  
Concord, Massachusetts  
104 years in 2023



**Des Moines Community Playhouse**  
Des Moines, Iowa  
104 years in 2023



**Peoria Players Theatre**  
Peoria, Illinois  
104 years in 2023



**Theatre Jacksonville**  
Jacksonville, Florida  
104 years in 2023



**Theatre Memphis**  
Memphis, Tennessee  
103 years in 2023



**Whittier Community Theatre**  
Whittier, California  
101 years in 2023



**Little Theatre of Wilkes-Barre**  
Wilkes Barre, Pennsylvania  
101 years in 2023



**Kanawha Players Theatre**  
Charleston, West Virginia  
101 years in 2023



**Shreveport Little Theatre**  
Shreveport, Louisiana  
101 years in 2023



**Theatre Tulsa**  
Tulsa, Oklahoma  
101 years in 2023



**Chattanooga Theatre Centre**  
Chattanooga, Tennessee  
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**Quincy Community Theatre**  
Quincy, Illinois  
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**Florence Little Theatre**  
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**Community Players Theatre**  
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# Spotlight Award

## Dr. Roseanna Whitlow-Greenwood

The River City Players (RCP) in Cape Girardeau, Missouri, honored Dr. Roseanna Whitlow Greenwood with the AACT Spotlight Award for her contributions to the artistic life of the theatre (photo, left).

Whitlow-Greenwood serves as an instructor of communication studies at Southeast Missouri State University. For over a decade, she also has served on the RCP Board of Directors, holding many offices, including President. In addition to serving on the board, Whitlow-Greenwood's contributions include writing, acting, and directing in many productions at the theatre.

"The theater is grateful for her continued support and dedication to artistic excellence at RCP," said Board of Directors President Debbie Barnhouse. "Her administrative and artistic contributions have made a huge impact on the quality of theater RCP produces and the longevity of the institution."

The honoree's most recent work, the July 2022 show, *KatyDid!*, packed the theatre for all four performances.

"Not only I but the entire Board of Directors were simply blown away by the writing and production of the play," Barnhouse said. "She, of course, was the director of the show and was amazing at bringing the three cast

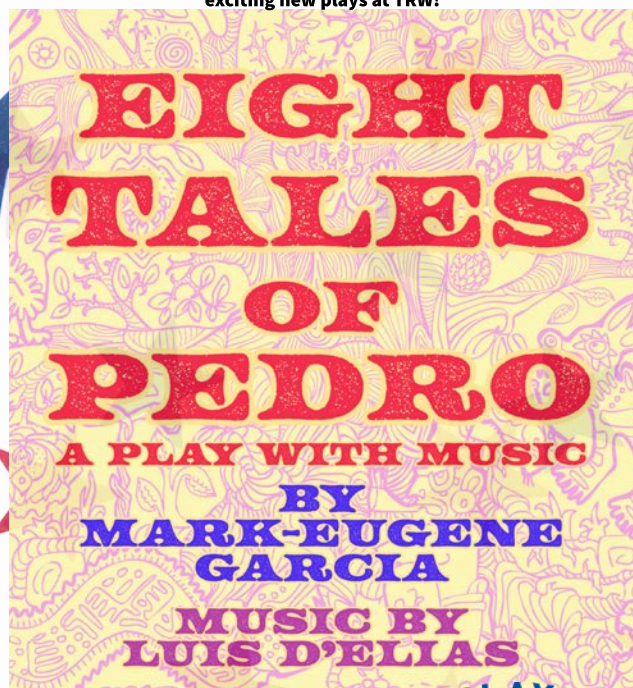


members' characters alive. River City Players is so proud to call her one of our own."

The AACT Spotlight Award partners AACT with theatres to recognize individuals and organizations for long or special service that have had a significant impact on the quality of their local theatres. Any AACT member theatre may apply to present the Spotlight Award.



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## 2023 Milestone Anniversaries

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(Mount Dora, FL)

Grosse Pointe Theatre  
(Grosse Pointe, MI)

Fort Lee Playhouse/The Theater  
Company at Fort Lee (Fort Lee, VA)

Florida Cultural Group (Bradenton, FL)

Altoona Community Theatre  
(Altoona, PA)

Little Theatre of Virginia Beach  
(Virginia Beach, VA)

Boise Little Theater (Boise, ID)

Trumbull New Theatre (Niles, OH)

Sherman Community Players  
(Sherman, TX)

Waco Civic Theatre (Waco, TX)

### Gold

(celebrating 50 years)

Theatre Arlington (Arlington, TX)

Minnesota Association of Community  
Theatres (Minneapolis, MN)

Four County Players (Barboursville, VA)

Buck Creek Players (Indianapolis, IN)

The Old Opera House Theatre  
Company (Charles Town, WV)

Southside Theatre Guild (Fairburn, GA)

Porthole Players (Newport, OR)

Pier One Theatre (Homer, AK)

Lompoc Civic Theatre (Lompoc, CA)

Ovation West Performing Arts  
(Evergreen, CO)

The ABC Players (Nelsonville, OH)

### Silver

(celebrating 25 years)

The Chameleon Theatre Circle  
(Apple Valley, MN)

Theatre Off The Square  
(Weatherford, TX)

Great River Educational Arts Theatre  
(Waite Park, MN)

The Providence Players of Fairfax  
(Fairfax, VA)

Playhouse 2000 (Kernville, TX)

The Ned R. McWherter Tennessee  
Cultural Arts Center (Jackson, TN)

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The New York Times

• I Only Want to Be With You • That's When the Tears Start • It's My Party • Son of a Preacher Man • Luck • Maybe • Maybe I Know • Needle in a Haystack • Bossa Nova • Secret Love • Light • Pomp & Circumstance / Vacation • Ding Dong • Rock Around the Clock • Rockin' Time • You Gotta Be a Football Hero • Only Make Believe • Sealed With a Kiss • (What a) Wonderful Life • Day • Dancing in the Street • and Hopin' • The Look of Love • Hangin' On • A Brand New Me • Little Saint Nick • A Marshmallow World • Snowfall • The Man With the Bag • Estó Santa Claus? • Mele Kalikimaka • O Tannenbaum • We Wanna See Santa • Christmas Will Be Just Another Lovely Day • Run Rudolph Run • Suzy Snowflake • Ring Those Christmas Bells • Jingle Bells • What Are You Doing New Year's Eve • Santa • Me Lovin' • I Know a Place • Downtown • L-O-V-E • It's Your Thing • For Once in My Life • Hurting Each Other • More Today Than Yesterday • Build Me Up, Buttercup • Tomorrow We'll Be Together • I've Got the Music in Me • Listen to the Music • Everything I Do • You Together • I Can See Clearly Now • I Am Woman • I Will Survive • Long Hair • The Band • Groupie (Superstar) • Everlasting Love • We Never Really Said Goodbye • Supergirl • Hallelujah Moon • All I Have to Do Is Dream •

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EDITION**

Available Exclusively From  
**BROADWAY**  
LICENSING



# Opportunities and Resources

*Listings do not imply AACT endorsement*

## 2023 SETC Convention

This signature annual convention, held every year by the Southeastern Theatre Conference since 1950, features more than 5,000 attendees, 300+ workshops, an Education Expo with 90+ schools represented, 40+ commercial exhibitors, a Theatre Job Fair geared towards off-stage work, and more.

The SETC Convention also hosts the AACT Region IVa festival, including Kentucky, Mississippi, Tennessee, Virginia, and West Virginia, as well as the AACT Region IVb festival, including Alabama, Florida, Georgia, North Carolina, South Carolina, Puerto Rico, and the Virgin Islands.

March 1-5, 2023

Lexington, Kentucky

[convention.setc.org](http://convention.setc.org)

## USITT Conference and Stage Expo


The United States Institute for Theatre Technology (USITT) is a membership organization that aims to advance the skills and knowledge of theatre, entertainment and performing arts professionals in the areas of design, production, and technology, and to generally promote their interests.

The USITT conference, held annually, focuses on workshops that help educate attendees on several aspects of theatre. There is also a stage expo in which companies showcase their products to the individuals attending the conference.

March 15 - 18, 2023

St Louis, Missouri

[usitt.org](http://usitt.org)



**SUMMERWIND  
Productions**

*My Way—*  
A Tribute to the  
Music of Frank  
Sinatra

**OTHER MUSICALS:**

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

**PLAYS:**

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

Scripts, Information, and Licensing at:  
[summerwindproductions.com](http://summerwindproductions.com)



MUSIC THEATRE  
INTERNATIONAL

Ready to feel  
the earth move?

# Beautiful

## The Carole King Musical

The Tony® and Grammy® Award-winning musical  
phenomenon is filled with the songs you remember  
— and a story you'll never forget.

*Now Available for Licensing for a Limited Time  
(performances must take place before September 2025).*

Learn more at [mtishows.com](https://www.mtishows.com)



@mtishows

# AACT Corporate Partners

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

## Diamond Partners



## Platinum Partners



## Gold Partners



## Silver Partners



## Bronze Partners

**BookTix**  
**Heuer Publishing**  
**Lectrosonics**

**Pioneer Drama Service**  
**Theatrical Rights Worldwide**  
**Tickets to the City**

## Program Partners

**ASCAP**  
**Dramatic Publishing**

**Jack K. Ayre and Frank Ayre**  
**Lee Theatre Foundation**

Support Theatre in America

Become an AACT Corporate Partner! For information, visit [aact.org/partner](http://aact.org/partner).



# Calendar of Events

Dates	Event	St	City	Phone	Email	Web Site
<b>Mar 1-5</b>	Region 4 AACTFest	KY	Lexington	662-312-3610	lyle3@yahoo.com	convention.setc.org/ communitytheatre/
<b>Mar-2</b>	AACT Script Club: Kinky Boots		Virtual	817-732-3177	info@aact.org	aact.org/club
<b>Mar 3-5</b>	Indiana State Festival	IN	Goshen	574-312-3701	progman@goshentheater.org	goshentheater.com
<b>Mar 9 - 12</b>	New Mexico State Festival	NM	Los Alamos	505-412-2775	doghouse@swcp.com	
<b>Mar-16</b>	Region 9 AACTFest	OR	McMinnville	971-237-6971	carolynmccloskey58@gmail.com	
<b>Mar 17 - 18</b>	Iowa State Festival	IA	Des Moines	515-974-5353	dkilpatrick@dmplayhouse.com	iowatheatres.org
<b>Mar-18</b>	Michigan State Festival	MI	Owosso	989-723-4003	ruthannliagre@gmail.com, kathy@lebowskycenter.com	
<b>Mar 18 - May 6</b>	AACT Adjudication Seminar Virtual Sessions		Virtual	817-732-3177	info@aact.org	aact.org/seminar
<b>Mar-21</b>	AACT Roundtable: Penguin Project		Virtual	817-732-3177	Info@aact.org	aact.org/roundtables
<b>Mar 22 - 26</b>	Minnesota State Festival	MN	Glenwood	507-476-2043	Bob.Schwoch@SMSU.edu	
<b>Mar 30 - Apr 2</b>	Region 6 AACTFest	AK	Little Rock	817-731-2238	preston@texastheatres.org	
<b>Apr-6</b>	AACT Virtual Webinar: Pitch Room: NewPlayFest22 Edition		Virtual	817-732-3177	info@aact.org	aact.org/masterclass
<b>Apr 14 - 16</b>	Region 2 AACTFest	DE	Wilmington	302-685-1353	wineact@verizon.net	
<b>Apr-18</b>	AACT Roundtable: Ask the AACT Staff		Virtual	817-732-3177	info@aact.org	aact.org/roundtables
<b>Apr 23</b>	Region 5 AACTFest	KS	Salina	785-827-6126	michael@salinatheatre.com	salinatheatre.com/project/ aact-fest-2023-regionals/
<b>Apr 27 - 30</b>	Region 3 AACTFest	WI	Beaver Dam		frpoet@aol.com, johnbrandl@gmail.com	

# The Pin-Up Girls

From George Gershwin  
to Beyoncé!

From World War One  
to Afghanistan.

A cavalcade of hits  
inspired by real letters  
from our troops overseas!

by James Hindman  
and Jeffrey Lodin





**SOLD OUT  
THE ENTIRE RUN!**

—Casa Manana Theatre

A big red-lipstick kiss  
to our overseas veterans,  
then and now!

—North Texas, TheaterJones

**BROADWAY**  
LICENSING

DPS  SW  BOD

# The BIKINIS!

Back  
together.  
AGAIN!!

**"A tidal wave of fun!"**

—GOODSPEED  
MUSICALS

Contact: [www.miracleor2.com](http://www.miracleor2.com)

**2 Actors  
21 wacky  
Characters**

**1 HUGE  
Broadway  
Hit!**

# POPCORN FALLS

POPULATION:  
UNHINGED

BY JAMES HINDMAN

**"A FEEL GOOD SHOW!"** - New York Times

**"LAUGH OUT LOUD COMIC GENIUS!"** - Broadway World

**concord**  
theatricals

FOR MORE INFO, VISIT:

[concordsho.ws/PopcornFalls](http://concordsho.ws/PopcornFalls)



## Artie's Advocacy Tip Political Arts Advocacy

For more than 30 years, the National Arts Action Summit has welcomed grassroots advocates from across the country to Washington, D.C., to learn from each other and meet with members of Congress about arts and culture legislative issues and impact.

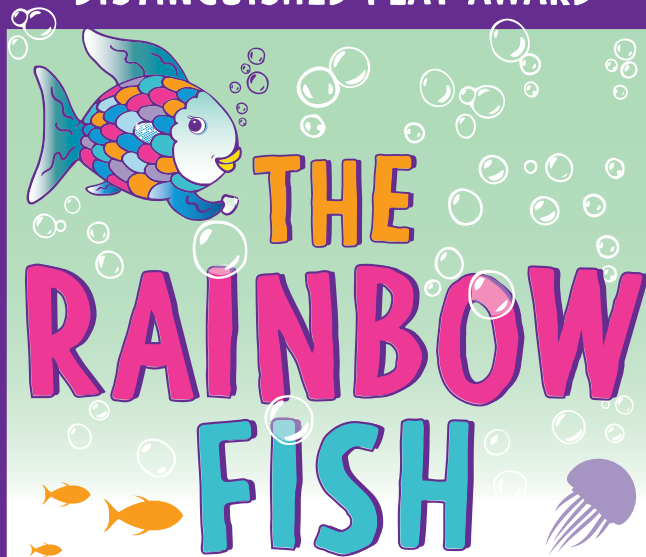
During last year's Strategic Realignment Process, the Americans for the Arts met with stakeholders to identify what its strengths and top priorities should be for the future. Based on direct feedback from

both members and stakeholders, **Equitable Advocacy** has been adopted as the lens through which all the organization's decisions will be made.

The objective is to create more inclusive, diverse, and accessible practices, relationships, and programming. The first step will be in expanding opportunities for more arts advocates to become involved, as well as providing year-round advocacy programming.

To learn more about the 2023 Year-Round Advocacy Plan, and what you can do to become more involved, visit [aact.org/year-round](https://aact.org/year-round).

WINNER OF THE 2020 AATE  
DISTINGUISHED PLAY AWARD



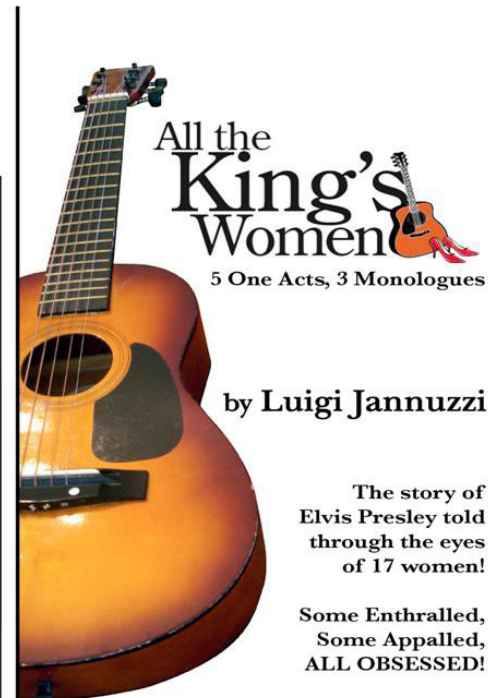
SMALL CAST VERSION  
CAST OF 5-9

LARGE CAST VERSION  
CAST OF 15-30

BOTH VERSIONS AVAILABLE AS  
A MUSICAL OR AS A NON-MUSICAL



"FROM CALIFORNIA TO AUSTRALIA,  
this play rocks!"



The story of  
Elvis Presley told  
through the eyes  
of 17 women!

Some Enthralled,  
Some Appalled,  
ALL OBSESSED!

A CONCORD THEATRICALS COMPANY  
SAMUEL FRENCH

Publisher: [ConcordTheatricals.com](https://ConcordTheatricals.com)

Playwright: [LuigiJannuzzi.com](https://LuigiJannuzzi.com)



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# New Play Contests

## The Muse of Fire BIPOC Playwriting Festival

The Atlanta Shakespeare Company is launching a new playwriting initiative for historically marginalized artists. The "Muse Of Fire Playwriting Festival" invites playwrights of the global majority to create a full-length play that reimagines Shakespeare's themes and plots through the lens of BIPOC America.

[shakespearetaavern.com/news/](https://shakespearetaavern.com/news/)

**Deadline: April 15, 2023**

Three finalists will be invited to Atlanta to see their scripts receive staged readings in summer 2023. The winning script will also receive a \$5000 cash prize, a staged reading at the January 2024 Shakespeare Theatre Association Conference, and the possible opportunity to further develop their script with the members of the Atlanta Shakespeare Company.

Scripts will be adjudicated on creativity, adherence to the theme, originality, and overall quality.

Plays must be new works; scripts that have previously been published or produced will not be accepted.

The playwright will retain all copyright to the submitted material.

## Web Power

When you visit AACT's website, where do *you* head first? Here's what our own web statistics indicate as the 12 most popular pages in the last few months.

1. Theatre Terms (glossary) – [aact.org/terms](https://aact.org/terms)
2. Theatre People (job descriptions) – [aact.org/people](https://aact.org/people)
3. Play Contests – [aact.org/contests](https://aact.org/contests)
4. Job Postings – [aact.org/jobs](https://aact.org/jobs)
5. Rights & Royalties – [aact.org/rights](https://aact.org/rights)
6. AACTFest 2023 – [aact.org/23](https://aact.org/23)
7. Starting a Theatre Company – [aact.org/start-basics](https://aact.org/start-basics)
8. Spotlight Magazine – [aact.org/spotlight](https://aact.org/spotlight)
9. Calendar – [aact.org/calendar](https://aact.org/calendar)
10. Mission Statements (how to write) – [aact.org/mission-statements](https://aact.org/mission-statements)
11. Webinars – [aact.org/webinars](https://aact.org/webinars)
12. YouthFest 2023 – [aact.org/youthfest](https://aact.org/youthfest)

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



Dramatic Publishing  
Your Source for Plays and Musicals Since 1885

# Bonnie and Claire

By Bo Wilson



Learn more at: [dramaticpublishing.com/bonnie-and-claire](http://dramaticpublishing.com/bonnie-and-claire)

## COMMUNITY THEATRE MANAGEMENT CONFERENCE

### Registration

#### Early-Bird by June 1:

AACT Member \$285

Non-Member \$360

#### after June 1:

AACT Member \$315

Non-Member \$390

AACTFest attendees  
receive \$15 discount  
on CTMC registration

This educational gathering brings together administrators from all levels of theatre.

**For the volunteer who “runs things around here,”  
the “just starting” part-time administrator,  
and the full-time professional manager.**

And, because the CTMC is held immediately preceding AACTFest, you can attend two events in one trip.

**June 11-13, 2023**  
**Louisville, Kentucky**



[aact.org/ctmc](https://aact.org/ctmc)

## ADJUDICATION SEMINAR

**AACT's 2023 Adjudication Seminar** is embracing the benefits of both virtual and in-person formats by presenting a hybrid model.

**Six virtual sessions**, two hours each,  
**March 18, 25, April 1, 15, 29, May 6.**

Participants attend the National Festival in Louisville, view performances, respond to them with techniques learned, and receive feedback. In-person sessions during the festival will include how to prepare for a work as an adjudicator.

### Registration

Register before **March 18** as an  
add-on to AACTFest 2023

**Adjudication Seminar**  
(Limit 30 Max) - \$150.00

[aact.org/seminar](https://aact.org/seminar)

