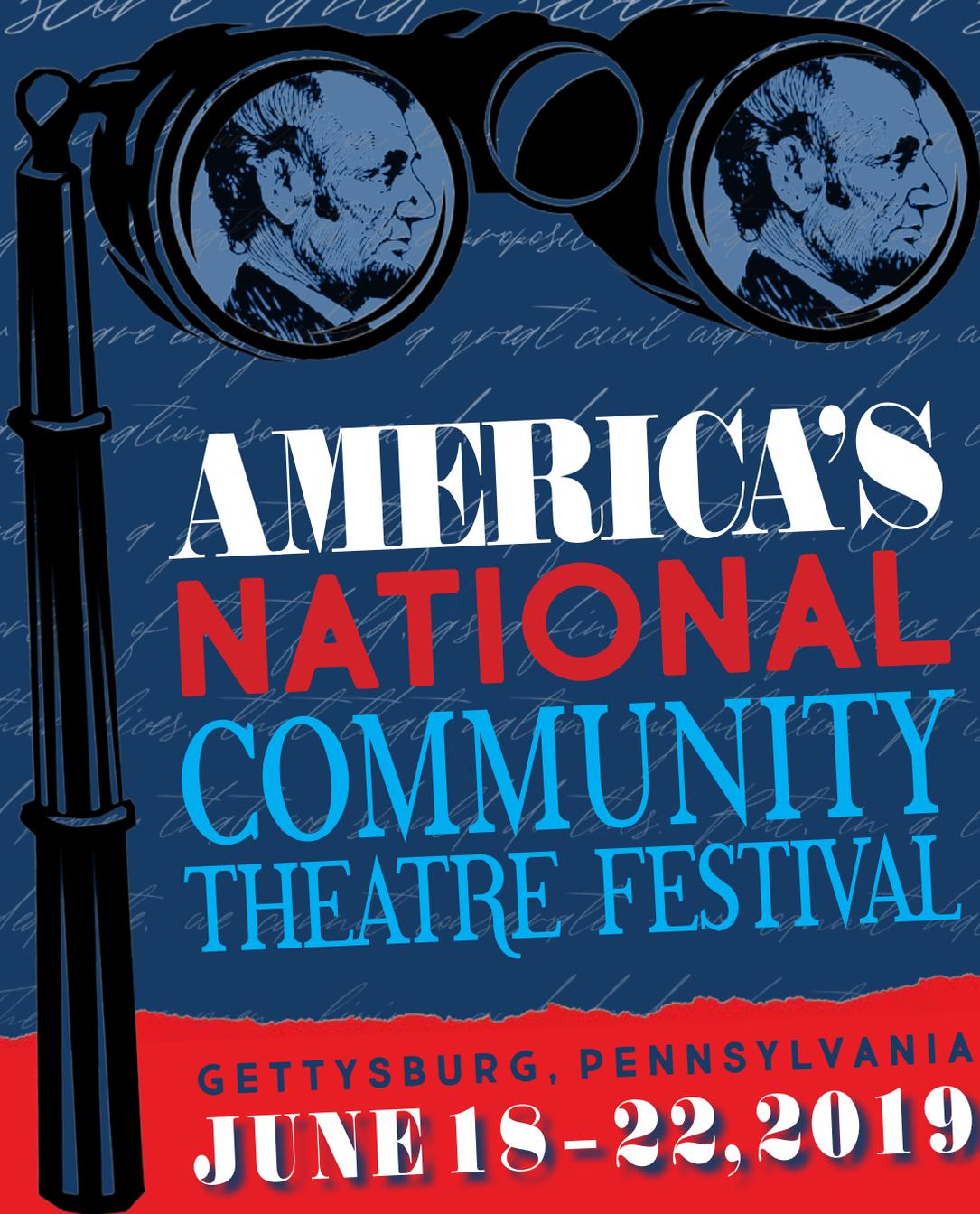


spotlight

May/June 2019 \$5.00

american association of community theatre



AMERICA'S NATIONAL COMMUNITY THEATRE FESTIVAL

GETTYSBURG, PENNSYLVANIA
JUNE 18 - 22, 2019

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Carole Ries
AACT President

AN EXCITING TIME FOR AACT

I hope to see all of you in Gettysburg for AACTFest 2019! You'll see lots of challenging and entertaining theatre. Five of the twelve companies have already been selected to advance from Region I: Lexington, Massachusetts, Region IV: Wetumpka, Alabama and Pelzer, South Carolina, Region VIII: Chino, California, and Region X: Stuttgart, Germany. Check the AACT website at aact.org/moving-2019 or *Spotlight* magazine to see who else will be performing. Along the way, in communities across the U.S., many, many theatres performed at state and regional levels in their bid to be a part of this wonderful celebration of theatre. The AACT Endowment underwrites a portion of the national companies' travel expenses.

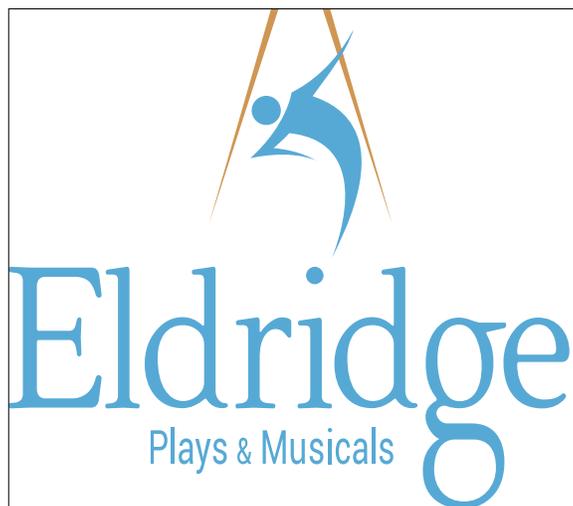
Expect to find it challenging to choose among a variety of workshops in the areas of Administration, Education/Outreach, Artistic, Marketing/Development, and Technical/Design. A few workshops already have my attention: *Building a Volunteer Army*, *Broadway Sr.: Transforming Senior Theatre with the MTI Broadway Jr. Series*, *Put Your Hometown on Stage*, and *The Zen of Improvisational Acting*. Find a full listing of workshops being offered in Gettysburg at aact.org/workshops. And don't miss AACTChats, a forum of brief discussions focusing on new ideas addressing the needs of theatres. Sharing ideas on a national level is a great way for us to help each other and learn best practices.

Look for the second national AACT YouthFest, an idea first realized at AACTFest 2017. Six youth theatre companies will perform at Gettysburg's Majestic Theater. AACT YouthFest 2019 is made

possible in part by a grant from the Jack K. Ayre and Frank Ayre Lee Theatre Foundation. Youth groups are coming from Richland, Washington (Region IX); LaGrange, Georgia (Region IV); Elkhart, Indiana (Region III); Farley, Iowa (Region V); Ansbach, Germany (Region X); and Willis, Texas (Region VI). We are so proud to be expanding AACT's focus on our youth, thereby including future leaders, theatre makers, and audiences in our long-standing national celebration of theatre.

Currently, one of the most exciting and challenging undertakings is AACT's Strategic Planning led by AACT Board Member Sara Phoenix and guided by consultant Diana Mataraza. With the assistance of Drexel University, we are creating an Inventory of Theatre in Communities across the nation. Drexel will help us with data collection and management. The AACT Board of Directors spent several hours at our winter board meeting in Salt Lake City brainstorming with Ms. Mataraza, for A National Inventory of Theatre in Communities across America. The inventory is planned to launch by early summer. The AACT board has made a huge commitment to the creation of a long-range plan that we hope will revitalize both our organization and your theatre companies, no matter how you are structured or self-described. More about this initiative in near future.

Carole



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contents

Features

8

AACTFest 2019

Act now to save on registration for the National Festival in Gettysburg, Pennsylvania, featuring twelve winning productions from across the country along with a wealth of other opportunities for networking, learning, and socializing

10

AACTFest Companies

Five of the twelve companies that will bring productions to AACTFest 2019; the others will appear in the next issue

16

Design Competition

Enter your theatrical designs by the June 12 deadline to showcase your creativity during AACTFest 2019, and have a chance to win cash awards

22

AACT National Awards

AACT is proud to recognize the 2019 recipients of National Awards, which will be presented in June, during AACTFest 2019

28

National Managing Directors Conference

The iconic biennial conference celebrates its 20th Anniversary with a return to the University of Wisconsin - Madison in November

29

TEAMS Conference

Returning to the beautiful Hale Centre Theatre in Salt Lake City in August, this conference adds a new track this year - Stage Management Skills

32

Safety Is No Accident

Bob Frame offers tips on protecting yourself in the potentially dangerous environment of load-in and tech week

On the Cover

Join AACT this June in Gettysburg, Pennsylvania, as we celebrate theatre in America at AACTFest 2019, the National Community Theatre Festival
Graphics designed by Amy Scheidegger amyartisticrebuttal.com

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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News

AACT Corporate Partners	42
AACTFest Silent Auction	14
AACTFest Contact Information	19
AACTFest 2021 Location	21
Announcements	7
Concord Theatricals	38
Friends We'll Miss	37
Legacy Gifts	27
Membership Fees 2019-2020	31
Moving On	18
World Theatre Day	41

Networking

AACT On the Road	46
Advertisers	50
Artie's Advocacy Tip	36
Arts Advocacy Day	39
Calendar	50
Insurance Points	44
International Report	43
New Play Contests	38
Opportunities and Resources	40
President's Letter	3
Spotlight on Discounter	40
Web Power	40

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VII Donna Fisher
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VIII Dennis Gilmore
Indio, CA (2020)

IX Jon Douglas Rake
Tacoma, WA (2019)

X Dane Winters
Germany (US Army) (2019)

Upcoming Meetings and Conferences**AACT Community Theatre Management Conference**

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

AACT Adjudication Seminar

June 17 – 22, 2019
Gettysburg, Pennsylvania
aact.org/adj

AACTFest 2019

AACT YouthFest 2019
June 17 – 22, 2019
Gettysburg, Pennsylvania
aact.org/19

AACT Summer Meetings

June 17 – 22, 2019
Gettysburg, Pennsylvania
The AACT Board, Committees, Task Forces, and Teams will meet for the AACT Summer Meetings 2019. Most meetings are open. Contact the AACT office for more details.
aact.org/aact-summer-meetings-2019

AACT Staff

Quiana Clark-Roland, Executive Director
Geoff Leonard-Robinson, Membership Director
David Cockerell, Marketing/Communications Director
Ron Ziegler, Festivals Coordinator
Karen Matheny, Office Support Manager

AACT Annual Membership Meeting and AACT 2019 National Awards Presentations

June 21, 2019
Gettysburg, Pennsylvania
aact.org/awards

AACT Youth Arts Leadership Conference

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

AACT National TEAMS Conference

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

AACT National Community Theatre Directors Conference

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

Winston Daniels, Office/Festivals Assistant
Jill Patchin, Corporate Partners Manager
Darlene DeLorenzo, Vendor Services Coordinator
Stephen Peithman, Webmaster

Spotlight

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AACTFest 2019

Gettysburg, Pennsylvania

June 18 -22, 2019



Act Now and Save on Your Registration!

Register Now at aact.org/19

Advance Rates good through June 1, 2019

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

Single tickets to performance blocks will be available in May through the Majestic Theatre box office - gettysburgmajestic.org. You can add on a special event/activity by contacting the AACT office directly at info@aact.org or 817-732-3177.



The historic Gettysburg Hotel (on the left), located on the central square in downtown Gettysburg, will be the headquarters hotel for AACTFest 2019

The AACTFest 2019 national festival includes:

- **12 Award Winning Productions**
aact.org/productions
- **AACT YouthFest - 6 Youth Theatre Productions**
aact.org/youth-theatre-festival-2019
- **AACT Design Competition** (see page 16)
aact.org/design19
- **Theatre Management Conference** prior to AACTFest 2019 - aact.org/ctmc
- **Youth Arts Leadership Conference**
aact.org/youth
- **AACT Adjudication Seminar and Introduction to Adjudication Workshop**
aact.org/aactfest-2019-adjudication-training
- **Educational Workshops** aact.org/workshops
- **Top Vendor Exhibits** aact.org/exhibits
- **Monologue Competition** aact.org/special-events
- **AACTChats** aact.org/workshops
- **Social events, sightseeing, and networking opportunities**
- **Festival awards presentation and post-show celebration**

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Explore Gettysburg at DestinationGettysburg.com

AACTFest 2019 National Festival Schedule is available at aact.org/19. Workshops and meetings will be in the Gettysburg Hotel and Gettysburg Community Theatre, with performances in the Majestic Theater located in downtown Gettysburg.

Utilize the **AACTFest Mobile APP**, available for all registrants. Set your personal schedule and keep up with all AACTFest activities on your phone. Everyone registered for AACTFest will receive email invitations to utilize the app.

Moving On (page 18) lists theatres that have just been selected to advance to Regional Festivals from state festivals. See all theatres advancing at aact.org/moving-2019

Contribute to the Silent Auction and Help Build the AACT Endowment (see page 14) – aact.org/auction

Volunteer Opportunities - While there, AACT will be working with the conference facilities, as well as connecting to the Gettysburg CVB and Chamber of Commerce, to make this the best festival experience for you. However, we rely heavily on the expertise, time, and commitment of volunteers to make that happen. AACT is looking for volunteers to help make AACTFest 2019 a success. Whether it is just for a few hours or a full-time commitment, we are looking for greeters, booth sitters, stuffers, merchandise handlers, and smiling faces to make the festival magic happen! So, if you are interested and are able to dedicate a few hours to volunteer, please contact maryjo@aact.org.

The 2019 AACT Youth Arts Leadership Conference takes place in conjunction with AACTFest 2019 in Gettysburg.

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

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

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

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



AACTFest 19 performances will take place in the beautifully restored Majestic Theater in downtown Gettysburg

Community Theatre Management Conference

The Community Theatre Management Conference (CTMC) is a pre-festival conference held in conjunction with AACTFest. Attendance to AACTFest is not required to attend CTMC. Conference will be held Sunday, June 16-Tuesday, June 18 in Gettysburg, Pennsylvania at the Gettysburg Hotel.

This educational gathering brings together theatre administrators from all levels and offers professional development and networking opportunities. Learning is through a series of intensive, topic-specific, roundtable discussions with participants sharing experiences. And, because the CTMC will be held immediately preceding AACTFest, you can attend two events in one trip. AACTFest attendees can receive a discount on their CTMC registration. See aact.org/ctmc for more details on schedule, registration, discounts, and lodging.

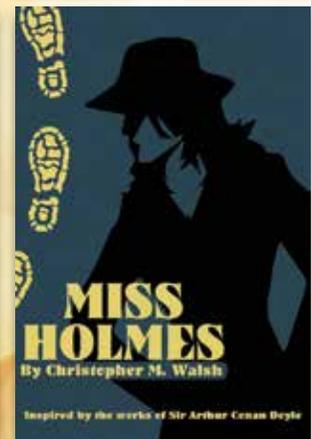
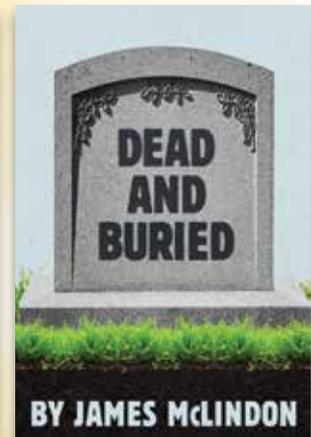
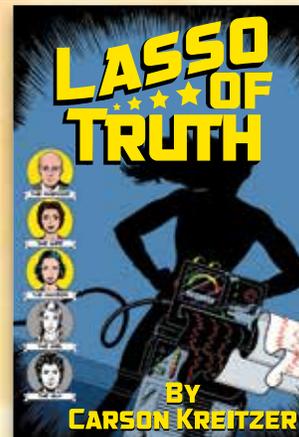
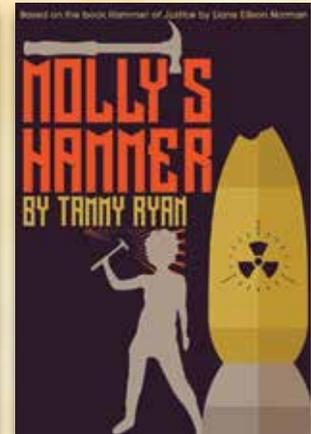
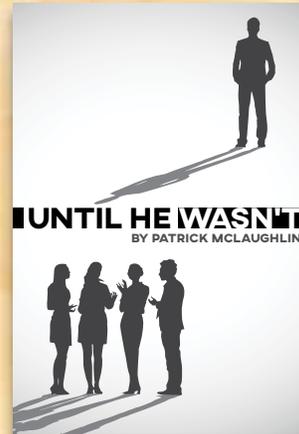
Register at aact.org/ctmc

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

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

More AACTFest on next page ►

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AACTFest 2019 National Companies



AACTFest 2019 National Community Theatre Festival will present twelve winning productions at Gettysburg's Majestic Theater this June. Profiles of five of the AACTFest 2019 National Companies are featured here, and the remaining seven will be featured in the next issue of *Spotlight*. Showtimes are subject to change, visit aact.org/19 for schedule updates.



Region I
The Lexington Players
Lexington, Massachusetts
lexingtonplayers.com

Who Will Sing for Lena? by Dr. Janice Liddell

Based on a true story, Lena Mae Baker was an African-American maid from Cuthbert, Georgia, who was convicted of the capital murder of her white employer, Ernest Knight, who raped her. She was executed by the State of Georgia in 1945. Lena was the only woman to be executed by electrocution. Adult situations. The Lexington Players' production is directed by Sal Jones.

The Lexington Players was founded in 1995 and continues to be the town's only community theater group. Over the years, The Lexington Players have expanded from primarily adult theater to include a YOUTHStage Summer Theater Program for children ages 8 to 16. The Lexington Players also provide periodic workshops including several for new directors.

Who Will Sing for Lena? is scheduled to perform at the Majestic Theater in Gettysburg, Wednesday, June 19, at 7 pm.



Jessica Washington in *Who Will Sing for Lena?*

Sal Jones



Region IV
Mill Town Players
Pelzer, South Carolina
milltownplayers.org

Romeo and Juliet by William Shakespeare

William Shakespeare's most famous tragedy about two young star-crossed lovers whose deaths ultimately reconcile their feuding families. MTP's unique production is inspired by the Hatfield-McCoy feud of the late 1800s in rural Kentucky and West Virginia. Featuring Shakespeare's language, stage combat, blue grass music, and Appalachian dialects, this is *Romeo and Juliet* like you've never experienced it before! The Mill Town Players' production is directed by Christopher Rose.

Mill Town Players is a community theater whose purpose is to entertain, inspire, and enrich our community by providing quality and affordable live theater. Through the production of remarkable shows and the operation of quality educational programs, Mill Town Players works to be an extraordinary community theater in the Upstate and a valuable member of the South Carolina arts community. Mill Town Players features and develops local talent, fosters an environment of inclusion and creativity, and inspires individuals and families to make live theater an active part of their lives.

Romeo and Juliet is scheduled to perform at the Majestic Theater in Gettysburg, Friday, June 21, at 1 pm.



Kat Bates, Gregory Middleton, Matthew Garrison and Cindy Mixon in *Romeo and Juliet*

Eschobar Photography



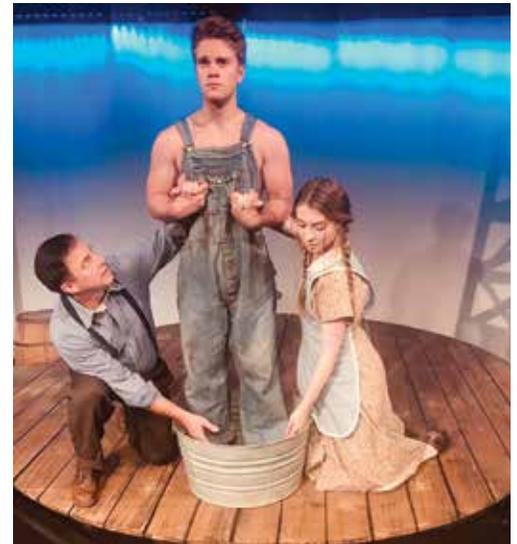
Region IV
Wetumpka Depot Players
 Wetumpka, Alabama
 wetumpkadepot.com

The Diviners by Jim Leonard, Jr.

The Diviners is the story of a disturbed young man and his friendship with a disenchanted preacher in southern Indiana in the early 1930s. When the boy was young, he almost drowned. This trauma and the loss of his mother in the same accident has left him deathly afraid of water. The preacher, set on breaking away from a long line of Kentucky family preachers, is determined not to do what he does best. He works as a mechanic for the boy's father. The town doesn't have a preacher and the women try to persuade him to preach while he tries to persuade the child to wash. *The Diviners* is in turns humorous, beautiful, and tragic. The Wetumpka Depot Players' production is directed by Kim Mason.

The Wetumpka Depot Players (WDP) is celebrating 39 years of entertaining, educating, and reaching out to the community in central Alabama. The group produces 5-7 main-stage productions per year. WDP also hosts various community outreach programs including a thriving Youth Academy, Penguin Project, and Encore Players. School matinees bring in over 3000 students per year to experience live theatre. *The Diviners* is the second national production for the Depot Players, in 2011, the group presented *Second Samuel* at AACTFest 2011 national festival in Rochester, New York.

The Diviners is scheduled to perform at the Majestic Theater in Gettysburg, Wednesday, June 19, at 1 pm.



Donna Grier

Brad Sinclair, Reese Lynch, and Lauren Norris in *The Diviners*

More AACTFest National Companies on next page ►

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Region VIII
Chino Community Theatre
 Chino, California
sites.google.com/view/chinocommunitytheatre

Marriage Play by Edward Albee

Edward Albee's little known one act comedy/drama examines the crossroads of a 30-year married couple as they face a profound crisis in their relationship. In Albee's trademark style, the conversation is biting and personal and only they know for sure when it's a game or real emotions. The Chino Community Theatre's production is directed by John Lynd.

Chino Community Theatre (CCT) has been providing high quality, affordable live theater to the Inland Empire for 35 years. From its humble beginnings producing just a few shows a year at the Community Building in Chino, CCT now performs at the Seventh Street Theatre where it produces (along with the Chino Community Children's Theatre) up to 12 shows a season, along with providing many workshops and classes in the arts. Over the years, CCT has won numerous awards and in 2009 won the top prize at the AACT Festival for *Scotter Thomas Makes it to the Top of the World*. Chino Community Theatre recently presented its 200th production, the Pulitzer prize-winning rock musical *Next to Normal*.

Marriage Play is scheduled to perform at the Majestic Theater in Gettysburg, Saturday, June 22, at 2:40 pm.



Rory Dyer and Michael Buczynski in Marriage Play

Gracie Arvizu

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STUTTGART THEATRE CENTER

Region X

Stuttgart Theatre Center

Stuttgart, Germany

stuttgart.armymwr.com/programs/Stuttgart-theatre-center

Kaleidoscope by Ray Bradbury

A rocket crew experiences a catastrophic explosion onboard their ship, finding themselves cast out into space, going off in separate directions, yet still able to communicate with one another by radio as they each come to terms with their inevitable fates. The Stuttgart Theatre Center's production is directed by Tracy Coffey.

The Stuttgart Theatre Center has been serving the American Military Community since the 1960s, providing a theatrical outlet onstage and off for Servicemen, their families, the American civilian workforce, and Local Nationals. It provides a wonderful opportunity for Americans and Germans to mix and share their art.

Kaleidoscope is scheduled to perform at the Majestic Theater in Gettysburg, Thursday, June 20, at 1 pm.



Roland Roberts

Richard Ranum, LtCol Brandon Kaye Thomas, Laurel Cooney, Anna Christensen, Ed Gaietto, Emily Sberwood, and SGT John E. Watson III in Kaleidoscope



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Contribute to the fun of the national festival at the AACTFest Silent Auction. Even if you can't attend the festival, you are invited to contribute a special item or donate. The AACT Endowment funds sustain the mission and longevity of AACT, and also provide travel assistance to companies representing their regions at the national festival. Proceeds from the Silent Auction go to the AACT Endowment Fund.

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

Donations are currently being accepted. Deadline to donate a Silent Auction item is June 14th, 2019. Minimum contribution value is \$100.00.

Visit to aact.org/silent-auction to schedule your donation.

Check out the great deals we have already received. For those looking to get away, we have you covered!

- Backstage tour of Broadway's newest hit *TOOTSIE*
- Salt Lake, Utah Travel Package – airfare included
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- Tulsa, Oklahoma Travel Package
- Prescott, Arizona Travel Package
- Grand Rapids, Michigan Travel Package
- aactWorldFest 2020 VIP Treatment
- Toronto, Canada Getaway and Canada National Ballet Company Tickets
- Historic autographed memorabilia of world-renowned mime Marcel Marceau
- Southern accents/dialects coaching sessions
- Voice and acting coaching sessions
- Website Consultancy Services
- And much more to come!

Want to see more? Items can be viewed and purchased at www.32auctions.com/AACTAuction19. Online bidding starts June 17 and continues through June 21, 2019.

Can't attend AACTFEST19? You can still bid or donate from the comfort of your home. Items can be viewed at www.32auctions.com/AACTAuction19. Login will be required in order to purchase items.

Thank you to all that have already donated! ♦



Join the fun of the AACTFest 2019 Silent Auction! There are a variety of items to choose from. Receive a great deal by making the highest bid AND support the AACT Endowment Fund.

For more info on how to Donate or Bid visit aact.org/silent-auction.

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AACT 2019 Design Competition

Enter Now!



Great theatrical designs support the vision of directors, create the perfect backdrop against which the story of the script and its underlying emotions unfold, and enhance the actor's work and craft by providing just the right costume, makeup, and hairstyle creations.

Enter your theatrical designs in the AACT 2019 Design Competition. Go to aact.org/design19 to view complete guidelines and display suggestions. Entry forms must be submitted by **June 12, 2019**. Entries will be exhibited at AACT-Fest 2019 in Gettysburg, Pennsylvania, June 18-22, 2019. AACT 2019 Design Competition categories include: **Scenic, Lighting, Sound, Properties, Costume, Makeup/Hair, and Special Design**. Entries must be from realized productions.

An entry may be made by a Member Theatre or by the Individual Member Designer. Although it is highly encouraged and more beneficial to be present, attendance to AACTFest 2019 is not required for entry. Guidelines for submitting and setting up a display remotely are included in the Guidelines at aact.org/design19.



David Cockerell

Adjudicator Todd F. Edwards, Designer and Technical Director at St. Olaf College Department of Theater, gives advice to participants of the AACT 2017 Design Competition at AACTFest 2017

Don't miss this wonderful opportunity to showcase your creativity and possibly take home a cash award. That's right, a cash award! The United States Institute of Theatre Technology (USITT), an AACT Platinum Level Corporate Partner, is committed to helping this Design Competition be a success! In cooperation with USITT, AACT will award a **\$300** prize to the design chosen as **Outstanding Overall Design**. The adjudicators may also decide to award prizes of **\$100** for **Outstanding Design** in each of the seven design categories.



Tracy Alexander, Production Manager at Midland Community Theatre in Midland, Texas, received an Honorable Mention in Props for her entry in the AACT 2017 Design Competition in Rochester, Minnesota. She shared this of her experience,

"Alathea Blischke, my assistant, and I chose the props from our 2016 production of *Sweeney Todd* to enter in the 2017 competition. We had worked for weeks on the designs and wanted to share them. We sewed three-dozen meat pies, twelve napkins with pockets (to hide the "eaten" pies); created eight bottles of Pirelli's Miracle Elixir, six shaving bibs, twelve towels, and six razors.

How do you enter the AACT Design Competition? Start by selecting something that challenged and excited you, something you had to figure out from the bottom up, something that show-



Bob Frame

John Baxter's dragon design at the 2017 AACT 2017 Design Competition in Rochester, Minnesota from the Northwood Players in Phillips, Wisconsin production of Shrek the Musical

Adjudicating the AACT 2019 Design Competition will be Eric Berninghausen, Associate Professor and Scenic Designer at the Theatre Arts program at Gettysburg College, and Tymberley A. Whitesel, Professor of Theatre Design and Chair of Theatre and Dance at Messiah College School of the Arts in Mechanicsburg, Pennsylvania.



Midland Community Theatre's production of Sweeney Todd

cases your craft. There are all kinds of logistics to overcome for the Design entries – a 30” by 36” display space, shipping options or lugging everything through the airport. But it was worth every penny spent on transportation and every moment agonizing over selections. We wanted people to poke at the ball of dough and shudder at the gory meat grinder, to see the inspiration for the meat pies and note how they worked in an action photo from the show, to grip a razor and know how the blood traveled easily to the throat without harming a single actor . . .

Getting feedback from the adjudicators was incredible! This was an unexpected delight after working for 30 years in show business. To know how others saw my designs – the attention to detail, planning out how actors would work with them, and the appreciation for the craftsmanship. It was heaven.” ♦



Tracy accepts her award from AACT 2017 Design Competition coordinators Rich Gannon and Bob Frame

aact.org/design19 for details



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Moving On

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

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

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

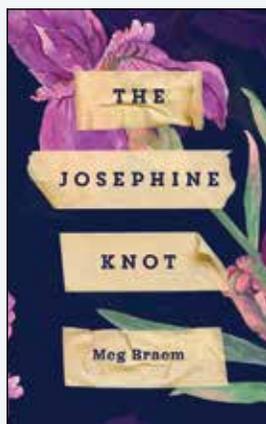
See all theatres representing states and regions in the AACTFest 2019 cycle at aact.org/moving-2019.

Region	Theatre	From	Production	Playwright
I	The Lexington Players	Arlington, MA	<i>Who Will Sing For Lena?</i>	Janice L. Lidell
II	The Barley Sheaf Players	Lionville, PA	<i>I Dream Before I Take the Stand</i>	Arlene Hutton
II	Forge Theatre	Phoenixville, PA	<i>The Dixie Swim Club</i>	Jessie Jones, Nicholas Hope, Jamie Wooten
III	Kokomo Civic Theatre	Kokomo, IN	<i>Who Am I This Time?</i> <i>(And Other Conundrums of Love)</i>	Aaron Posner
III	Community Theatre of Terre Haute	Terre Haute, IN	<i>Closer Than Ever</i>	Music by David Shire, Lyrics by Richard Maltby, Jr., Conceived by Steven Scott Smith
III	Grand Rapids Civic Theatre	Grand Rapids, MI	<i>Bloody Bloody Andrew Jackson</i>	Michael Friedman & Alex Timbers
III	Players De Noc	Escanaba, MI	<i>The Cutthroat Game</i>	J.R. Spaulding Jr.
IV	Wetumpka Depot Players	Wetumpka, AL	<i>The Diviners</i>	Jim Leonard Jr.
IV	Mill Town Players	Pelzer, SC	<i>Romeo and Juliet</i>	William Shakespeare
V	County Seat Theater Company	Cloquet, MN	<i>Sweet</i>	Denise Hinson
V	FungusAmongus Players of Dassel-Cokato	Dassel, MN	<i>Foxfire</i>	Hume Cronyn and Susan Cooper, Music by Jonathan Holtzman, Lyrics by Susan Cooper and Hume Cronyn
VI	Bastrop Opera House	Bastrop, TX	<i>Helium</i>	Julian Wiles
VI	Playhouse 2000	Kerrville, TX	<i>The Pretty Trap</i>	Tennessee Williams
VI	Artesia High Drama	Artesia, NM	<i>Fallen</i>	Tom Aker
VI	New Antiquities Theatre Company	Hobbs, NM	<i>Hamlet</i>	William Shakespeare
VII	Sopris Theatre Company	Glenwood Springs, CO	<i>The Other Place</i>	Sharr White
IX	Chaotic Acts of Theatre	Boise, ID	<i>Star Wars Abridged - A Parody</i>	Jon Waters, Kim Sherman-Labrum, Kevin Labrum, Ben Hamill & Chaotic Acts Players
IX	The Verona Studio	Salem, OR	<i>Full Frontal Nudity</i>	Terrence McNally
IX	Tacoma Little Theatre	Tacoma, WA	<i>The Pillowman</i>	Martin McDonagh
IX	Bellingham Theatre Guild	Bellingham, WA	<i>Almost, Maine</i>	John Cariani



Gloria's Guy by Joan Burrows
9781770918887 | \$17.95

Old wounds, new secrets, and a meddlesome mum come face-to-face in this cottage country rom-com with an edge. Between the reunion of old friends, each with their own surprises, Gloria and Guy are pushed together, learning the power of forgiveness, the warmth of opening up to someone, and the possibilities of a rewritten future.



The Josephine Knot
by Meg Braem
9781770918931 | \$17.95

After Samantha's baba dies, her fractured family is summoned to pick through the house. While her father David sifts through his own memories, all Samantha wants is to find a simple object that could represent her place in the family. In a house full of junk and sadness, it comes down to Samantha and David to find a new way to fit together.

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AACTFest 2019 National Festival Question?

General AACTFest 2019 Questions aact.org/19
AACT office info@aact.org 817-732-3177

AACTFest 2019 National Festival Registration aact.org/19
Karen Matheny karen@aact.org 817-732-3177

Performance Venue
The Majestic Theater gettysburgmajestic.com

Backstage
Festival Commissioner: Eugene Irby eugene@plateautel.net 575-703-5888
Technical Liaison: Bob Frame framer@cayuga-cc.edu 315-406-2139

Festival Hotels aact.org/go
The Gettysburg Hotel 717-337-2000
Best Western Gettysburg Battlefield 717-334-1188
Quality Inn Gettysburg Battlefield 717-334-1103
Holiday Inn Gettysburg 717-420-2686
College Apartment Rentals – Jill Patchin 616-401-8864

Airline Discounts, Airports, and Ground Transportation
aact.org/go

Exhibitors aact.org/exhibits
Darlene DeLorenzo darlene@aact.org 512-699-6836

Workshops aact.org/workshops
Chris Serface workshops@aact.org 360-556-5735

AACT Chat
Sharon Burum sburum@att.net 580-512-9811

Monologue Competition aact.org/special-events
Kristofer Geddie kgeddie@venicetheatre.net 941-584-0639

AACT Silent Auction aact.org/auction
Rick Kerby artisticdirector@manateeperformingartscenter.com 941-284-2651

YouthFest 2019 aact.org/youth-theatre-festival-2019
Chad-Alan Carr chad@gettysburgcommunitytheatre.org
717-334-2962 (theatre) 717-688-5098

Youth Leadership Conference aact.org/youth
AACT office info@aact.org 817-732-3177
Instructor: Jennifer Hamilton jvbhamilton@gmail.com 785-249-5341

Community Theatre Management Conference aact.org/ctmc
AACT office info@aact.org 817-732-3177
Facilitator: Ron Ziegler ron@aact.org 941-615-7616

Adjudication Seminar, Workshop aact.org/adj
AACT office info@aact.org 817-732-3177
Instructor: Kathy Pingel kpingel88@yahoo.com 941-615-7912

AACT Design Competition aact.org/design19
Bob Frame framer@cayuga-cc.edu 315-294-8640
Rich Gannon rgannon49@gmail.com 630-853-0735

AACTFest 2019 Rules aact.org/handbook
Ron Ziegler ron@aact.org 941-615-7616
Jim Walker jimwalker@abe.midco.net 605-870-1415

AACT Board and Committee Meetings aact.org/mtgs
AACT office info@aact.org 817-732-3177

AACTFest 2019 Operations and Logistics
Jill Patchin jill@aact.org 616-401-8864
Quiana Clark-Roland quiana@aact.org 817-732-3177

Volunteer/Interns at AACTFest 2019
Mary Jo DeNolf maryjo@aact.org 616-822-0006

AACTFest 2019 Marketing and Promotions
David Cockerell david@aact.org 817-732-3177

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Erma Bombeck: At Wit's End

By Allison Engel and Margaret Engel



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- A hilarious correspondent for *Good Morning America*
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License: samuelfrench.com Arena Stage premiere
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“Humor flows off the Herberger stage
in this perfectly-crafted play.”
– *Downtown Devil*, Phoenix, AZ

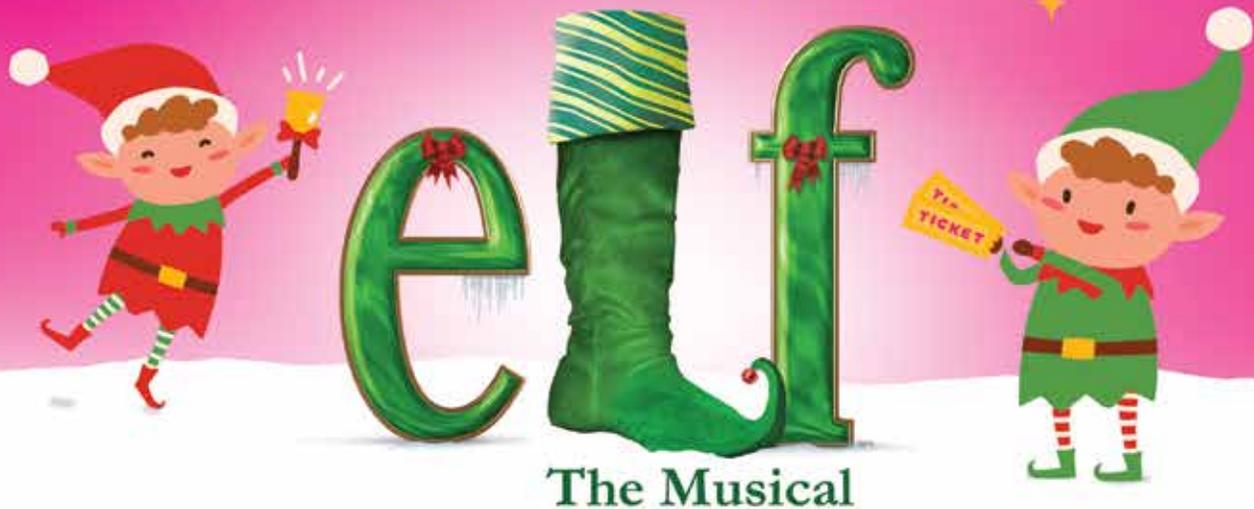
“*Erma Bombeck: At Wit's End* was a financial and
critical success for Florida Repertory Theatre, and her
story resonated with our audiences. As an artist,
I mark it as one of my greatest experiences.”
– Actress Carrie Lund, on the Samuel French
website *Breaking Character*



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Read the pre-perusal @ mtishows.com/elf-the-musical

follow along for all show updates:    @mtishows

AACT Announces Location for AACTFest 2021

We are excited to announce that the 2021 AACT National Festival and Conference will be June 14 – 19, 2021 in Louisville, Kentucky at the Kentucky Center for the Performing Arts. The Conference hotel will be the Hyatt Regency Louisville. Located in the heart of downtown and tourism district, the festival and conference locations will all be in walking distance.

“As anyone who comes here soon discovers, Louisville is one of the most uniquely authentic destinations on the planet. Welcome to bourbon city!” -
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Louisville Tourism

The Kentucky Center for the Performing Arts, home for AACTFest 2021

Pegged as one of the “10 Best New Food Cities” in America with top-class restaurants, new-age southern cuisine, and the one and only Urban Bourbon Experience™, the city plays hosts to one-of-a-kind attractions like legendary Churchill Downs, Kentucky Center for Performing Arts, Actors Theatre of Louisville, Louisville Slugger Museum & Factory, Speed Art Museum, and the Muhammad Ali Center...just to name a few. To learn more, visit gotolouisville.com.

Noted by Trip Advisor “Louisville, home of the world famous Kentucky Derby, is a colorful Southern city that’s only growing better with time, earning its place as one of the top places to travel in the U.S.”

We are excited to host the festival in such a culturally vibrant and charming southern city. We are looking forward to seeing “Ya’ll” there!

More details will be available on aact.org following AACTFest 2019.



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AACT Announces 2019 National Awards

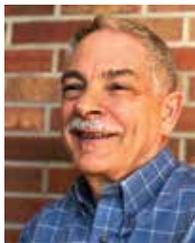
AACT is proud to announce the recipients of the 2019 AACT National Awards. The 2019 National Awards will be presented during the AACT Annual Membership Meeting on Friday, June 21 during AACTFest 2019 in Gettysburg, Pennsylvania.

2019 AACT Fellows

The honorable designation FELLOW is bestowed for life upon those members of AACT who over a period of years have contributed significantly to the idea and ideal of community theatre



Lynn Nelson (Tupelo, Mississippi) was hit by the theatre bug when she played a spoon in her third-grade play about manners. The bug remained active throughout high school and college and really blossomed when her high school drama teacher cast her in a Tupelo Community Theatre (TCT) production more than 30 years ago. Lynn has been a board member of TCT since 1995. She has also been involved in the community theatre festival circuit since the 1990s, serving as Community Theatre Chair for both the Mississippi Theatre Association and the Southeastern Theatre Conference. She currently serves as Region IV Representative to the AACT Board. She and husband Bud Nelson have two insanely talented and beautiful adult daughters, Jennifer and Jessica.



John Davis (Evergreen, Colorado) has been involved in theater since an outstanding High School drama teacher changed his life. Theater didn't offer the most stable of occupations, so in 1964 John became a pilot with United Airlines. In 1966, John and his wife joined the Evergreen Players in Colorado. It soon became apparent that John's administrative and technical theater talents were more valuable than his acting. He has served in every position on the Players Board of Directors. John also served on the Board of Directors at the Colorado Community Theater Coalition and the Board of the Evergreen Arts Council. John was recently awarded Arts Person of the Year for his many contributions to the Evergreen community. John has served AACT on the Board of Directors, as Festival Commissioner, and Chairman of the Governance Committee. He also has

been a stage manager for the two appearances of the Evergreen Players at AACTFest National Festivals and an International Festival in Heidelberg Germany.



Bob Kafka (Wauwatosa, Michigan) (posthumously) was a founding member of AACT. He served on the AACT Board as Member at Large (1997-2003) and previously as Region III Rep (1992-94). He also served four years as Wisconsin State Contact. Bob was on AACT committees for 22 years, serving for many years as secretary of the Festival Commission. He was very involved with the Wisconsin Association of Community Theatre and the Association of Region III. Bob was active in the Village Playhouse, formerly known as the Village Playhouse of Wauwatosa, and worked with several other theatres in the Milwaukee area.

Art Cole Lifetime of Leadership Award

Honors a lifetime of leadership in community theatre by members of AACT who have provided leadership at the national level in addition to local and/or regional levels



Tim Jebson (Midland, Texas) is the Executive Director for Midland Community Theatre (MCT), one of the ten largest community theatres in the United States producing 16 shows a season in three performance spaces. He oversees a budget of \$1.4 million dollars with a staff of 22 and a volunteer corps of 500. Tim has spent a quarter of a century providing visionary leadership at the international, national, regional, and local levels. He has served on the Board of Directors at AACT, Texas Nonprofit Theatres, and the International Amateur Theatre Association. Tim serves as a mentor to students, theatres, and executive directors worldwide. Through his dedication to Community Theatre and the Arts, he

FROM THE WRITER FOR

JOAN RIVERS, PHYLLIS DILLER & LILY TOMLIN

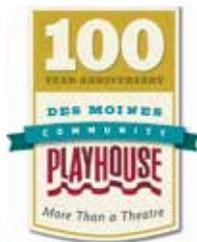


SPREADING IT AROUND Publisher: WWW.SAMUELFRENCH.COM Reviews & photos: WWW.LONDOS.NET

exhibits the same pioneering spirit as Art Cole in carrying out his mission of sharing theatre with all those whom he comes into contact with. Art was instrumental in getting AACT started so that visionaries like Tim could and would continue to help theatres thrive. Tim is married to Lisa and they have a son, Zach.

Diamond Crown Organizational Award

Recognizes longevity and vitality of AACT-member theatres that have expanded programming and/or facilities in the past ten years and have the administrative leadership to remain vital to their communities for the next ten years. Recipients must have been in continuous operation for 75 years and organizational members of AACT for the past ten years



Des Moines Community Playhouse (Des Moines, Iowa) serves people of all ages and abilities with seven mainstage and four children's shows per season, year-round education classes, volunteer opportunities, community-focused events, and local partnerships. Annually, volunteers fill approximately 1,750 positions, giving more than 75,000 hours in support of Playhouse programs. Celebrating 100 years of continuous operation, the Playhouse has produced over 1,100 productions.

Over the last 10 years, Playhouse leadership has concentrated on completing strategic planning, major facility renovation, and a transition of leadership.

The Playhouse is a charter member of AACT, hosted AACT's International Festival in 1990, and served as the first national office for AACT. In 2008, Playhouse embarked on a strategic plan. A ten-year capital fundraising campaign was implemented that resulted in a community investment of \$9 million. Virtually all of the theatre's 1934-era section was renovated and a new multi-purpose lobby was built. Auditorium seats were replaced. Production improvements included new light and sound booths, a grid with two catwalks, a replaced and leveled stage floor, new lighting instruments, and new sound and light control systems. Another challenge for the Playhouse was a change in leadership. The retirement of senior leader John Viars led to David R. Kilpatrick's hiring as Executive Director.

The Des Moines Community Playhouse lives up to its motto: "More than a theatre," in the many ways it touches lives in its community, state, and the nation through the American Association of Community Theatre.

Twink Lynch Organizational Achievement Award

Recognizes AACT member theatres for successfully completing major steps in new directions, expanding services to their communities, or moving to the next level of organizational development



Alton Little Theater (Alton, Illinois), celebrating its 86th Anniversary in 2019, produces six Mainstage productions each year with bookend Youth-oriented Summer Showcase Musicals, and slots between productions with Weekend Concerts, One-Act play competitions, Director's Showcases, and

Community Events.

Alton Little Theater (ALT) began in 1933 with founder Dorothy Colonius' dream to build a community theatre like the ones she had experienced back east in her youth. The theatre has expanded the ALT Showplace three times and has now launched a Capital Campaign to expand seating to 350-500 seats. Free Tickets and tours/classes/programs are provided for the Madison County Association for the Blind, youth and school groups, Scouting Troops, Assisted Living Residents, and more. The theatre's Board is committed to enriching the community and nearly every cent of the \$275,000 operating budget (except for royalty payments) is put back into community businesses. Alton Little Theater strives to represent the best heart and spirit of theatre in the Heartland!

Awards continue on next page ►

FIRST PLACE – International Mystery Writers Festival
FIRST RUNNER-UP – Robert J. Pickering Award for Playwriting

"WLT audiences are still talking about ABSOLUTELY DEAD – the best mystery they've seen in years!! We not only 'filled the house,' we extended the run and sold that out too!"

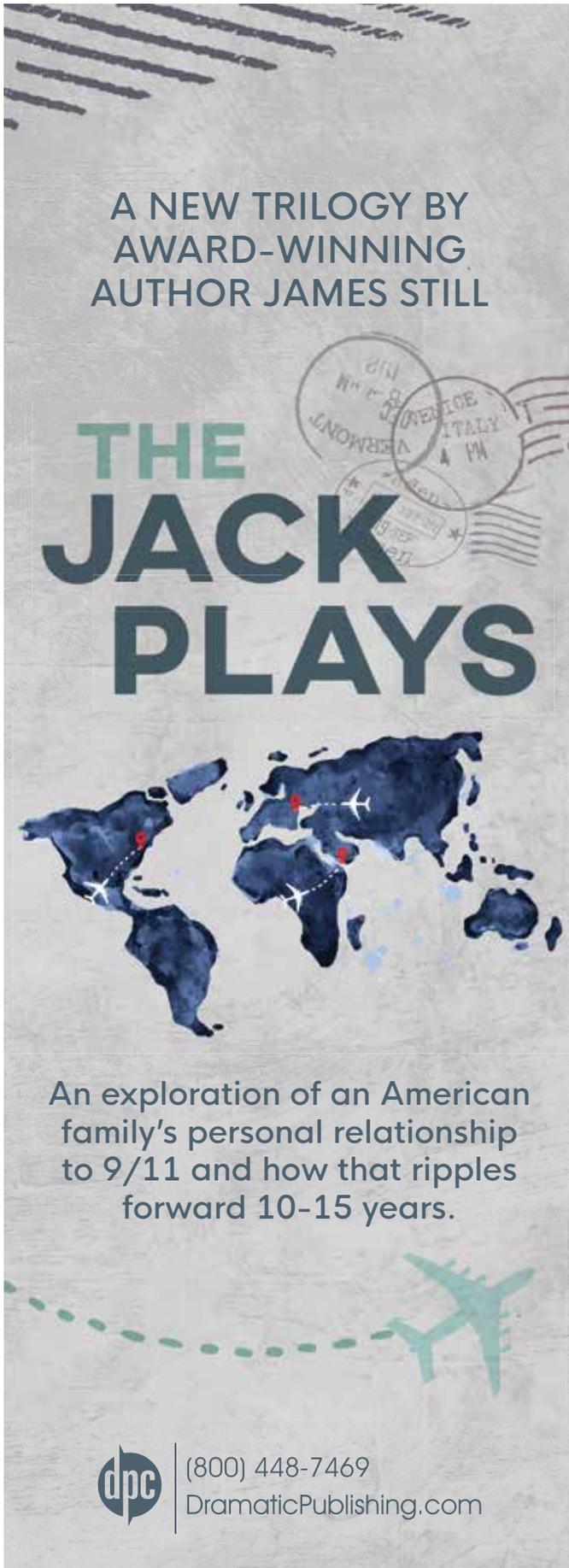
– Director, Sara Gomez,
 Winchester Little Theatre President

ABSOLUTELY DEAD
 by Michael Walker

There Comes a Time
2019 Productions

April	Rhino Theatre Group	Pompton Lakes, NJ
May	Calliope Productions	Boylston, MA
July	Bowie Community Theatre	Bowie, MD
Fall	Seacoast Repertory Theatre	Portsmouth, NH

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National Awards continued from page 24

David C. Bryant Outstanding Service Award

Recognizes individual members of AACT for significant, valuable, and lasting service to community theatre



Bayless Eugene Irby (Artesia, New Mexico) has been a part of the Artesia Community Theater since the early 1990's. He feels that theater is the heart of a community and he has held just about every position in the organization. Eugene encouraged Artesia Community Theater to attend the state theater festival. Artesia then associated with the state organization and even took on the challenge to compete in a festival. Appreciating his

dedication to the community theatres in New Mexico, Eugene was asked to run for an office with the state organization. Little did he know that this would start his journey with Theater New Mexico and subsequently AACT. He helped perpetuate the idea that youth should have a presence at not only a local level, but at state and national community theatre forums. One of Eugene's best memories of being with AACT is being a Regional Representative. He had the opportunity to visit with many different community theatres and help strengthen, encourage, and help guide states in a positive direction. Eugene is a champion for community theatre; he exhibits love, passion, and dedication that are the heart and core of community theatre.

Distinguished Merit Award

Presented to individuals and organizations in recognition of contributions made to promote and develop the highest standards for community theatre



Debbie Litch (Memphis, Tennessee) As Executive Director, Debbie has established Theatre Memphis as the model arts organization for the City of Memphis, the State of Tennessee, and the United States, through her three-fold commitment to community, artistic excellence, and financial responsibility. She accepted the leadership role of this treasured theater at the lowest ebb since its 1921 founding, when the very viability of the

theater was under threat of bankruptcy with a debt of \$570,000. Under the guidance of Debbie's passionate and careful management of community volunteers, resources, and dollars, Theatre Memphis is flourishing. Theatre Memphis is serving millions in its community by providing theater of the highest artistic excellence, utilizing the talents of over 800 volunteers who create the shows, sets, costumes, lighting, choreography, music, and direction, without regard to economic means, color, faith, age, and educational background. Theatre Memphis also serves the community through a year-round Outreach and Education Department that serves 30,000 students of the under-served through theater education, playwriting, and on-site productions. Under Debbie's arts leadership, the brightest days are ahead for Theatre Memphis, as they celebrate the 100th anniversary year of operation with a renewed facility and endowment fund, in the 2020-2021 season.

ARMY Entertainment

The US Army Installation Management Command (IMCOM) Europe Entertainment Volunteer Costume and Set Design Staff deliver remarkable and impacting support to Military

Services overseas. These award-winning, creative, and dedicated individuals have enhanced Army Entertainment productions across Europe for decades.

The IMCOM program has a mission to provide soldiers and their families with the opportunity to participate in and see quality theatre while overseas.

Since its inception in 1942, this Army Morale, Welfare, and Recreation program only functions with the support of countless volunteers who support the program with innumerable volunteer hours. The most remarkable and impacting volunteer support has come in costume and set design. In the process of supporting the Army Entertainment program, volunteer designers have shown incredible creativity and ingenuity. Their support has allowed volunteer performers to appear in productions with astonishing costume and set designs that reach professional level quality. This includes the American non-professional premiere of *Les Miserables* and the Army Entertainment premieres of *Cats*, *Titanic*, *Mary Poppins*, and other major productions.

Special Recognition Award

Presented to persons & organizations whose contributions are far-reaching and of a special nature



Valerie Kavanaugh (Averill Park, New York) has been an active member of Circle Theatre Players (CTP) for sixteen years, developing programs at Sand Lake Center for the Arts (SLCA) and the community. She developed her knowledge and passion while teaching high school English and Drama for 32 years and directing high school plays. After “retiring” she taught theater classes at Hudson Valley Community College in Troy, New

York. At CTP, Val co-directed seven major drama and musical productions, produced CTP’s three bi-annual Original One Act Play Festivals, and directed shows within the festival. In 2002, she developed a youth drama program, Kids for Kids, and has directed thirteen summer workshops. She conceived and developed Matinee Theatre Players for Sand Lake Center for the Arts combining seasoned players as well as beginners in a workshop setting. Val developed a program for mentally and physical impaired adults, some verbal and some non-verbal. She developed unique methods to enable them to memorize and perform. Her love and enthusiasm for all things theatrical are contagious and she has shared that love with all ages, from young children to senior citizens.

continued on next page ►

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

*Lorelei Chapman, Asst. Director
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“You will laugh. You may cry. And with absolute certainty, you will consider your own family and your life priorities as *The Santa Diaries* unfolds.”

Audrey Kletscher Helbing, Minnesota Prairie Roots



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Theatrx (Franken Kaserne, Ansbach, Germany), a costume and production support facility and part of US Army Installation Management Command (IMCOM)

Europe - Morale, Welfare and Recreation (MWR), was established in the late 1940s. The theatre support facility provides costume, set, prop, and technical support to Army Entertainment programs around the world. This historic facility contains over 100,000 costume pieces valued at over one million dollars. The collection includes costumes (still used today), designed and created by the original designers of the Broadway production of *My Fair Lady*. The collection also includes a large selection of set pieces and props required for producing hundreds of shows.

Theatrx also supports Air Force theater groups, US Military units and organizations, Department of Defense Schools, International Schools, and private organizations.

Since 1995, the facility has relocated several times due to changes in the US Army presence in Europe. Despite these moves and along with supporting Army theatres, the dedicated staff of Theatrx, both past and present, has made it their mission preserve the integrity, value and history of this unique theater collection.

Robert E. Gard Superior Volunteer Award

Presented to volunteers over 65 who have faithfully served community theatre for over 25 years



Carl and Jane Moore (Midland, Texas) are amazing volunteers who participate in many areas at Midland Community Theatre and represent the essence of the important role volunteers play in community theatre. Theatre brought Carl and Jane together – they met while acting in a 1995 production of *I Hate Hamlet*, and theatre continues to be a part of the glue that holds their relationship together.

Carl and Jane both have a background in teaching theatre. They have filled many roles within Midland Community Theatre and have appeared in numerous productions playing roles, both large and small. Their volunteer work at Midland Community Theatre extends well beyond the stage. For the past decade, Jane and Carl have volunteered in the box office, worked backstage running props or dressing actors. Carl and Jane’s years of experience and teaching are an invaluable asset to other volunteers. When a new actor is feeling overwhelmed with a role, both are willing to take time outside a rehearsal and go over a scene or song and provide support and guidance that makes them more confident and comfortable in rehearsals.

Mort Clark International Award

Recognizes significant achievement in the promotion of excellence in international community theatre



Murray and Lori Chase (Venice, Florida) have been leading the charge for international theatre festivals in the United States under the AACT banner for the past twelve years. In 2010, the AACT international festival, aactWorldFest, found a home in Venice, Florida, under the steady hand and strong leadership of both Murray and Lori. In addition to their work at aactWorld-

Fest, they travel to theatre festivals around the world, meeting new theatre artists, making new theatre friends, and inviting them to Venice to perform for American audiences. With their vision and dedication, aactWorldFest has become a desired international theatre festival for theatre troupes. This award recognizes the past work they have accomplished promoting international theatre to AACT American audiences and acknowledges the future, as aactWorldFest will return to Venice in 2020 and 2022. Thank you to Murray and Lori for all of your time, hard work, and dedication to the important cause of international friendship and cooperation – theatre can truly bring our whole world together.

Shining Star Award

Recognizes an individual AACT Member with significant leadership & service on a national level



Chris Serface (Tacoma, Washington) has been the Managing Artistic Director of Tacoma Little Theatre (TLT) since 2013. Seven years ago, TLT was in a difficult situation. They lost their Managing Artistic Director, were in heavy financial debt, had inconsistent day-to-day operations, a struggling community image, and a directionless Board of Directors. In Serface's five years with TLT, he has paid off debts and regained financial

control. He has rebranded TLT and helped to find its niche in Tacoma's large performing arts community as well as increased public awareness by collaborating with other community programs to boost TLT's image. TLT now operates in the black and has much to celebrate on its 100th birthday season!

He currently sits on the boards of the Washington State Community Theatre Association and AACT. Chris has served AACT as Chair of the AACTFest Workshop committee for five national festivals, Vice President of Strategic Planning and Development, and as an AACT Festival Commissioner. ♦

Make A Legacy Gift

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

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

or contact the AACT office at info@aact.org



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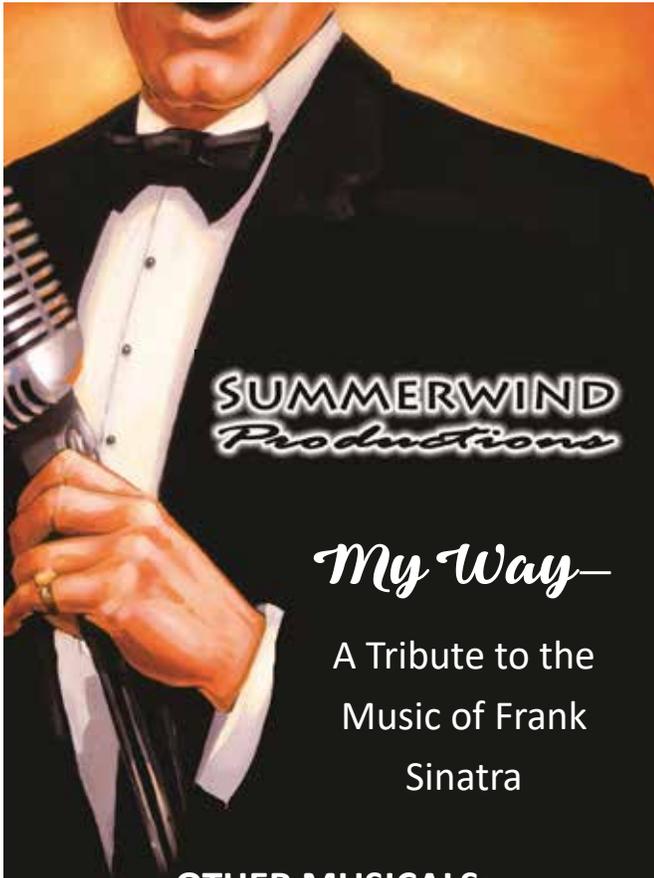


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National Directors Conference to Celebrate 20th Anniversary!

Geoff Leonard-Robinson
Membership Director

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

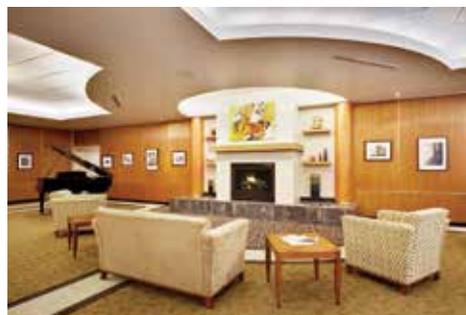
Held exclusively for individuals employed full-time in an administrative and/or artistic position in a community theatre, this 3-day conference provides opportunities to learn about other theatre operations, share stories of challenges and solutions, meet and create lasting collaborations with colleagues from around the country. The conference will again benefit from the seasoned facilitation of long-time Des Moines Playhouse Executive Director John Viars.



Facilitator John Viars

John is a charter member of the National Directors Conference in Madison, Wisconsin, which he has facilitated since 1987. Artistic Director emeritus of the Des Moines Playhouse, John served in the Executive and/or Artistic Director position 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.



University of Wisconsin - Madison

Wisconsin Idea Lounge at the Lowell Center

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

Register at aact.org/ctdc

TEAMS Conference 2019

Early Bird Discount Ends June 29

Geoff Leonard-Robinson
Membership Director

The TEAMS Conference will return to the beautiful Hale Centre Theatre in Salt Lake City, Utah, August 23-25, 2019. AACT is celebrating the fourth year of this exciting educational conference by adding a new track to this year's offering. The conference was previously known as the TEAM Conference, as it offered educational tracks in **T**echnical Theatre, **E**ducational Programming, **A**rtistic Vision Direction, and **M**arketing/Development. AACT is very excited to rebrand the event this year as the TEAMS Conference as we add a fifth educational track focusing on **S**tage Management Skills.

One critical element of theatre production is the presence of an effective Stage Manager who can oversee a plethora of tasks, including: documenting rehearsals/blocking, spike marks, notating and calling light and sound cues with production script, coordinating communications between directors and cast members, and much more. This new educational track will be appropriate and very beneficial for new and experienced stage managers, those who are interested in taking on that important role, as well as directors, producers, or volunteer coordinators looking to establish or improve their theatre's stage management program.

Facilitators for TEAMS Conference 2019 will be as follows: **Technical Theatre, Bob Frame** (Director of Theatre Operations, Cayuga Community College, New York); **Educational Programming, Allyson Paris** (Associate Director, Grand Rapids Civic Theatre & School of Theatre Arts, Michigan); **Artistic Vision Direction, Tim Jebson** (Executive Director, Midland Community Theatre, Texas); **Marketing/Development, Lee Ann Bakros** (Marketing & Public Relations Director, Des Moines Community Playhouse, Iowa); and **Stage Management Skills, Amber Lewandowski** (Head of BFA Stage Management Program, University of Utah).



Hale Centre Theatre, Salt Lake City/Sandy, Utah

Geoff Leonard-Robinson

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Geoff Leonard-Robinson



2018 TEAM Conference Marketing/Development Team led by Kristi Quinn

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

continued on next page ►



Hilton Garden Inn, Salt Lake City/Sandy, Utah

AACTEd Hours — Participants will once again earn 17 AACT-Ed Hours for participation in all sessions of their conference track (prorated hours will be awarded to those who are not able to attend all sessions).

BONUS OFFER — The first fifty (50) registrants to take advantage of Early Bird registration rates (by June 29) will receive a complimentary ticket to their choice of Hale Centre Theatre Saturday evening productions: *Disney Freaky Friday: A New Musical* or *Cinderella*.

REGISTRATION TYPE	STATUS	EARLY BIRD	STANDARD
Group (3 or more)	Member	\$225	\$250
Individual	Member	\$250	\$300
Individual	Non-Member	\$325	\$350

Register before June 29 to reserve your seat at the 2019 TEAMS Conference with Early Bird discounts. Conference Registration, Hotel Information, and much more can be accessed by visiting aact.org/team.

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Rip Van Winkle
A New Musical
Rhinebeck Theatre



Tim Jebson

Executive Director of Midland (TX) Community Theatre since 1997, Tim has helped the organization increase the size of their operating budget, purchase a 1929 downtown historic theatre, and raise \$3.6 million for renovations to the Cole Theatre prior to hosting the 2006 AACT International Theatre festival. Midland Community Theatre (MCT) produces fourteen shows per season in three performance spaces, including musicals, dramas, comedies, mysteries, melodramas, and children’s theatre. Tim adjudicated the

2013 National AACTFest in Carmel, Indiana. He previously adjudicated state festivals in Mississippi, Indiana, and New Mexico, as well as region festivals for AACT Region I (2009) and Region X (2010). Prior to working in Midland, Tim led the Salina (KS) Community Theatre, the Mansfield (OH) Playhouse, and the Weathervane Playhouse (OH). In 2015, Tim was elected Vice President of the International Association of Amateur Theatres (IATA/AITA), serving from 2015-2019. Tim earned his MA in Drama from Bowling Green State University and his BA from Wittenberg University.



Lee Ann Bakros

Lee Ann currently serves as marketing and public relations director for the Des Moines Community Playhouse and is in her 25th season on the theatre’s staff. However, her love for the Playhouse goes back many more years. It was there that she experienced her first live theatre production at age seven, and began volunteering backstage while in high school. Prior to joining the Playhouse staff,

Lee Ann was arts and entertainment editor at Cityview, a weekly alternative newspaper, and marketing director for its parent company, Business Publications Corporation. Before that, she served as executive director of the Metro Arts Alliance, greater Des Moines’ local arts agency. Lee Ann earned a B.S. in mathematics from Iowa State University and an M.B.A. from the University of Iowa.

Lee Ann stresses that Development is an integral part of any non-profit, noting that operating funds, capital campaigns, and special events are all part of the plan. She stresses that “with more corporate dollars being shifted from philanthropy to brand marketing, it’s even more important for marketing and development to work together for the success of the organization.” ♦

Join or Renew Your Membership

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

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

MEMBERSHIP FEES	2018 - 2019
Individual	\$75
First-time Individual	\$55
Couple	\$125
Senior/Retired Military	\$60
Youth/Student	\$15
Family (Parents & Children)	\$150
Org over 1M budget	\$910
Org 500K to 1M budget	\$545
Org 250K to 500K budget	\$380
Org 100K to 250K budget	\$285
Org 25K to 100K budget	\$175
Org 10K to 25K budget	\$115
Org under 10K budget	\$80
Army/Military	\$80
State/National Assn	\$75

Individual members receive

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

Organizational members receive

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

Learn more about membership benefits at aact.org/membership-benefits

How to Join or Renew

To join or renew your membership, go to aact.org/join.

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

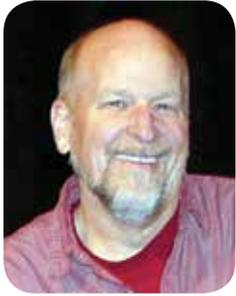
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- First time organizations can receive a 50% discount on their second year!
- Join before September 1st and receive the remainder of the 2018-2019 membership year complimentary.

Can two strangers find love at IKEA?

Possibly—with a playful ghost involved. Winifred and Lex are both lonely hearts, but neither of them is convinced that true love can be found while shopping. Winifred’s brother and Lex’s deceased wife think differently and have decided to play cupid for their reluctant loved ones, who unexpectedly find themselves wrestling with love-at-first-sight. But when push comes to shove, all is well that ends well when those who are lost in IKEA find love where they least expected it.





Safety Is No Accident

Bob Frame

We all LOVE creating theatre: it's our hobby, our passion, our escape. But a theatrical environment is very dangerous, especially during tech, and we must never forget that. Over the years I have had my share of bumps, falls, cuts, and "near misses." I am still here to talk about it, so I guess this old dog did learn some tricks.



The environment during load-in and tech is ever-evolving: a hole in the floor that wasn't previously there, battens flying in and out, power tools being used, lumber and scenery being moved

around, even wet paint can be a danger. The two best general tips I can share are:

1. Stop, Look, and Listen. Stop before you enter a new environment; Look to see if the environment has changed; and Listen for call outs ("batten coming down") from those at work.

2. If you don't feel safe—don't do it! Feeling unsafe can come from a variety of sources: Feel you're insufficiently instructed?—don't do it! Scared of the tool?—don't use it until you get more training! Afraid of heights?—don't climb the ladder (more on this later)!

Safety glasses are a must anytime you are working with tools. It took me two times in the Emergency Room with scratched corneas to learn that lesson!

Something too heavy to lift?—don't do it alone; ask for help! (And when you do lift, bend your knees and lift with your legs. Don't bend over and force your back to strain doing all the work.)

But there's so much more you can and need to do to protect yourself. **Sturdy Shoes:** You can usually get by without steel-toe boots, but your feet must be covered. NO HEELS, SANDALS, OR

continued on page 34 ►

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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INTRODUCING...



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FLIP FLOPS! Bare feet are just asking to step on a wayward screw during tech. **Hair:** Long hair should be in a bun, ponytail, or braid. **Jewelry** should be minimal: no large hoop earrings, necklaces should be tucked into your shirts, and no loose bracelets. **Attire:** I personally don't work in shorts, but many folks do. However, tight nylon short-shorts do not provide adequate protection (and can be distracting). The material should be sturdy (such as denim) to protect your skin. **Gloves:** work gloves are the best choice to safeguard your hands. There are many good, comfortable, snug-fitting gloves on the market. **Safety glasses** are a must anytime you are working with tools. It took me two times in the Emergency Room with scratched corneas to learn that lesson!

Don't forget about hearing protection! I hate working in quiet and always have a radio on in the background. But, know that earbuds connected to an iPod or MP3 player do not pro-

tect your ears—in fact, they can hurt them if you continually listen to your music at high volumes. When you are in a work environment, you should never have both ears covered by earbuds or headphones. The very nature of headphones and ear buds is to close your world to just you and your music. But, in a theatrical environment you need to constantly be open and aware. If you do use headphones, only have one ear covered or, even better, wear the headphones on your neck.

Scared of the tool? don't use it until you get more training!

Also, you need hearing suppression if you are working with a loud, percussive, or high-pitched tool. A good shop should supply them, but if need be, you can find them rather inexpensively from a variety of sources. Even the simple foam earplugs can decrease the sound's decibels (dB) and its impact upon your hearing. You can still hear with these plugs, but the damaging hi-end (upper register) is at least mitigated to some degree. With regard to power tool operation, screw guns are the worst for potential damage to hearing—especially impact drivers. Remember, once your hearing is damaged it can never be repaired. You don't need to be paranoid, just be aware and prepared.



In addition, when you are using a power tool you need to listen to that tool. If the motor is working too hard you will hear the sound change (strained higher pitch). When that happens, back off a bit to let the tool work the way it was designed. An overworked or over-heated tool can become dangerous as well.

You cannot work with one hand while the other is locked with a fear-crazed vice-like grip around a ladder rung.

Finally, as promised, **Ladders.** Yes, I have done dumb things on ladders in my youth. I don't take as many chances now. That's partly due to safety and realizing that some things are just not worth risking my life for; and, honestly, also because I am not the kid I used to be. I have never had a fear of ladders or heights, but a good friend of mine does. He consciously and carefully scaled

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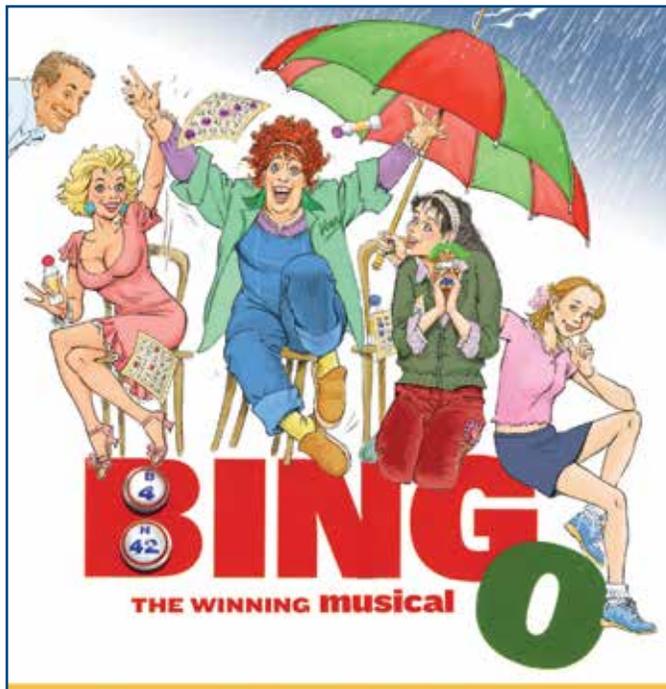
different heights and ladders to overcome that fear. He still does not hunt out opportunities to climb, but he knows he can when he must. When I teach ladder use, I stress maintaining three points of contact: two feet and a hand, two feet and a knee, wrapping a leg through the rung so there are two feet and ankle—always maintaining a secure base so I have two hands free to work. You cannot work with one hand while the other is locked with a fear-crazed vice-like grip around a ladder rung. Find a secure center of gravity and don't over reach. Most ladder falls are a result of reaching past your center of gravity and not having a solid base. When possible, I use a rope to pull an object up to me (once I have established a three-point contact) rather than trying to climb with the object in one hand. Also, be sure to use the correct height ladder—I repeat, don't over-reach!

Of course, I could not cover all safety practices in this brief article. I have attempted to cover the most common topics, and hope I have opened your eyes to simple things you can do to protect your-

continued on next page ►



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self. As we all know, theatre is a wonderfully exciting and fulfilling experience; it's even better when you are safe and healthy! One last word of advice: show up to work sober! There is a time and a place for relaxation and celebration, but not backstage where people are depending upon you to be a contributor to a safe team and production—not a danger. Stay safe out there! ♦

Bob Frame is Director of Theatre Operations at Cayuga Community College in Auburn, New York, as well as a free-lance lighting designer, director, and actor. He has served on the Board of Trustees for the Theatre Association of New York State (TANYS) since 1997, including a term as President. Other board service includes the Auburn Players Community Theatre, Skaneateles Summer Theatre, Pointes of Faith Dancers, and Auburn Public Theatre. Bob has performed as Technical Director for the TANYS Festival, as well as Technical Liaison for AACTFest 2017 and AACTFest 2019. Bob will facilitate the Technical Theatre track of the AACT TEAMS 2019 conference in August.



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Artie's Advocacy Tip



Reach out to Your Members of Congress to Support the Arts in America.

In March, President Trump released his FY 2020 budget recommending the elimination of the National Endowments for the Arts and the Humanities and other cultural agencies. This is the third time the president's budget has recommended elimination of the agencies. The U.S. Congress rejected this misguided proposal for both FY 2018 and FY 2019, but we need arts advocates across the nation to call on their members of Congress to reject it yet again.



The Americans for the Arts Action Fund provides customizable letters online to e-mail your representative about increasing NEA funding in FY 2020.

votervoice.net/ARTSUSA/Campaigns/64228/Respond

Friends We'll Miss

Shirley Harbin

It is with great sadness AACT announces the passing of one of community theatre's great ladies, Mrs. Shirley Harbin, on January 17, 2019. She was born December 26, 1931, in Santa Cruz, California. Community theatre, especially children's theatre, was a significant part of Shirley's life. She was employed by the Detroit Recreation Department for more than 40 years, first as drama director and then as arts administrator. Graduating from Muskegon High School in 1950, she went on to receive a B.A. and M.A. in Theatre and English from the University of Michigan. In 1977 she received her Ph.D. in Theatre and Recreation from Wayne State University. She served as president of the American Community Theatre Association (predecessor to AACT) and the Michigan Theatre Association. As president of the North American Regional Alliance of the International Amateur Theatre Association, she was a strong advocate for the community theatre movement worldwide. As Detroit Recreation Department Arts Director she coordinated more than ten regional festivals and five World Theatre OLYMPIADS, which involved more than thirty countries of the world. She directed countless community theatre productions, created puppetry programs, arts camps, head-start arts programs, and festivals. And she worked with such theatre greats as James Earl Jones, Michael Moriarity, Julie Harris, and George Peppard. In 2000, she published *Millennium Theatres: Discovering Community Theatre's Future By Exploring Its Past*, a history of US community theatres fifty years old and older. She was hon-



ored with the Monaco Medal of Honor for her work with the International Amateur Theatre Association of which she was a part of for more than two decades. She is listed in the Who's Who of American Women, World Who's Who of Women, and Who's Who in the Midwest. AACT honored her as an AACT Fellow in 1983, she received the David C. Bryant Outstanding Service Award in 1991, and in 2003 she was honored with the Art Cole Lifetime of Leadership Award.

Shirley once said, "To me, community theatre is democracy in action. It is a way for people to express their opinions, as well as the mood of the country. It provides distraction from world events. It can give people something to laugh about when there seems to be nothing to laugh about and a chance to cry when mourning is needed. This has been true for me as well in the United States and the World." ♦

Three One-Act Plays About the Elderly by Elyse Nass

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What is Concord Theatricals?

Imogen Lloyd Weber
Vice President, Marketing and Communications, Concord Theatricals

You may have heard the rumors, and we are thrilled to confirm them: The catalogs of **Rodgers and Hammerstein**, **Tams-Witmark**, **Samuel French**, and **The Musical Company** are now under one umbrella—Concord Theatricals! With over 10,000 titles, from *The Sound of Music* to *The Wizard of Oz* to *Shakespeare in Love* to *Joseph and the Amazing Technicolor Dreamcoat*, Concord Theatricals is the world's most significant theatrical agency.

The Concord Theatricals team is comprised of many people you've probably crossed paths with before! They include Kim Rogers, our VP of Amateur Licensing, and Michelle Yaroshko, our VP of Professional Licensing. Their staffers have incomparable experience and are here to support you throughout your production process.

For now, **R&H**, **Tams**, **Samuel French**, and **TMC** are working as sister companies, and all our websites and your accounts are running as before.

We at Concord Theatricals are currently hard at work on big plans to be a force for good for everyone who makes theatre happen. **Cutting-edge technology and state-of-the-art resources are coming your way!** If you have any suggestions to improve your licensing experience, we would love to hear from you—please email theatricals@concord.com.



Of course, **our beloved brands are not going anywhere**. For instance, you will still be able to purchase Samuel French books and physical scripts, and we will continue to support the playwriting community in any way we can.

"It's a genuine privilege to represent these iconic shows and catalog," says Concord Theatricals President Sean Patrick Flahaven. "We will help our customers bring great theatre at every level of production to audiences all over the world."

With its expansive collection of authors and services, **Concord Theatricals is thrilled to serve theatre makers around the globe**. We're looking forward to working with you — visit concord.com/theatricals/ to keep up with all the exciting updates!

New Play Contests

Southeastern Theatre Conference Charles M. Getchell New Play Contest

The Charles M. Getchell New Play Contest is dedicated to the discovery, development, and publicizing of worthy new plays and playwrights. One winning script will be selected.

To be eligible for the contest, the submitting playwright must be a current member of SETC, reside in the SETC region (Alabama, Florida, Georgia, Kentucky, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, and West Virginia), or attend a college or university within the SETC region.

One winning playwright receives a \$1,000 cash award and an all-expense paid trip to SETC's annual convention, where both a critique and staged reading of the winning play are held. The winning play is also considered for online publication and a feature in *Southern Theatre* magazine.

Submitted work must be by one playwright only. No collaborations or adaptations will be considered. Submitting a jointly written play under the name of only one author, or a play that was developed in collaboration with other artists such as a collaboratively produced devised work, adaptation of another writer's work, or in conjunction with librettists and/or composers will not be considered. One submission per playwright only. Submitted work must be either a full-length play or thematically related one acts which constitute a full-length play when performed together; no musicals or children's plays.

Plays must be unproduced (no professional productions; readings and workshops are acceptable) and unpublished. Any play which has

had more than one consecutive performance by a non-college or university theatre which charged admission and/or had a review will not be considered.

Plays submitted in prior years may not be resubmitted.

Submissions (email attachment only) to:
info@setc.org

Deadline: June 1, 2019

Details: setc.org/scholarships-awards/awards/getchell-new-play-contest/

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National Arts Action Summit 2019

Quiana Clark-Roland
AACT Executive Director

On March 4-5th, over 500 arts advocates from across the U.S. convened in Washington D.C. for the 2019 Americans for the Arts' National Arts Action Summit. In partnership with over 85 national arts organizations, Arts Advocacy Day is the largest gathering of its kind, bringing together a broad cross section of America's cultural and civic organizations. AACT served as a National Partner again this year! The goal is to learn more about arts policies impacting our communities and to meet with members of congress to address those issues.

On Monday, March 4th, the summit kicked off with training and updates on policy issues. The evening followed at The Kennedy Center for the 32nd Annual Nancy Hanks Lecture on Arts and Public with a special introduction by Supreme Court Justice Sonia Sotomayor, a performance by actor/singer Brian Stokes Mitchell and inspiring keynote by actor/dancer/singer extraordinaire Rita Moreno. You can view the keynote at americansforthearts.org/events/nancy-hanks-lecture/lecturetranscript-archive/2019-nancy-hanks-lecture.

Tuesday, March 5th, I joined the Texas delegation and we met with Senator Ted Cruz, along with staff from Senator John Cornyn's office with scheduled and drop-in visits to all of our 36 Congressional leaders. Texas had 9 newly elected Texas Congressional leaders. Our group was comprised of advocates from all art backgrounds, including Art Therapists, Education, Artists, High School and College students, and Representatives from Cultural & Tourism Districts.

Some key issues addressed this year were:

- Advocating for a \$12 million increase in the National Endowment for the Arts and the National Endowment for the Humanities
- Restoring the Charitable Giving Incentives
- Recognizing the importance of investing in arts and health care including arts and the military
- Expanding upon the Creative Forces program
- Expanding support for robust arts education

For a complete list of all of the federal legislative priorities for the arts check out the 2019 Congressional Arts Handbook on the Americans for the Arts website. americansforthearts.org/by-program/reports-and-data/legislation-policy/legislative-issue-center/congressional-arts-handbook ♦



Ann S. Graham

Texans for the Arts lead the Texas delegation to the 2019 National Arts Action Summit! Texans for the Arts serves as the official "State Captain" for Americans for the Arts. Pictured (l-r) at the National Capitol: Ann S. Graham, Executive Director, Texans for the Arts; Chris Kiley, Associate Director Texans for the Arts; Lea Comte, Dance Movement Therapist, & YCC Guide, Headwaters School, Austin; Gabriela Kane, Intern, Texans for the Arts; Quiana Clark-Roland, Executive Director, American Association of Community Theatre; Carolyn Dobson, AP-BC, MT-BC Board Certified Music Therapist; Aleis Work, Educational Theatre Association

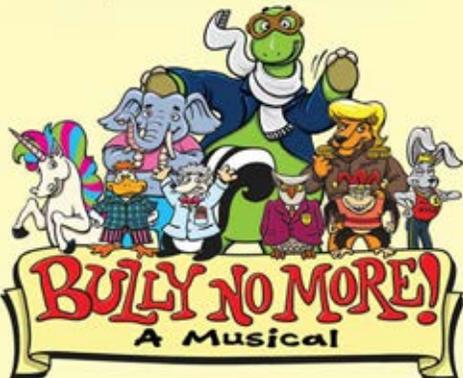
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**Americans for the Arts
2019 Annual Convention
Twin Cities, Minnesota
June 13 - 16, 2019**

Art is fundamental to building genuine community. The 2019 Annual Convention is all about how the arts build civic engagement, give us the space to investigate our past and future, and create lasting positive change.

Whether you're an emerging leader or a veteran of the arts field, Annual Convention offers practical professional development from arts leaders with in-depth experience. This year, the convention will bring 30+ workshops, panels, and interactive sessions on community development, arts education, leadership, equity, public art, advocacy, and more.

Also available are two pre-conferences:

Intercultural Leadership - In a unique partnership connected to the great cultural diversity of the Twin Cities region, Americans for the Arts will join the leading organizations of the Intercultural Leadership Institute to develop this conference, which emphasizes overlapping experiences, shared spaces and mutual accountability - and seeks to challenge dominant social norms while honoring differences of histories, traditions, vocabulary, and more.

Public Art Preconference: Partnerships, Artists, and Community
Like most arts and cultural work, public art and artists engagement projects don't happen without collaboration, and success relies on a healthy partnership. This preconference will explore what partnerships mean in the world of public art. From artists embedded in municipal agencies to examining the interconnectiv-

AACT Web Power

What's in a word? Check out the AACT website's Theatre Terms and Theatre Quotes.

Theatre Terms provides over 1000 definitions of words used on and offstage. Fully searchable, our glossary is helpful for anyone wanting to better understand the inner workings of theatre. On the drop-down menu, go to Making Theatre, then Production—or directly at aact.org/terms.

Theatre Quotes allows you to find memorable comments on all aspects of theatre, including acting, directing, backstage, critics, fundraising, lighting, playwriting, set design, and more. On the drop-down menu under Networking—or directly at aact.org/quotes.

Watch for Web Power in every issue of Spotlight — and learn how to get the most from the AACT website. You can also view past tips at aact.org/power.

ity between public art and non-arts sectors like planning and transportation, attendees will learn how to develop relationships with other fields to address community needs.

Both preconferences begin at 9:00 a.m. on Thursday, June 13 and go through 11:00 a.m. on Friday, June 14.

Details: americansforthearts.org

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Check out the collection by visiting www.harttheatre.org and clicking on **Rentals > Backdrop Rentals.**

World Theatre Day 2019

World Theatre Day was created in 1961 by the International Theatre Institute (ITI). An international non-governmental organization, ITI was founded in 1948 by UNESCO and the international theatre community. World Theatre Day is celebrated annually on the 27th of March. Various national and international theatre events are organized to mark the occasion, but many events are local with the purpose of drawing attention to theatre and international harmony.



World Theatre Day

International Theatre Institute ITI - World Organization for the Performing Arts



Carlos Celdrán

Each year, a World Theatre Day International Message is circulated, through which, at the invitation of ITI, a figure of world stature shares his or her reflections on the theme of Theatre and a Culture of

Peace. The first World Theatre Day International Message was written by Jean Cocteau (France) in 1962.

The 2019 message author is Carlos Celdrán, an award-winning and highly esteemed theatre director, playwright, academic, and professor, living and working in Havana, Cuba. In the message he says,

“My life is built up from those unique moments when I cease to be myself, to suffer for myself, and I am reborn and understand the meaning of the theatrical profession: to live instants of pure ephemeral truth, where we know that what we say and do, there under the stage lights, is true and reflects the most profound, most personal, part of ourselves. My theatrical country, mine and that of my actors, is a country woven from such moments, where we leave behind the masks, the rhetoric, the fear of being who we are, and we join hands in the dark.”

You can learn more about past authors and read the 2019 full message at world-theatre-day.org/messageauthor.html ♦

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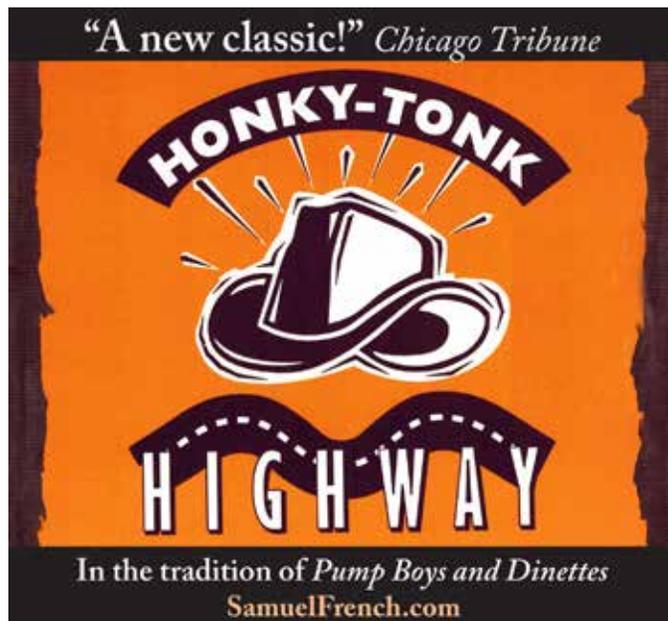
International Theatre News

Tim Jebesen
AACT International Committee Chair

The International Amateur Theatre Association (AITA/IATA) will hold its 2019 International theatre festival in Saint John, New Brunswick, Canada. This event will take place on August 27-31, 2019, and twelve countries have been selected to perform at this festival including Argentina, Belgium, Cuba, the Czech Republic, Egypt, France, Georgia, Germany, Hungary, Portugal, and Singapore. In addition to these performances, there will be theatrical workshops, meetings, and sightseeing opportunities.



At this festival, AITA/IATA will hold its annual General Assembly and also elect a new president and new members of the council. Representing the USA at the General Assembly will be delegates Lori Chase, Murray Chase, Kathleen Maldonado, Jerry Oligmueller, Frank Peot, and Jim Walker. These delegates were approved by the AACT board (the national center of the USA) at the AACT winter board meeting in Salt Lake City in February 2019. The AITA/IATA General Assembly will take place on Thursday, August 29, 2019. ♦





Workers Compensation: Who's An Employee?

Grice King

There has always been a great deal of confusion regarding whether a theatre must purchase workers compensation insurance. Specifically, what constitutes an employee for our "all-volunteer" organizations? The answer varies by the state the theatre operates in, as is usually the case with commercial insurance.

Most AACT member theatres have incredible volunteer board members and operate with a wonderfully diverse group of dedicated volunteer directors, actors, and builders, all focused on creating the magic and art of community theatre. But what happens when directors and/or actors are paid a stipend for their efforts? And what

An organization paying stipends is considered to be paying wages and becomes legally liable for injuries that occur.

happens when the annual musical needs musicians? In my experience, the majority of musicians will charge some sort of stipend. All states, with the exception of Texas, require workers compensation coverage for anyone who receives compensation, regardless of whether they are a regular employee or a contract employee who only receives a 1099 form. Even though Texas is an elective state when it comes to workers compensation insurance, the lack of an insurance policy does not relieve Texas employers of their legal liability for covering injuries to anyone who receives compensation.

While some of the rules vary from state to state, the basic coverage for every workers compensation policy is structured and regulated by the federal government. States will take the federal framework and fine-tune their policies to account for the labor force and state workers

compensation commissions. The common aspect of every policy is that if anyone receives payment from an organization, they must be covered by a workers compensation policy. Thus, any injuries suffered during the course and scope of those paid activities will be covered by insurance. An organization paying stipends is considered to be paying wages and becomes legally liable for injuries that occur.

The thought behind all of this was to not only protect the "employees," but to protect the employers as well. When an employer is made legally liable for injuries to its employees, there should also be a solution to pay for those injuries, hence the birth of the workers compensation policy. The basic rule is simple – if you pay your volunteers *anything*, you're probably required to purchase workers compensation insurance. ♦

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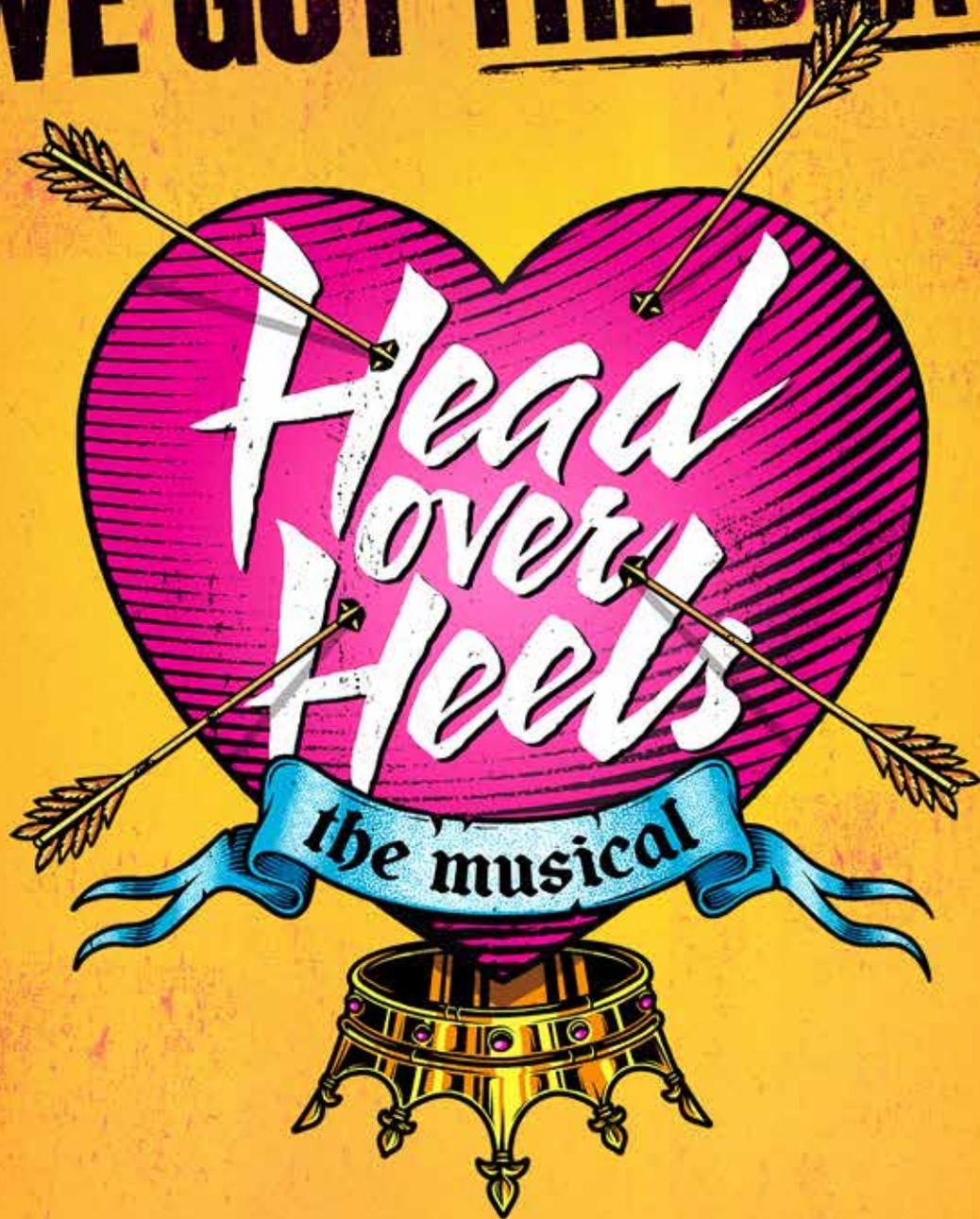
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Sharon Burum

AACT Board Members at Large Sharon Burum (L) and Martha Cherbini (R) celebrating with Muskogee (OK) Little Theatre (MLT) Board President David Eckerson and Executive Director Coni Wetz in MLT's new \$5 million theatre before a performance of Vanya and Sonia and Masha and Spike (which Martha Cherbini directed) on February 15, 2019

Martha Cherbini (AACT Board Member at Large) and Sally Barnes (AACT Region VI Representative), pictured left and right, respectively, joined the Muskogee Little Theatre cast of Vanya and Sonia and Masha and Spike (directed by Martha Cherbini) following the production on February 15, 2019. Cast members (L-R) Tommy Cummings, Tawny Moore, Linda Sapienza, Jody Ramsey, Phil Sapienza, and Sarah Turner.



Sally Barnes



Sally Barnes

AACT Region VI Representative Sally Barnes joined the Clark Youth Theatre (Tulsa, OK) cast of Seussical the Musical onstage. This was the fourth Penguin Project production produced by Clark Youth Theatre (the seventh replication of the Penguin Project—of which there are now approximately 40). The performance took place on February 17, 2019, on the Scianna Performing Arts Center stage at Cascia Hall (a private school in Tulsa, OK).



Consultant **Diane Mataraza** (center) preparing to lead AACT Executive Director **Quiana Clark-Roland** (R), the AACT Board of Directors and Staff members in a Long-Range Plan discussion and brainstorming session during the Winter Board Meeting at the **Hale Centre Theatre** in Salt Lake City, Utah, February 22, 2019



AACT Treasurer and Hale Centre Theatre Chief Operations Officer **Michael Fox** (center) leading one of several tours of the **Hale Centre Theatre** (HCT) facility (Salt Lake City, Utah) for AACT Winter Board and Committee Meeting attendees. The tours, conducted around meetings the weekend of February 21-24, included information on the history of HCT and its founders, Nathan and Ruth ("Grandpa and Grandma") Hale, as seen in the beautiful portrait above the fireplace. Pictured (L-R): **Ron Cameron-Lewis, Tim Jebesen, Bevie Lord, Michael Fox, Jamie Ulmer, Chris Serface, and Kathy Pingel.**



(pictured L-R) SETC Community Theatre Division Chair **Tom Booth**, AACT Membership Director **Geoff Leonard-Robinson**, AACT Region IV Representative and SETC Community Theatre Division Vice-Chair **Lynn Nelson**, SETC Community Theatre Festival Vice-Chair **Libby Riggins**, and SETC Community Theatre Festival Chair **Lyle Tate** gathered with Region IV Community Theatre Festival attendees and performers prior to the Community Theatre Division Meeting and Recognition Ceremony at the Southeastern Theatre Conference (SETC) convention in Knoxville, Tennessee, March 2, 2019.

continued on next page ►

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AACT Region I

The New England Regional Festival (NERF) was held at the Nancy Marine Studio Theatre in Torrington, Connecticut, on March 9, 2019. Pictured (L-R) are NERF Co-Chair **Tori Richnavsky**, AACT Festival Commissioner **Kay Armstrong**, and AACT Region I Representative **Bevie Lord**.



AACT Region I

On March 9, 2019, AACT Region I Representative **Bevie Lord** (R) congratulated **Jessica Washington** (actress) and **Sal Jones** (director) on the selection of *The Lexington Players'* (Arlington, MA) production of *Who Will Sing for Lena* to advance from the New England Regional Festival (Region I) to AACTFest 2019 in Gettysburg, Pennsylvania, June 18-22

Oregon State Theatre Fest took place at Salem's Historic Grand Theatre on March 9, 2019, and was hosted by Enlightened Theatrics (Salem, OR). Full Frontal Nudity, presented by *The Verona Studio* (Salem, OR), was selected to move on to the Region IX Festival in April. Celebrating their successful performance (L-R): **Tavis Evans** (Assistant Director, Light/Sound, and Stage Manager), **Liz Ming** (stage crew), **Linda Cashin** (actor: Lana), **Kat Baird** (Outstanding Performance, *Bimbi*), **Barry Saxton** (Best Director), **Jon Douglas Rake** (Region IX Representative and AACT Festival Commissioner), **Randal Tosh** (Producer), and **Joe Botkin** (actor: Leo). [Not pictured: **Jeff Sanders** (actor: Hector)]



Lonnie and Kim Thurston



Mike Crawford

Owosso Community Players hosted the 2019 Community Theatre Association of Michigan (CTAM) AACTFest in their historic downtown theatre March 15-17. Celebrating the close of a successful festival were (L-R) AACT Festival Commissioner **Chris Serface**, Adjudicators **Ron Cameron-Lewis** and **Kathy Pingel**, Festival Co-Chairs **Ruthann Liagre** and **Jessica Hickey**, Adjudicator **Larry Nielsen**, and CTAM President **Betsy Willis**.

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May 3-4	Region VI AACTFest 2019 Texas Nonprofit Theatres	TX Midland	817-731-2238 texas theatres.org
June 16-18	2019 CTMC Conference American Association of Community Theatre	PA Gettysburg	817-732-3177 aact.org/management-conference
June 18 - 22	AACTFest 2019 American Association of Community Theatre	PA Gettysburg	817-732-3177 aact.org/19
June 18	aactWorldFest 2020 registration opens early bird discounts/ Venice Theatre	FL Venice	941-488-1115 venicestage.com/international
June 18 - 22	2019 Youth Leadership Conference AACT	PA Gettysburg	817-732-3177 aact.org/youth
June 21, 6:30pm	AACT Annual Membership Meeting and National Awards presentation at AACTFest 2019	PA Gettysburg	817-732-3177 aact.org/mtgs
June 29	TEAMS 2019 registration early bird discount deadline	UT Salt Lake City	817-732-3177 aact.org/team

For dates further ahead, check the website: aact.org/calendar

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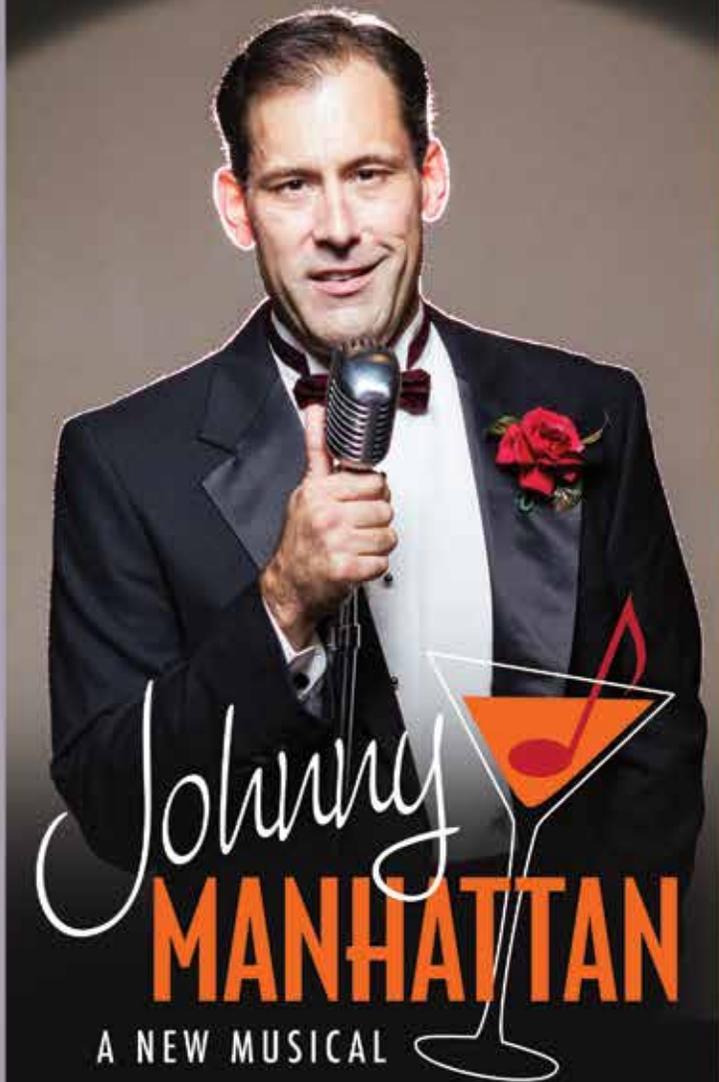
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