

# spotlight

March/April 2020 \$5.00

american association of community theatre



**AACT**  
**NewPlayFest**  
**World Premiere**

**TEAMS**  
**2020**

**aactWORLDFEST 2020**

**Digital**  
**Marketing**

**AACTFest 2021**

**Community**  
**Theatre**  
**Management**  
**Conference**  
**2020**



AMATEUR RIGHTS NOW AVAILABLE! ACT NOW!

# DESPERATE MEASURES

A MUSICAL COMEDY GONE WILD

BOOK AND LYRICS BY  
PETER KELLOGG

MUSIC BY  
DAVID FRIEDMAN

"A delight... such a hoot!  
**WONDERFUL!"**

The New York Times

"The **MOST ACCLAIMED** Off-Broadway  
**MUSICAL OF THE SEASON!"**

THEATERMANIA

**BEST MUSICAL!**

2018 OUTER CRITICS CIRCLE & OBA AWARDS

**BEST MUSIC & LYRICS!**

2018 DRAMA DESK AWARDS

Saddle up and see why audiences and critics alike  
have branded *Desperate Measures* a grade 'A' musical!

 **STAGE RIGHTS**.com

Original Off-Broadway Company  
Photos by Carol Rosegg



**Rick Kerby**  
AACT President

We're off and running, and well into both a new year—and a new decade!

January can, and should, feel like starting with a clean slate. Remember the start of a new school term, with your crisp spiral-bound notebooks, fresh textbooks, and as-yet unknown classmates, when everything seemed full of possibilities and hope? Remember the lists of New Year's resolutions, when you promised yourself you would lose a few pounds, spruce up your wardrobe, and finally clean out that kitchen junk drawer?

It's not always easy to follow through on our best intentions, but we sure feel good when we reach a goal. So now, in March, we're entering the second quarter of 2020, and it's time to revive our resolutions. Get that dusty gym bag out of the trunk! Plan that trip we've been dreaming about. Make a schedule to keep the bathtub clean!

So, here are a few things I am going to do, and I encourage you to come up with your own goals. For starters, I will look for ways to get involved in my community, and get my community involved with theatre. For me, that means becoming more inclusive in our casting. Let me give you an example, from the show *Matilda*, which I recently directed and choreographed. It's a classic kid's show, presenting great opportunities for young people with prior experience to stretch their theatre wings, and

for newbies to absorb a new, wonderful world. Well, during auditions, a girl with Down's Syndrome presented herself, and guess what? I cast her. Not as a "special needs" kid, but as a regular student at Matilda's school. I can't say rehearsals were entirely without challenges, but I worked with her in a way suited to her abilities.

The process was rewarding for everybody. First, the girl was thrilled to be included in a mainstage show that was part of our regular season. Second, her castmates treated her with compassion, dignity, and friendship, and it was heartwarming to see their collective smiles each night. Third, her mother was appreciative of the opportunity, and for the growth of her child. Fourth, I learned to be open to individuals with differing abilities, and in the future, hope to work with kids (and adults) who might have vision, cognitive, mobility, or other differences, because they, too, have a place with us. Inclusion can have so many facets, and I resolve to discover more of them. Committing to one theatre resolution big or small can be a powerful thing. I wish you the best in yours.

## ----- Perfect Shows for Summer Theatre Camps -----



*A comical yet surprisingly educational parody of "Twelve Angry Men."*



*In this musical it all comes down to a small pea, and a determined princess.*





# contents

## Features

8

### aactWORLDVEST 2020

This year's festival, in Venice, Florida, will offer young people several special opportunities to enjoy and learn, along with amazing performances from around the world and a stellar lineup of workshops

11

### Community Theatre Management Conference 2020

Held in Venice, Florida, just before aactWORLDVEST, this conference serves anyone with responsibility for managing a community theatre

12

### AACT NewPlayFest 2020 World Premiere

*Shattering* by Pat Montley, had its world premiere at Tacoma Little Theatre in Tacoma, Washington

16

### AACTFest 2021

Louisville's state-of-the-art Kentucky Center for the Performing Arts will be home to AACTFest 2021, June 14-19, 2021. Mark your calendar to join your AACT theatre family for a great time—and great theatre

21

### National Directors Conference

Five of the administrators who participated in AACT's biennial conference share take-aways and insights gained from the conference and their time in the field

28

### Digital Marketing Platform Priorities

Today's audiences move at the speed of digital. Your online marketing platforms should too! Julie Nemitz offers ideas to maximize the effect of your website and emails

## On the Cover

Donovan Mahannah (*Jonah*) and Cynthia Kinyanjui (*LaBelle*) in the world premiere production of *Shattering*, by Pat Montley, at Tacoma Little Theatre, in Tacoma, Washington

Photo credit: Dennis K Photography

## Contacting AACT

AACT  
PO Box 101476  
Fort Worth, TX 76185  
817-732-3177  
info@aact.org

AACT welcomes *Spotlight* input and requests for advertising rates. Contact David Cockerell at david@aact.org to submit content. Contact Darlene DeLorenzo at darlene@aact.org for advertising rates and specs. David and Darlene are also available at the phone number above.



Post photos on Instagram



Find AACT on Facebook



Follow us on Twitter

## News

AACT Contributors	30
AACT Corporate Partners	36
AACT NewPlayFest - Submit a script or be a reviewer	15
AACT TEAMS 2020	26
AACTFest 2021 Handbook Changes	20
Announcements	7
Friends We'll Miss	34
Legacy Gifts	32
Spotlight Award	34
Spotlight on Discounter	32

## Networking

AACT On the Road	37
Advertisers	42
Artie's Advocacy Tip	39
Calendar	42
Insurance Points	40
New Play Contests	35
Opportunities and Resources	33
President's Letter	3
Web Power	33

THERE'S SO MANY WAYS  
TO BE WICKED



Disney

# DESCENDANTS

## THE MUSICAL

AVAILABLE MARCH 5<sup>TH</sup>



MUSIC THEATRE  
INTERNATIONAL

212-541-4684 | [mtishows.com](http://mtishows.com)

©Disney



Bring your next  
*Production to life*  
with a Grosh hand-painted or projected backdrop.



Hand-Painted | Projected | Animated

 **GROSH**

**Take 10% Off**

your first hand-painted backdrop at

www.**GROSH**.com

Offer expires 5/1/20. Call 323-662-1134 and mention this ad.

or

**Take 20% Off**

your first projected backdrop at

www.**GROSHDIGITAL**.com

Offer expires 5/1/20. Call 323-662-1134 and mention this ad.

**323-662-1134**

CONNECT WITH US



## AACT Board

Listed are 2019-2020 Officers

Rick Kerby, *President*  
Bradenton, FL (2020)

Sara Phoenix, *Executive VP*  
Tulsa, OK (2022)

Jim Walker, *VP Festivals*  
Aberdeen, SD (2019)

Frank Peot, *Secretary*  
Sun Prairie, WI (2019)

Michael D. Fox, *Treasurer*  
North Salt Lake, UT (2021)

## Members at Large

Emily Anderson  
Midland, MI (2019)

Tom Booth  
Tupelo, MS (2022)

Sharon Burum  
Duncan, OK (2021)

Steven Butler  
Gainesville, FL (2022)

Ron Cameron-Lewis  
Ontario, Canada (2022)

Chad-Alan Carr  
Gettysburg, PA (2020)

Martha Cherbini  
Leander, TX (2021)

Michael Cochran  
Paducah, KY (2019)

Allen Ebert  
Madison WI (2019)

Bob Frame  
Skaneateles, NY (2021)

Richard Gannon  
Naperville, IL (2021)

Kristofer Geddie  
Venice, FL (2022)

Lucinda Lawrence  
Champaign, IL (2021)

Carolyn McCloskey  
McMinnville, OR (2021)

Kristi Quinn  
Dakota City, NE (2020)

Carole Ries  
Topeka, KS (2022)

Judy Rozema  
Kearney, NE (2021)

Chris Serface  
Tacoma, WA (2022)

## Region Representatives

I Beverley Lord  
Foxborough, MA (2019)

II Joan Luther  
Naples, NY (2021)

III Christi Thomas  
Sidney, OH (2020)

IV-A Lynn Nelson  
Tupelo, MS (2019)

IV-B Kristy Meanor  
Wetumpka, AL (2022)

V Jamie Ulmer  
Beatrice, NE (2019)

VI Sally Barnes  
Broken Arrow, OK (2019)

VII Donna Fisher  
Casper, WY (2019)

VIII Dennis Gilmore  
Indio, CA (2019)

IX Jon Douglas Rake  
Tacoma, WA (2019)

X Dane Winters  
Germany (US Army) (2019)

## Upcoming Events

**AACT NewPlayFest World Premiere**  
**The Cayuga Canal Girls**  
by Laura King  
**Phoenix Stage Company,**  
Oakville, Connecticut  
March 20 - 29, 2020  
phoenixstagecompany.org

**World Theatre Day**  
March 27, 2020  
aact.org/world-theatre-day

**National Arts Action Summit/Nancy Hanks Lecture/Arts Advocacy Day**  
March 30-31, 2020  
Washington, DC  
americansforthearts.org  
AACT is a National Partner

**USITT Conference and Stage Expo**  
April 2-4, 2020  
Houston, Texas  
usitt.org/conference

**AACT NewPlayFest World Premiere**  
**Proprioception**  
by Marilyn Millstone  
**Rover Dramawerks,** Plano, Texas  
April 24 - May 9, 2020  
roverdramawerks.com

**National Community Theatre Management Conference**  
June 21-23,  
prior to aactWORLDVEST 2020  
Venice, Florida  
aact.org/ctmc

**AACT Summer Meetings**  
June 22-27, 2020  
Venice, Florida  
aact.org/calendar

**AACT Youth Leadership Conference**  
June 22-27, 2020  
Venice, Florida  
aact.org/leader

**AACT Young Actors Residency**  
June 11-28, 2020  
Venice, Florida  
aact.org/residency

**TEAMS Conference 2020**  
August 21-23, 2020  
Salt Lake City, Utah  
aact.org/teams

## AACT Staff

Quiana Clark-Roland, Executive Director  
David Cockerell, Marketing/Communications Director  
Kathy Pingel, NewPlayFest Dramaturge, Education Coordinator  
Ron Ziegler, Festivals Coordinator, Education Coordinator  
Karen Matheny, Membership Coordinator  
Winston Daniels, Operations and Events Assistant

Jill Patchin, Corporate Partners Manager  
Darlene DeLorenzo, Vendor Services Coordinator  
Stephen Peithman, Webmaster /  
*Spotlight* Assistant Editor  
Susan Austin, NewPlayFest Coordinator

## Spotlight

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

Editor: David Cockerell  
Design: Jim Covault

Content and Resource contributors:  
Frieda Austin, Susan Austin, Steven Butler,  
Stephen Carver, Lori Chase, Quiana Clark-Roland,  
David Cockerell, Laurie Colton, Jim Covault,  
Nick Credgington, Winston Daniels,  
Darlene DeLorenzo, Dennis K Photography,  
Mary Jo DeNolf, Craig Gibson, Candy Graf,  
Katie Hallman, Amanda Heisey, Stacy Howell,  
Rick Kerby, Grice King, Karen Matheny, Tim Matheny,  
Renee McVety, Pat Montley, Julie Nemitz,  
Paola Nogueras, Jill Patchin, Stephen Peithman,  
Kathy Pingel, Sara Reuschel, Chris Serface,  
Brandon Thomsen, Dan Wagner/Sarasota Herald-Tribune, Ron Ziegler

Vol 35 No 4 © 2020  
American Association of Community Theatre  
All Rights Reserved

## AACT Insurance Program

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

**King**  
INSURANCE GROUP

For more information, contact:  
Grice King  
grice@kinggroup.us  
940-612-1300

# aactWORLDFEST 2020

## A Focus on Young People

aactWORLDFEST is a celebration of community theatres from around the world, with riveting performances from 12 companies. Past participants have witnessed productions from Russia, Brazil, Australia, Germany, Italy, China, and other countries, and enjoyed workshops offered by international directors and actors.

# aact WORLDFEST

### Chinese Opera Masterclass

This year's festival, in Venice, Florida, offers young people several special opportunities to enjoy and learn, including an exclusive week-long Chinese Opera Masterclass, taught by Dr. Chua Soo Pong, founder of the Chinese Opera Institute. You need not be an opera singer to benefit from the workshop, whose topics include stylized movement, make-up technique, and vocal work.

After the first week concludes, aactWORLDFEST begins, and young people will attend international performances, give a demonstration presentation of skills learned in the Chinese Opera Masterclass, participate in workshops, and meet with other teens from the U.S. and around the world in the AACT Youth Arts Leader Conference. Imagine all that on a college resume!



Renee McVey

### Young Actors Residency

New this year is the Young Actors Residency at aactWORLDFEST. AACT will award scholarships to four students for the two-week residency, June 11 - 28, 2020 — before and during the festival in Venice, Florida. Travel grants, spending monies, and lodging will all be provided for those selected. Students must be 16-19 years old at the time of the festival in order to participate. *Deadline to apply is May 1, 2020.*

For more details and an online application form, go to [aact.org/residency](http://aact.org/residency). Applications will be reviewed as they are received. (Interested candidates may also submit inquiries and questions to AACT Executive Director Quiana Clark-Roland at [quiana@aact.org](mailto:quiana@aact.org).)

**JKA** Jack K. Ayre  
**FAL** Frank Ayre Lee  
Theatre Foundation

The Young Actors Residency is made possible by in part by a grant from the Jack K. Ayre and Frank Ayre Lee Theatre Foundation.

*aactWORLDFEST 2018 Opening Ceremonies included This Is Me performed by students and actors from Venice Theatre*

### Youth Leadership Conference

The 2020 AACT Youth Arts Leader Conference will take place in conjunction with aactWORLDFEST 2020 at the Venice Theatre, in Venice, Florida, June 22-27, 2020.

The conference is open to young people ages 14-18, and will consist of theatre performances, roundtable discussions, youth activities, educational workshops, and enlightening sessions. The goal is to instill confidence, knowledge, and team-building skills in an exhilarating and stimulating experience with youth from around the country.

Registration for the Youth Arts Leader Conference is \$35, and is an add-on event to aactWORLDFEST. Therefore, conference attendees must also have registered for the festival, in order to attend all the shows and workshops. Student discounts are offered for each of the three festival packages.

Complete information on aactWORLDFEST packages and rates, plus registration for the festival itself, is available online at [venicetheatre.org/international](http://venicetheatre.org/international).

To register for the Youth Arts Leader Conference add-on, visit [aact.org/leader](http://aact.org/leader).



**aactWORLDVEST 2020**  
**June 22-27, 2020**  
**Venice, Florida**

## FESTIVAL PACKAGES

### THE JETSETTER PACKAGE

Regular \$500 Student \$415

- Reserved seating for all MainStage shows
- Reserved seating for all Pinkerton shows
- Opening ceremony
- All workshops
- All afterglow parties
- Gala
- Free Drinks

### THE PARADISE PACKAGE

Regular \$295 Student \$225

- Reserved seating for all MainStage shows
- Opening ceremony
- All workshops
- All afterglow parties
- Gala

### THE BEACHCOMBER PACKAGE

Regular \$245 Student \$175

- Access to all MainStage shows
- All workshops
- All afterglow parties

aactWORLDVEST 2020 registration prices listed are for AACT members. If you are not a member, add \$75 to adult registration; \$15 to student registration.

**Festival Registration and more information is available at**  
[venicetheatre.org/international/](http://venicetheatre.org/international/)

**Hotel Venezia** is the official hotel for aactWORLDVEST 2020.

Registration includes

- Deluxe Breakfast Buffet
- Complimentary High Speed Internet

Hotel Venezia is one mile to Venice Beach, and one mile to Venice Theatre.

\$105. Standard room

\$135. King Suite

HotelVeneziaFL.com

941-308-7700, Ask for the aactWORLDVEST festival discounted rate.

*continued on next page* ►

## “EDGE OF YOUR SEATS” WALKERPLAYS

‘aftershock’ builds to killer ending.

- San Antonio Express-News

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

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

**aftershock**

A Thriller By  
Michael Walker

### FIRST PLACE: International Mystery Writers Festival

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

- Director, Sara Gomez,  
Winchester Little Theatre President

**ABSOLUTELY DEAD**  
by Michael Walker

### 2019-2020 Productions

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

**WALKERPLAYS.COM**

**PERFORMANCE RIGHTS AVAILABLE  
AT SAMUELFRENCH.COM**

**"FUN-LOVING MUSICAL THEATER"**  
- The New York Times  
**"A SPLASHY, ZIPPY, FUN NEW MUSICAL COMEDY"**  
- The Minneapolis Star-Tribune  
**"EXTREMELY FUNNY AND WHIMSICAL"**  
- The Associated Press



**BINGOthemusical.com**



aactWORLDVEST continued from page 9

## aactWORLDVEST 2020 Workshops And Events

Workshops and seminars will range from beginner to advanced and are open to all festival attendees. Whether it is just for fun or to build upon your current skill set, there will be something for everyone. Visit [venicetheatre.org/international](http://venicetheatre.org/international) for updates.

### From Singapore and China:

Dr. Chua Soo Pong, Director of the Chinese Opera Institute in Singapore, will travel to Venice to direct *Madam Whitesnake*, a Chinese opera. He will be teaching Chinese Opera techniques to students, locally and from around the United States. Students will work daily, all day, for two weeks prior to the festival and will perform as part of aactWORLDVEST. Dr. Chua is world renowned for his expertise in Asian theatre. He directs, adjudicates, and teaches in at least 20 countries each year. Price is \$750 for the two-week course of study, festival registration, and home housing. Scholarships are available (see page 8). Total registration limited to 20.



Dan Wagner, Sarasota Herald-Tribune

*New York designer Parker Lawhorne will conduct a  
makeup/hair/wig workshop*

### From New York:

A Venice Theatre alumnus, Parker Lawhorne, will return home to conduct two workshops. Fresh off working on Broadway's *Beautiful*, Parker is known for his character makeup, as well as his vibrant, creative wig designs. Parker will demonstrate some of his unique techniques in makeup/hair/wig workshop. He'll also do a presentation and Q&A about hustling for work in the New York theatre scene.

### From Gander, Newfoundland:

We will honor the "best of humanity" with a special event: The real-life people made famous in *Come From Away* will share their experiences from the week of 9/11/2001, when "the world came to town." Join Os Fudge, Beulah Cooper, and Brian Mosher of Gander for a Q&A and, later a Screech-In, where you can become an honorary Newfoundlander. Nick and Diane Marson, the famous couple who met while stranded in Gander, also will be on hand to help honor Gander. This event is especially meaningful to Venice residents, who unwittingly housed the 9/11 hijackers while they trained at the Venice airport. Also, the Beyond the Overpass Theatre Company from Gander will be performing at aactWORLDVEST 2020.

### Games and Things...

Expect some new experiences this festival. From international games under the tent and a revamped adjudication, to karaoke night, and a livened afterglow, you'll have as much—or as little—to do as you like. ♦



# Community Theatre Management Conference 2020

## June 21 - 23, 2020, prior to aactWORLDFEST 2020

Register now for the 2020 Community Theatre Management Conference (CTMC), June 21-23, in Venice, Florida.

While modeled after the renowned AACT National Directors Conference in Madison, Wisconsin, CTMC more broadly serves anyone with responsibility for managing a community theatre. Attendees learn through a customized series of intensive, topic-specific, roundtable discussions that speak directly to participants' unique challenges and experiences within their own theatre and community.

Participants prioritize and suggest topics through a pre-conference questionnaire. Based on previous CTMC sessions, popular discussion topics will likely include, but are not limited to:

*Sales and Marketing*  
*Other Sources of Earned Income*  
*Fundraising and Development*  
*Event Planning*  
*Volunteers*  
*Board*  
*Season and Play Selections (Winners and Losers)*  
*Classes, Educational and Outreach Programming*  
*Box Office Operations*

The National Community Theatre Management Conference will be held Sunday, June 21, through Tuesday, June 23, just prior to aactWORLDFEST 2020 in Venice, Florida. This allows attendees to take part in both events in one trip—and aactWORLDFEST attendees receive a \$15 discount on their CTMC registration.

### Conference schedule:

#### SUNDAY, JUNE 21

1 pm Registration & begin Roundtable Discussions  
 5:30 pm Dinner Break  
 7 pm - 10 pm Roundtable Discussions

#### MONDAY, JUNE 22

8:30 am Roundtable Discussions  
 11:30 am Lunch at aactWORLDFEST \$15 (optional)  
 1:30 pm - 5:30 pm Roundtable Discussion

#### TUESDAY, JUNE 23

8:30 am Roundtable Discussion  
 Noon Wrap-up

As previous years' attendees know, the Community Theatre Management Conference will send you home with ideas that will more than pay for your trip, plus a renewed enthusiasm for your theatre management role, and a nationwide network of colleagues.



Ron Ziegler

The conference will be facilitated by Ron Ziegler, the first Artistic/Managing Director for Iowa's Des Moines Playhouse's Kate Goldman Children's Theatre. He also founded and managed the Iowa Fringe Festival, and was the first Executive Director for Orlando Repertory Theatre, Orlando, Florida. He has directed productions for Venice Theatre and Ocala Civic Theatre in Florida, as well as for Des Moines Playhouse. A past president of AACT and an AACT Fellow, Ron has also served as facilitator for the National Artistic Directors Conference.

**AACTEd Hours:** AACT will provide you with documentation of your participation in this and other quality educational activities through AACT. Full participation in CTMC earns 20 AACTEd Hours. ♦

**Register now** at [aact.org/ctmc](http://aact.org/ctmc)

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



## Spreading It Around

by Londos D'Arrigo

writer for JOAN RIVERS, PHYLLIS DILLER and LILY TOMLIN

A LAUGH-OUT-LOUD COMEDY THAT GARNERS RAVE REVIEWS

**"It is real. It is funny. It is really funny. I give it a solid 10 on the proverbial scale"**

Publishers Feature Service

[www.samuelfrench.com](http://www.samuelfrench.com) [www.londos.net](http://www.londos.net)

# AACT NewPlayFest World Premiere: *Shattering* opens at Tacoma Little Theatre

Tacoma, Washington, celebrated the latest AACT NewPlayFest 2020 world premiere when *Shattering*, by Pat Montley, opened on January 24, at Tacoma Little Theatre (TLT). The play received an outstanding production and was well received, followed by a festive opening night reception. The production ran through February 9.



Dennis K Photography

*Opening Night of the world premiere of Shattering by Pat Montley, at Tacoma Little Theatre in Tacoma, Washington*  
*(Seated, left to right): Linda Lee of the Jack K Ayre and Frank Ayre Lee Theatre Foundation; Robin McGee, cast/DeeDee; Joshua Hector, cast/Sonny; Donovan Mahannah, cast/Jonab; Cynthia Kimyanjui, cast/LaBelle*  
*(Standing, left to right): Linda Habjan, Dramatic Publishing Company Vice President of Acquisitions; Dylan Twiner, Sound Designer; Kathy Pingel, AACT Dramaturge; Blake R. York, Set Designer/Technical Director; Chris Serface, TLT Managing Artistic Director, Shattering Director; Frank Roberts, Lead Carpenter; Pat Montley, Shattering Playwright; Jeremy Lynch, Assistant Director; Quiana Clark-Roland, AACT Executive Director; Nena Curley, Stage Manager; Jen York, Scenic Painter; Michele Graves, Costume Designer*

Playwright Pat Montley attended the opening, sharing her delight and gratitude for the Tacoma production.

"I am over-the-moon about the AACT NewPlayFest. I have been writing and submitting plays to contests/theatres for...well, yes, decades, and I would be hard-pressed to recall a more positive experience."

Montley was particularly appreciative of the help and guidance from AACT staff.

"From Susan Austin's timeline sent out in April, through her updates on my play's advancing in the competition, to Quiana Clark-Roland's interactions regarding the contract, to David Cockerell's detailed explanation of the process, it was clear to me that this was a professional, well-organized operation. In addition, Dramaturg Kathy Pingel showed

respect for my work, made suggestions that were insightful and helpful, and became a friend in the process."

Montley also praised TLT for its support and hard work on the production:

"If Chris Serface's excitement about my play hadn't made me fall in love with him, his careful, creative directing certainly would have. The show was blessed with a committed, talented cast, and TLT's production staff fashioned an amazing, imaginative theatrical event. Being able to attend and give feedback on early rehearsals was invaluablely reassuring for me; returning for the opening night gala—a playwright's dream.

The warm welcome I received—from my generous B&B



host-sponsors Toni and Martin Savol, from TLT's friendly staff, and especially from Chris and Kathy—made my visits not just professionally but personally rewarding. Sharing excitement over dinner with Dramatic Publishing Editor Linda Habjan and Ayre Theatre Foundation officers Linda Lee and Janet Salters was an unexpected treat.

As if all that weren't enough, while on the West Coast, I got to head south to the Bay Area for a warm visit with my beloved high-school drama teacher who had sparked the passion that set me on this rewarding, life-long journey! I couldn't be more grateful."

Montley, who lives in Lutherville, Maryland, has had 20 plays published. Her works have enjoyed readings at the Kennedy Center, Baltimore Center Stage, Rep Stage (MD), and the Abingdon Theatre (NYC), and productions at the Nebraska Repertory Theatre, the Manhattan Theatre Source, the Harold Clurman Theatre, the Nat Horne Theatre, Baltimore's Theatre Project, and the Edinburgh Fringe Festival.

Her work has been supported by a Kennedy Center Playwrights' Intensive, by residencies at the Millay Artists' Colony (NY) and the Djerassi Resident Artists Program (CA), and by grants from the Deutsch Foundation, the Maryland and Pennsylvania Arts Councils, the Shubert Foundation, the Mary Roberts Rinehart Foundation, and Warner Brothers.

Montley has a Ph.D. in Theatre, and has taught playwriting at a number of colleges and universities, including Chatham University in Pittsburgh, where she chaired the theatre department.



Dennis K Photography

*Jacqueline "DeeDee" Dawson (Robin McGee) welcomes reluctant Jonah, (Donovan Mahannah) into his new court-ordered foster home, in the Tacoma Little Theatre production of Shattering.*

In *Shattering*, Montley presents the audience with characters whose lives intertwine in unexpected ways. Jonah has just been released from juvenile commitment into the foster care of Jacqueline "DeeDee" Dawson, whose estranged son Jonah helped to murder. She witnessed the crime and testified against the other two perpetrators. Now the gang leader who organized that crime wants to teach a lesson about what happens to "snitches." He orders Jonah to torture and kill Jacqueline—or be killed himself. The instructions come through Jonah's girlfriend

continued on next page ►

# SETRENTALS.COM

**THE Gateway**  
SET RENTALS  
Long Island, NY



## Looking for a set?

OUR EXTENSIVE INVENTORY CAN BE MODIFIED FOR YOUR NEEDS

More info at [SetRentals.com](http://SetRentals.com) or call 631-286-0555 x7000



LaBelle, whose investment in the outcome is intensified by her pregnancy. Jonah and LaBelle plot the murder, even as Jonah's relationship with the strict but caring Dawson develops, and his imagined visits with her dead son jar his conscience.

Chris Serface directed TLT's world premiere production of *Shattering*. The cast featured Robin McGee as DeeDee, Donovan Mahannah as Jonah, Joshua Hector as Sonny, and Cynthia Kinyanjui as LaBelle. The production crew included Assistant Director Jeremy Lynch, Stage Manager Nena Curley, with set design by Blake R. York, lighting design by Niclas Olson, sound design by Dylan Twiner, properties by Frank Roberts, and costumes by Michele Graves.

"Tacoma Little Theatre was honored to be selected as part of the AACT NewPlayFest," says Director Chris Serface. "*Shattering* was one of the last scripts that I read of the 13 finalists we were to select from. When I read the play's last line, I had goosebumps. I knew that this was a powerful story, and one that was different from anything TLT had produced in the recent past. We were thrilled when we were given permission to produce it."

Surface acknowledges that *Shattering* deals in difficult subject matter.

"DeeDee tries to teach Jonah that he has choices in life," Surface explains, "but he is also shown other choices by his girlfriend, LaBelle, who is pregnant and still has ties to the gang. Through LaBelle, we learn that Jonah is being ordered to kill DeeDee for being a 'snitch.' You sit

on the edge of your seat until the final moments of the play, wondering what will happen. One patron of the show summed it up quite eloquently, 'I can't say I enjoyed this story, but rather that I experienced it, and have a strong respect for the actors that were able to tell this powerful story.'"

Having the ability to premiere a new work at Tacoma Little Theatre was "exciting, daunting, and exhilarating," Surface says. "One of the things we most appreciated was AACT's inclusion of a workshop with the playwright, along with access to a dramaturge. The week that we were able to spend with author Pat Montley and AACT's dramaturge, Kathy Pingel, brought so much revelation and discovery to the cast and crew.

"If you have the opportunity to be a part of the NewPlayFest as an author or a producing theatre, I highly recommend it. It will breathe new life into how you approach a project."



The Jack K. Ayre and Frank Ayre Lee Theatre Foundation provides a grant that helps make AACT NewPlayFest possible. The Foundation was created by the children of Frank Ayre Lee as a tribute to their father, and a legacy for the creative endeavors of his cousin and friend, Jack. The family is pleased to honor both men through AACT NewPlayFest, presenting and promoting new theatre works. For more information, visit [aact.org/newplayfest-2020](http://aact.org/newplayfest-2020).

## Family & Holiday Comedies Available at Samuel French

Join over 400 productions of these hilarious small cast plays & musicals!

**Polyester**  
The Musical

**Now Available!**

**Don't Hug Me  
We're Family**

It's "Fargo" meets  
"My Cousin Vinny"  
(without the blood  
or the trial lawyers)

**"A musical laugh fest!"**

**"A true theatrical gem!"**

The Original  
**DON'T HUG ME**

**Also New**

**A Nice Family Christmas**

The best part of Christmas with the family,  
it's only once a year

**WINNER! - McLaren Comedy Festival**

**A Nice Family Gathering**

A story about a man who loved his wife so much,  
he almost told her

**(WINNER!) "Hilarious and touching!"**  
Rochester Playwright Festival

**A DON'T HUG ME  
CHRISTMAS CAROL**

**A DON'T HUG ME  
COUNTY FAIR**

**DON'T HUG ME  
I'M PREGNANT**

**DON'T HUG ME  
WE'RE MARRIED**

Available for licensing from Samuel French  
(212) 206-8990 \* [SamuelFrench.com](http://SamuelFrench.com)

**SAMUEL  
FRENCH**

For more info, visit  
[PhilOlson.com](http://PhilOlson.com)





Dramatic Publishing Company publishes AACT NewPlayFest's winning plays in anthologies, and also licenses production rights for the winning plays. Visit [aact.org/dpc](http://aact.org/dpc) for direct links to Dramatic Publishing Company's NewPlayFest anthologies and plays, plus information about discounts and special offers for AACT members.

The 2020 AACT NewPlayFest cycle began with the world premiere production of *Casserole*, by Pamela Harbaugh, at Boise Little Theater in Boise, Idaho, October 18 – November 2, 2019; continued with the world premiere productions of *Shattering*, by Pat Montley, at Tacoma Little Theatre in Tacoma, Washington, January 24 – February 9, 2020; *Goat Song Revel*, by Dan Borengasser, at Manatee Performing Arts Center in Bradenton, Florida, February 6 – 23, 2020; and *On Pine Knoll Street*, by Mark Cornell at The Sauk in Jonesville, Michigan, February 7 – 16, 2020. The March/April *Spotlight* will include production reports from Manatee Performing Arts Center and The Sauk.

### Upcoming World Premieres

Since 2014, AACT NewPlayFest has worked to select and promote original plays to be produced as world premieres across the country. The 2020 NewPlayFest cycle continues with the two productions listed below. For more information about each play, visit: [aact.org/premieres](http://aact.org/premieres). Winning plays will be available for production through Dramatic Publishing Company, following each play's NewPlayFest world premiere,

***The Cayuga Canal Girls*** by Laura King  
**Phoenix Stage Company**, Oakville, Connecticut  
March 20 – 29, 2020  
[phoenixstagecompany.org](http://phoenixstagecompany.org), 860-417-2505

***Proprioception*** by Marilyn Millstone  
**Rover Dramawerks**, Plano, Texas  
April 24 – May 9, 2020  
[roverdramawerks.com](http://roverdramawerks.com), 972-849-0358

## Submit a Script for AACT NewPlayFest 2022

AACT is accepting script submission for AACT NewPlayFest 2020 during May and June, 2020. Details for script submission are available at [aact.org/new2022](http://aact.org/new2022). Non-musical, full-length plays only. Scripts must be unpublished and must not have already received a full production. (If selected, the AACT theatre's production is to be a world premiere.) Only one script per playwright will be accepted. No fees are required for AACT-member playwrights; there is a \$10 script processing fee for nonmembers. For more information and script formatting guidelines, visit [aact.org/new2022](http://aact.org/new2022).

## Be a Reviewer

Dedicated volunteers read and score the scripts, evaluating them in several rounds of reviews. Join this exciting process by being a Reviewer. You'll find application form and more information at [aact.org/new2022](http://aact.org/new2022).



# WINNER FOR BEST NEW WORK

"WILL TOUCH YOUR SOUL AS IT'S FILLED WITH  
LOVE AND LAUGHTER" ~ David Elias

"...GOOD CLEAN FUN AND JOY"  
~ Sanibel-Captiva Islander

"...QUIRKY HEART-WARMING TALE OF  
FRIENDSHIP, COURAGE AND SECOND CHANCES"  
~ Broadway World



- Small cast that can be expanded • Music Tracks OR performers play live
- Marketing materials available • Reasonable royalty fees

**SOLD OUT IN THREE PREVIOUS PRODUCTIONS!**  
Don't miss your chance to produce this hit!



Visit [secondchancesmusical.com](http://secondchancesmusical.com) to see clips & hear songs

For perusals and quotes contact: Tom Ross Prather  
[Tommyp37@aol.com](mailto:Tommyp37@aol.com) or 239- 691-9894

# AACTFest 2021

June 14- 19, 2021  
Louisville, Kentucky  
[aact.org/21](http://aact.org/21)

Louisville's state-of-the-art Kentucky Center for the Performing Arts will be home to AACTFest 2021, AACT's national theatre festival, June 14-19, 2021. Mark your calendar to join your AACT theatre family for a great time—and great theatre.



The 2021 National AACTFest will feature three experienced and nationally known adjudicators. Their comments on productions will be a learning experience for all participating company and audience members.



**Allen Ebert** is the Executive Director at Children's Theater of Madison in Madison, Wisconsin. He is also a proud veteran of the U.S. Army, whose Army Community Theatre provides soldiers and family members an opportunity to participate in and experience theatre. It is where he learned many skills and formed lifelong relationships—and put him on the path to become a theater professional,

including a degree in theater and drama from the University of Wisconsin-Madison. His company, Children's Theater of Madison (CTM), is a resident company of Madison's Overture Center for Performing Arts, and a member of Theatre for

Young Audiences/USA. Ebert previously served as Executive Director of La Crosse Community Theatre, and spent three years in Vicenza, Italy, as the Entertainment Director of Soldiers' Theatre, an Army Community Theatre. He has served on the Wisconsin Association of Community Theatre board of directors, including as president. Over the past 23 years, Ebert has directed, performed, adjudicated, and conducted workshops at state, regional, and national community theatres. He also directs and performs in the Madison area.



**Faye M. Price** is Co-Artistic Producing Director and Co-Center Director of Pillsbury House + Theatre in Minneapolis, Minnesota. Her focus is the transformation of Pillsbury House, a 130 year-old neighborhood center, and Pillsbury House Theatre (PHT), a 27 year old professional theatre, into a one-of-a-kind, arts-integrated social service center. Together, these provide

## VIOLET SHARP

a drama  
by William Cameron




photo courtesy of Reno Little Theater

### AN UNTOLD TALE OF THE LINDBERGH KIDNAPPING

Violet Sharp, a serving girl for the Lindbergh family, finds herself a key suspect in the crime of the century.

**Winner of the Julie Harris Playwriting Award**

**"It both blew my mind and broke my heart...  
a wonderful blend of murder mystery, historical drama,  
family saga, immigrant story, American Dream,  
plight of the underclass, tabloid sensationalism..."**  
- Moira Bengochea, actress, Reno Little Theater

**"Our highest attended drama to date."**  
- Melissa Taylor, Executive Director, Reno Little Theater

**NOW  
LICENSING!**

SAMUEL  
FRENCH

A CONCORD THEATRICALS COMPANY  
[www.samuel french.com](http://www.samuel french.com)  
[www.williamcameron.net](http://www.williamcameron.net)



more than 15,000 people a year with affordable day care, afterschool programming, and other services, along with high-quality arts experiences. The rationale for integrating the two organizations under artistic leadership is rooted in the growing understanding of the effectiveness of arts-based community development, PHT's national artistic reputation for excellence, and the desire to pursue a culture-based organizational strategy for meeting community needs. In this pursuit, Price draws on her extensive experience as a producer and artistic director, in addition to acting, directing, and dramaturgy. She was a founding acting company member of both Mixed Blood Theatre and Penumbra Theatre, where she remains a company member. In her work she has demonstrated a commitment to the arts as a vehicle for social change, and to making the arts available to all.



**Amy Wratchford** is Managing Director of the American Shakespeare Center (ASC) in Staunton, Virginia. Previously, she served as Managing Director of Synchronicity Theatre in Atlanta, and worked for 13 years in a number of capacities in theatre in New York City, as producer, director, and actor. Wratchford regularly serves on grant panels, including the National Endowment for the Arts and Virginia

Commission for the Arts. Her work on adjudicating panels includes EdTA China's 2019 National Young Thespian Festival in Shanghai, as well as state and regional community theatre festivals in the U.S. She is an elected member of the Staunton City School Board, and serves on the Shenandoah LGBTQ Center's Community Advisory Board. She routinely lectures on finance, budgeting, and nonprofit governance for Mary Baldwin University's M.F.A. program in Shakespeare and Performance. Wratchford holds a bachelor's degree in acting from the Tisch School of the Arts of New York University, and a master's degree in performing arts management from Brooklyn College.



**Alternate adjudicator:**

**Richard (Rick) St. Peter** is an award-winning stage director, producer, and educator, with nearly 20 years' experience in professional and academic theatre. During the 2016-2017 academic year, he had the honor of serving as a Fulbright Scholar at the University of Craiova in Romania. From 2003 to 2009, he served as the Artistic Director of Kentucky's

Actors Guild of Lexington, where he produced over 40 shows and directed more than 10. Since 2006, St. Peter has served as a visiting lecturer at Rose Bruford College of Theatre and

Performance in London, England. He was a 2007 participant in the LaMaMa/Umbria International Directors Symposium, held in Spoleto, Italy, and in 2002 was recipient of a Princess Grace Foundation Theater Award. He previously served as the Associate Artistic Director of TheatreVirginia and Barksdale Theatre (now Virginia Repertory Theatre). St. Peter received his M.F.A. in Stage Directing from Virginia Commonwealth University, and his Ph.D. in Fine Arts from Texas Tech University.



*continued on next page* ►

**Arts People**  
Software for the Performing Arts

Sell tickets & classes, manage marketing & members,  
and everything in between.

Priced for non-profits with complete,  
world-class support included.

Get in touch for a demo  
and your AACT member discount  
[www.Arts-People.com](http://www.Arts-People.com)

Made by and for people who believe  
in the positive power of the arts



**AACTFest 2021** will begin with a Welcome Party, sponsored by AACT Corporate Partner Disney Theatrical Group. Afterglow parties following each night's performances will be sponsored by Stage Rights, while Concord Theatricals will sponsor Saturday's Pre-Award

Show Cocktail Reception. AACT Diamond Corporate Sponsor Music Theatre International is sponsoring the AACTFest 2021 Closing Celebration Party, a great ending to an exciting week of theatre. More AACT Corporate Partner events will be added soon, ensuring that AACTFest 2021 will be a memorable experience.

The National Companies to perform in Louisville will be decided in the next 15 months, as productions advance through state and regional festivals. Meanwhile, planning has begun for other festival events, including the Monologue Competition, sponsored by Dramatists Play Service, and AACT's National Design Competition, sponsored by USITT, which celebrates community theatre designers from across the country. Exhibitors

*Brad Sinclair, Reese Lynch, and Lauren Norris in Region IV's Wetumpka Depot Players production of The Diviners at AACTFest 2019 in Gettysburg, Pennsylvania*



Paola Noguera

## BRITISH THEATRE TOURS

Custom designed group travel programs to Great Britain & Europe

**OUR GROUP TOURS:**

- Encourage philanthropy
- Build company and community spirit
- Build performer skills and confidence








[www.selecttravel.com](http://www.selecttravel.com)  
[theatretours@selecttravel.com](mailto:theatretours@selecttravel.com)



will also be on hand with information on products and services to make your theatre the best it can be.

The Hyatt Regency Downtown is our host hotel, with special discounted rates for festival attendees. The Regency is also the location for AACTFest special events, workshops, exhibits, and conferences. This four-star hotel is within walking distance of the Kentucky Center for the Performing Arts, and Actors Theatre of Louisville, as well. (A trolley will also be available to transport those staying at the hotel to the festival theatre.) The Hyatt is just steps from the Fourth Street Live District, Louisville's premier dining and entertainment destination.

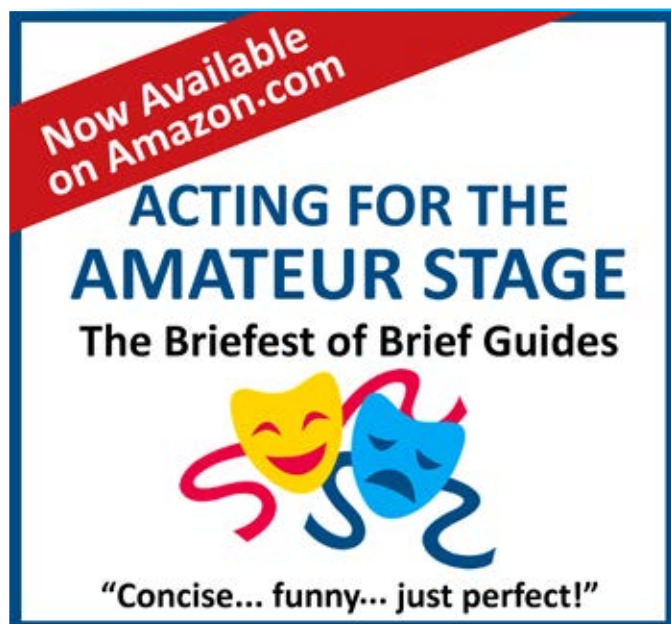
Additional host hotels will be announced soon. Please consider staying at a designated host hotel, as this makes it possible for AACT to provide the great discounts, services, and experiences offered during the festival.

More information about the festival will be posted on the AACT website soon ([aact.org/21](http://aact.org/21)).

---

### Want to Perform at AACTFest 2021?

Any theatre wanting to perform in 2021, should start planning *now* to participate, and get involved in your state's AACTFest qualifying festival. Note that each state process is different—some may function on an annual basis, while others function on a biennial cycle. For more information about your state festival, contact your State Contact, listed at [aact.org/statecontacts](http://aact.org/statecontacts) and/or your Regional Representative at [aact.org/regionreps](http://aact.org/regionreps).



Now Available  
on Amazon.com

**ACTING FOR THE  
AMATEUR STAGE**

The Briefest of Brief Guides

**“Concise... funny... just perfect!”**



WHAT IF ONE MEAL  
COULD CHANGE YOUR LIFE?

*Babette's  
Feast*

**READ FOR  
FREE AT**

[dramaticpublishing.com/babettes-feast](http://dramaticpublishing.com/babettes-feast)

**dpc** Dramatic  
Publishing

Book by Amanda Rogers. Music and lyrics by Gregg Opelka.  
Based on the television show by Paul Henning.

# THE BEVERLY HILLBILLIES

*The  
Musical*

**READ FOR  
FREE AT**

**DramaticPublishing.com/Hillbillies**

**dpc** Dramatic  
Publishing

## AACTFest Handbook Summary of Changes for 2021

As the 2021 Festival Cycle begins, the *AACTFest Handbook* has been updated and revised, as well. Although revisions are few, some may have significant impact on those participating in the festival process.

Here is a summary of changes in the 2021 Handbook:

1. Festivals with four or more participating productions must rank all shows through sixth place. This is to assure that alternate productions are available, should higher-placing shows not be able to advance. If an alternate production is chosen to advance, its rehearsal and performance slots will be the same as the show it replaces.
2. Region IV, which in the past has sent two shows to the national festival, has been divided into two regions. Region IVa (Mississippi, Tennessee, Kentucky, West Virginia, and Virginia) and Region IVb (North Carolina, South Carolina, Georgia, Alabama, and Florida) will each send one production.
3. Theatres performing at the national festival will be required to re-submit the T4 (technical information) form.
4. For panel adjudications, theatres will be required to provide a microphone for each adjudicator.
5. Audience members, who leave a performance once it has begun, may re-enter if the theatre facility allows for such reentry without disturbance (e.g. a balcony entrance).
6. New wording now clarifies that a rehearsal may not necessarily be scheduled on the same day as a company's performance.
7. Adjudicators cannot be chosen by the host theatre if that theatre has a production competing in the festival. In addition, anyone involved with a festival production who has any "hands-on" duties (such as a director, actor, musician, or technician), is not allowed to choose adjudicators for the festival, or serve as festival chair.

The *AACTFest 2021 Handbook* can be downloaded at [aact.org/handbook](http://aact.org/handbook).

Listings of upcoming State and Regional festivals will be posted to [aact.org/calendar](http://aact.org/calendar). ♦

★  
*Discover the Magical World of...*

## ★ **Classics On Stage!**

- ★ •Exceptional Playscripts For Young Audiences•
- ★ •Inspired by Classics of World Literature, Legend & Lore•
- ★ •Professionally Developed & Performance Proven•
- ★ •From Alice In Wonderland to Wizard Of OZ•

By Shubert Award-Winning Playwright Michele L. Vacca

★ Visit Our Online Catalogue

**[www.ClassicsOnStage.com](http://www.ClassicsOnStage.com)**

★ (773) 989-0532



# The National Directors Conference

## “An Inspiration and a Gift”

The recent 20th biennial National Directors Conference, on the campus of the University of Wisconsin-Madison, brought together full-time employed community theatre administrators from varying backgrounds and levels of experience to share challenges and solutions, learn about other theatre operations, and network with colleagues from across the country. It was the largest gathering in the history of the conference.

AACT was truly honored to have such a strong and diverse cohort of administrators represented this year. Here are just four of their stories, with take-aways and insights gained from the conference and their time in the field.



Katie Hallman  
Executive Director  
Theatre Cedar Rapids  
Cedar Rapids, Michigan  
theatrecre.org

"The National Directors Conference is both an inspiration and a sanity-saver. It is such a gift to be surrounded by mission-driven, passionate, and thoughtful arts leaders, and to share in our desire to create the best art while doing the best for our communities.

The information shared and friendships forged during each conference have great staying power for me, and for Theatre Cedar Rapids. I have met some of my closest colleagues through the AACT National Directors Conference, who I gratefully call upon throughout each year. The peer-group information we all so willingly share provides essential benchmark data that I use to monitor our theatre's growth and potential. I also appreciate the opportunity to connect with a wide variety of organizations and to learn the ways we are all similar, and the ways we differ. Without fail, I walk away from Madison with a refreshed perspective and a tremendous peer group.

It is a gift to be surrounded by individuals with varying years of experience and tenure; to be reminded that there is rarely a problem that someone else hasn't faced; and to participate in challenging conversations that are essential to the vitality of theatre making in each of our communities. I'm glad for the conversations that will continue until we meet again in 2021!"

*continued on next page* ►



Ron Ziegler

*The 2019 AACT National Directors Conference brought together old and new friends as they enjoyed the camaraderie of colleagues from across the country*



**YOUR ONE-STOP TECH SHOP...  
CALL OR VISIT US ONLINE TODAY!**





National Directors Conference continued from page 21



Frieda Austin,  
Managing Director  
Texas Nonprofit Theatres  
Fort Worth, Texas  
[texas theatres.org](http://texas theatres.org)

"This was my first time attending AACT's National Directors Conference, and I was pleased to find that, even as a newbie, I could contribute and had experiences to share in areas that were valuable to others. I expected to learn a lot about how theatres navigate the ups and downs of running a theatre business, but I also was struck by the incredible value of learning that every theatre has probably been in similar situations. Everyone starts somewhere and everyone grows. Problem solving and moving forward connects us all.

### Diversity was one of the challenges that people want to talk about and face head-on.

I found it interesting that interest in big, fancy fundraisers is waning. Fundraising is not what it used to be, because the donor pool is different. Donors want more of an experience when it comes to supporting their favorite theatre. Some suggestions that popped up were backstage tours, wine or liquor tastings, pre-show or post-show talkbacks, murder mystery dinners, and concert series. Another tip was using evenings that are usually dark for concerts, cabarets, or other quick events. Thinking outside the box was a big theme at the conference.

Diversity was one of the challenges that people want to talk about and face head-on. While it may take a lot of changes and time, making diversity and inclusion a part of the culture in our theatre community is an important step towards building trust. When it comes to challenges facing community theatre, our ability to think creatively is our greatest resource.

The conversations that happened outside of the main discussion sessions were incredibly valuable. Everyone was so willing to share ideas and give each other support. This conference is such an amazing experience for connecting, networking, and realizing that none of us are alone in our theatre journey."

continued on page 24 ►



# The Marvelous Wonderettes

**"IRRESISTIBLE!"**  
The New York Times

**"INFECTIOUS!"**  
THEATERMANIA

**"EXCEPTIONAL!"**  
Los Angeles Times

**"PURE DELIGHT!  
A MAJOR  
CROWD-PLEASER."**  
-Tom McCoy, Exec. Producer,  
McCoy Rigby Entertainment

**"TREMENDOUS!"**  
VARIETY

**"DELIGHTFUL!"**  
AP Associated Press

**"CHARMING!"**  
SHOW BUSINESS

**"THE MOST SUCCESSFUL  
SHOW IN OUR  
24-YEAR HISTORY!"**  
-D. Lynn Meyers, Artistic Director,  
Ensemble Theatre of Cincinnati

**"AUDIENCES SIMPLY GO CRAZY FOR THIS GEM OF A MUSICAL!"**  
-Kenn McLaughlin, Producing Artistic Director, Stages Repertory Theatre

Produce the original Off-Broadway hit or one of these delightful sequels:

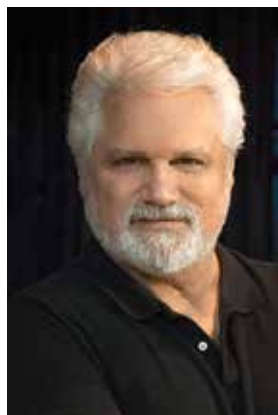
The  
MARVELOUS  
WONDERETTES  
**CAPS  
AND  
GOWNS**

The  
MARVELOUS  
WONDERETTES  
**Dream  
On**

Winter  
Wonderettes

The Marvelous  
Wonderettes  
GLEE CLUB  
EDITION

 **STAGE RIGHTS**.com



Stephen Carver  
Executive Director  
The Kalamazoo Civic Theatre  
(The Civic)  
Kalamazoo, Michigan  
Kazoocivic.com

"This was my second time at AACT's National Directors Conference. At my first conference, I took pages and pages of notes and my brain was on "system overload" by the end. This year's conference, once again, offered tons of useful information that I could bring home and implement immediately. I greatly appreciated learning from Michael Fox (Hale Centre Theatre) of how/when to use ticket discounts, and the strategy behind "papering" a house.

Kalamazoo Civic recently became a charter member of the Penguin Project (for special-needs children and their mentors) and I enjoyed learning about the positive impact this project (penguinproject.org) had on both Lincoln Community Playhouse and Gettysburg Community Theatre. Also, someone mentioned a video

segment their theatre created called a "Monday Moment." I stole that idea and called it the "Monday Minute," where we focus on behind the scenes at our theatre. We've been doing it for about a month and it's been hugely popular.

But what I enjoyed most was the camaraderie with the other managing directors. Producing sustainable community theatre is a challenge, and we need to remember we're not alone. The relationships I've enjoyed through these conferences have been invaluable. Everyone is positive and supportive. I feel I can call any of the managing directors and ask for advice or request help. The conference is a very special experience in relationship building."



Sara Reuschel,  
Executive Director  
Brandon Thomsen,  
Artistic Director  
Quincy Community Theatre  
Quincy, Illinois  
1qct.org

"This was Brandon's second conference and Sara's first, but we both saw the National Theatre Directors Conference as an opportunity to seek new ideas and trends to help us continue our efforts to build a strong theatre and education program for the future.

We had the opportunity to network and to gain insight into the trenches of community theatre; but most important, the conference served as a channel for the two of us to cultivate a deeper working relationship. Topics from the conference became our talking points at meals, walks to and from the hotel, and in the seven-hour car ride from Madison to Quincy. We opened up to each other about our ideas, insecurities, and excitement, and were able to share thoughts that helped merge our respective ideas into one cohesive vision. We entered the conference as individuals, and walked out as partners, with new ideas, trends, and lessons learned from the movers and shakers of community theatre. As a result, we feel more empowered to lead Quincy Community Theatre's staff and volunteers."

#### A Word from AACT

Thank you to all who attended the 2019 National Community Theatre Directors Conference and shared their concerns and solutions. Information on the next conference will be available later this spring at [aact.org/ctdc](http://aact.org/ctdc).

Those who missed the chance to attend, or are not employed full-time by their theatre, may want to attend the Community Theatre Management Conference (CTMC). While modeled after the Directors Conference, CTMC is geared toward *any* level of administrator (volunteer, part-time, contract or full-time) who seeks professional development, problem-solving, and support from a network of fellow community theatre practitioners across the country. Dates are June 21-23, 2020 in Venice, Florida. See page 11 for more information on CTMC, or visit the AACT website at [aact.org/ctmc](http://aact.org/ctmc). ♦







MUSIC THEATRE  
INTERNATIONAL

# ROCKY

## LOVE ALWAYS WINS

in this knockout musical from the Tony-winning team of  
Lynn Ahrens, Stephen Flaherty and Thomas Meehan,  
adapted from the Oscar<sup>®</sup>-nominated screenplay by  
Sylvester Stallone.

available spring 2020

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



@mtishows

# TEAMS Conference 2020

The TEAMS Conference will return to the beautiful Hale Centre Theatre in Salt Lake City, Utah, August 21-23, 2020.

TEAMS 2020 is a national educational conference with these five tracks:

## TECHNICAL THEATRE

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

## EDUCATIONAL PROGRAMMING

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

## ARTISTIC DIRECTION VISION

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

## MARKETING

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

## STAGE MANAGEMENT

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

Attend as an individual, or get even more out of the conference by putting together a team. The five tracks are held simultaneously, so team participants can share rides and rooms, while selecting the track that best suits their own individual needs. As attendees have found, the insights gained can pay for the conference registration many times over.

## REGISTRATION

	EARLY BIRD by June 29, 2020	STANDARD after June 29, 2020
Group (3 or more)	AACT Member \$225 (each) Non-Member \$300 (each)	\$250 (each) \$325 (each)
Individual	AACT Member \$250 Non-Member \$325	\$300 \$350

**Early bird registration deadline: June 29, 2020**

**Standard rate after June 29, 2020**

Registration covers continental breakfast, Saturday lunch, snacks, and materials.

**Register at [aact.org/teams](http://aact.org/teams)**

**Bonus Offer:** Participants will receive 50% off their ticket to see *Titanic the Musical* at the Hale Centre Theatre--a spectacle in water! This breathtaking musical, by Peter Stone and Maury Yeston, is in keeping with the scale of the mighty (but doomed) vessel--a factual story of her officers, crew and passengers. Experience soaring music and mammoth staging in this not-to-be-missed theatrical event. Tickets are only \$26, with your TEAMS discount.

**Housing:** The Hilton Garden Inn (across the street from Hale Centre Theatre) will serve as the official conference hotel. A special group rate for TEAMS Conference attendees will be available. For more details on the hotel, and a link to receive the AACT discount, visit [aact.org/teams](http://aact.org/teams).

**AACTEd Hours:** Participants will once again earn 17 AACTEd Hours for participation in all sessions of their conference track. Pro-rated hours will be awarded to those who are unable to attend all sessions. ♦



David Cockerell

*Amber Lewandowski, Head of the BFA Stage Management program and Production Manager at the University of Utah, leads the TEAMS 2019 Stage Management Track as they examine how a stage manager is the central communication hub of any production*





Theatrical Rights Worldwide

Proud Sponsor of AACT

## NEW TITLES NOW AVAILABLE



## AUDIENCE FAVORITE TITLES



Bringing Theatre to Communities Everywhere

[THEATRICALRIGHTS.COM](http://THEATRICALRIGHTS.COM)

   [@TRWMUSICALS](https://twitter.com/TRWMUSICALS)



Klose2u Photography

# Your Digital Marketing Platform Priorities

Julie Nemitz

**Today's audiences move at the speed of digital.  
Your online marketing platforms should too!**

Whether you are a theatre-maker or theatre marketer playing a bigger marketing game in 2020, having your digital communication platforms running optimally is crucial. Moving potential audience members from what we in marketing call *a warm lead* to a *purchaser* is determined by the content they consume and enjoy along the path to your box office.

At Playhouse Theatre Marketing Academy, I work with many theatres across the country and I hear the challenges. Digital marketing feels overwhelming. You are a marketing department of one and have many responsibilities. Your marketing budgets are limited. You're unsure what to prioritize.

Building solid, modernized digital marketing platforms should be your priority. Then delivering valuable information to your audiences will be much easier for you and more successful in driving ticket sales.

“  
Marketing  
is really theatre.  
It's like staging  
a performance.”

JOHN SCULLEY

## The Digital Dynamic Duo

There are two priority platforms for your digital marketing: your website and your email. IF you focus on ensuring that these platforms are up to date, you're in great shape to seamlessly deliver content across them.

## Your Website

This critical destination is your virtual theatre ... and your virtual storefront. Its priority is communicating with audiences past, present, and future. Making the purchase of tickets online seamless is also a critical function of your website. I know many of you may still have PTSD from a website build five-plus years ago. It was a grueling process that required coders, designers, and mysterious technology. If you haven't updated your website since then, now is the time, because it's important to deliver a modern, digital website experience for your audiences.

Can your website check these boxes?

- ☐ It's designed to be fully functional on a mobile or tablet device.
- ☐ You've simplified the navigation at the top of your page. Less is more!
- ☐ You make purchasing tickets online easy and seamless.
- ☐ Your logo and tagline are prominently placed at the top of your homepage.
- ☐ You show versus tell, using photos, videos, graphics, and headlines that pop. Your design has plenty of clean white space. Too much text on your homepage can feel overwhelming to site visitors today.
- ☐ You implement a design that allows the viewer to scroll down a long page, versus asking them to click around on dozens of links. The more mobile takes over, the lazier we get in wanting to click often.
- ☐ You make it easy to sign up for emails and newsletters.
- ☐ Your mission, values, and purpose are communicated clearly.
- ☐ You promote yourself! Share awards, critic quotes, grants awarded, elected official quotes. For people new to your theatre and unsure of whether they'll purchase tickets, these elements that raise your reputation are important.

There is nothing that frustrates a potential ticket buyer more than making it to your website and not finding the information they need *immediately*. A modern website is critical in their path-to-purchase. Ask yourself, "What is most important for visitors to my website to know *today* if they never clicked past the homepage?" Don't forget "buy now" and "click to purchase" messaging and visual graphics should be top of mind when you are adding or updating content to your website.

## Your Email

Email is the most powerful digital marketing platform you have. Building your email list is crucial because it's the best way to



build a relationship with potential and existing patrons in an intimate way. Emails wait in someone's inbox until they're read, and when you write really useful and entertaining emails, people will refer to them more than once because emails are easily searchable, too.

There are many ESPs (email service providers) out there and you've likely settled on one. But are you achieving these priorities?

- ☐ You send weekly emails to your list of subscribers.
- ☐ The content you write is useful and entertaining.
- ☐ You embed photos and videos into your email for visual impact.
- ☐ You have clear "buy now" buttons and messaging that lead directly to your online box office.
- ☐ Conversely, you don't do hard-sell ticket pushes in every email. You educate and inspire too!
- ☐ Segmentation, segmentation, segmentation. Your database of patron emails has been segmented (grouped by like-qualities). Want to send just to subscribers? You've got them organized in a segment within your email service provider. Want to send just to volunteers? You've got them segmented.
- ☐ You write content based on who is a part of each segment. This is important. The content you deliver to volunteers is *very* different from what you send audience members!
- ☐ You convert your monthly or quarterly printed newsletter into digital form and send consistently.
- ☐ Your email database is integrated with your online ticketing service provider. You segment based on the type of show. Patrons who see children's shows? Put them into an email segment. Patrons who only attend musicals? Put them into a segment.
- ☐ You only promote discounts and coupons in the controlled environment of segmented email. Never on your website or social media.
- ☐ You use email to deliver surveys to your audience. When you learn more about what they want and like, you make better decisions in the content you produce.
- ☐ You repeat your important copy points several times within your email. Face it, most readers are skimmers and you don't want them to miss the dates of the production or the link to buying tickets!
- ☐ You send "Know Before You Go" emails to those who purchased tickets for your upcoming production. Remind them where to park. Where to eat before the show. Where to grab drinks afterwards. Give them another sneak peek at photos from the production they're about to see.
- ☐ You send "Thank You For Joining Us" emails to those same patrons. A message from the director, cast, or even your Executive Director builds connection and affinity for your theatre.

You end uncertainty for your patrons by delivering content that is useful, informative, and inspiring. With each email you send, or content update you make to your website, you build your relationship with your patrons. Relationships matter. The connections that actors grow during the rehearsal process find their way into the per-

formances shared with your audiences. Growing connections with audiences matter equally as much. Relationships should blossom on your digital platforms too! ♦

“

Uncertainty is a more significant barrier for audiences than unfamiliarity. Marketing can help audiences overcome that uncertainty.

PETER LINNET  
SLOVER LINNET AUDIENCE RESEARCH

*Julie Nemitz is the founder and chief content officer for Playhouse Theatre Marketing Academy, LLC where she inspires and educates community theatres and theatre educators in how to promote their theatres online more easily, efficiently and affordably, using the latest marketing techniques.*

*Learn more at [playhousetheatremarketingacademy.com](http://playhousetheatremarketingacademy.com) and join the mailing list. Contact Julie at: [julie@playhouseartcollective.com](mailto:julie@playhouseartcollective.com) or [@playhousetheatremarketing](https://www.facebook.com/playhousetheatremarketing) on Facebook and Instagram.*



# AACT Contributors

## September 1, 2018 – August 31, 2019

### AACT NewPlayFest

Jack K. Ayre and Frank Ayre Lee  
Theatre Foundation

### AACT Youth Residency

Jack K. Ayre and Frank Ayre Lee  
Theatre Foundation

### Producer \$1000 and above

Eugene and Susan Irby

### Director \$500 - \$999

Bellingham Theatre Guild  
Gary Walker  
Julie Crawford  
William Muchow

### Star \$250 - \$499

JoAnne Nissen  
Stan Christianson

### Supporting Role \$150 - \$249

H. Harv Thompson  
James Crow  
Twink Lynch

### Cameo \$100 - \$149

Bob and Ann Frame  
Carole E. Ries  
David L. Allen  
James and Nancy Carver  
Jefferson Performing Arts Society  
Mark and Betty Peters  
Martha J. Cherbini

Owen Allen  
Patricia Janssen  
Richard Gannon  
Ronald J. and Wanda Coats Schenk  
Sara Phoenix  
Scott Richard Klein  
Waxahachie Community Theatre

### Friend \$50 - \$99

Amy McDow  
Bert Haney  
Brian Schultz  
Dabney Coors  
David Schwab  
Dawna R Kornick  
Iola Community Theatre, Inc.  
Jacquelyn K. and Glenn R. Cavanaugh  
John B. Harper  
John E. Lavender  
Keith Thomson  
Larry Pint  
Minnesota Short Play Company  
Ole Olson Onstage  
Patricia Paveglio  
Penelope Hall  
Players De Noc, Inc.  
Prescott Valley Performing Arts, Inc.  
dba Lonesome Valley Playhouse  
Robert Donegan  
Sharon Burum  
Sherrie Mattson  
Susan K. Phillips  
Tupelo Community Theatre  
Virginia Mueller

West Hudson Arts & Theater  
William (Bill) Anderson, Jr.  
Williamsburg Players  
Workshop Theatre

### AACT Endowment Fund

### Producer \$1000 and above

Jon Douglas Rake and  
Jeffrey A. Stvrtecky  
Louis Wagner  
Mary and John Doveton  
Robert Wheland & Leslie Stanford  
Sharon Burum  
Kristi and William Quinn

### Director \$500 - \$999

Gary Walker  
Jim Walker and Jerry Oligmueller

### Star \$250 - 499

Linda Sue Miller

### Cameo \$100 - \$149

Nick Credgington  
Stephen and Mary Krempasky

### Friend \$50 - \$99

Morrie Enders

### Understudy \$1 - \$49

Sue Ellen Gerrells

## Harris Cashes Out!

by *Londos D'Arrigo*

writer for JOAN RIVERS, PHYLLIS DILLER and LILY TOMLIN

Another hilarious, proven comedy from  
the author of *SPREADING IT AROUND*

Reviews and photos: [www.londos.net](http://www.londos.net)

Publisher: [www.canadianplayoutlet.com](http://www.canadianplayoutlet.com)





### In Honor of Harv Thompson

Omer Masters Jr

### In Honor of Mary Britt

Stephen and Mary Krempasky  
William Muchow

### In Memory of Twink Lynch

Frank Peot  
Mary and John Doveton

### Thanks to the AACT Board and other AACT volunteers

who pay their own travel expenses to attend meetings, and to those theatres that help with their travel expenses.

### Thanks to all our contributors!

Due to space, only contributions over \$50 are listed above. Visit the website for a complete list: [aact.org/donor-list](http://aact.org/donor-list)

### Your support of AACT benefits theatres all over the country.

Please consider making a donation online at [aact.org](http://aact.org) or send your contribution to

AACT

PO Box 101476

Fort Worth, TX 76185



**HISTORICAL EMPORIUM**

*Period Clothing*

**Full Line In Stock**

- Victorian
- Edwardian
- Regency
- Old West
- Steampunk

**Superb Service**

- Attentive Staff
- Quick Shipping
- Easy Returns

Buy for the price of renting

**800-997-4311**

**HistoricalEmporium.com**



Who can resist this all-time favorite fairy tale, told with fun and flair? Our acting troupe takes over the stage area, playing rhyming Narrators, singing Villagers, friendly Animals, charming Royalty, energetic Messengers, the haughty Stepmother and Stepsisters, the irresistible Fairy Godmother, and lovely Cinderella. Of course, once the charming Prince discovers the proper of that famous sparkling slipper, everyone lives happily ever after!

**Cinderella** **\$69.99**  
*Full Kit*

**... IF THE SHOE FITS!**

**Surprise!**  
*the musical*

Come join the fun when Shirley gives her husband, Harold a surprise party! Their NORMAL family is anything but NORMAL in this new MUSICAL COMEDY by the team that brought you the PRINCESS DIANA Musical!

**PERFECT FOR DINNER THEATRE!**

*Listen to the full cast recording on our website!*

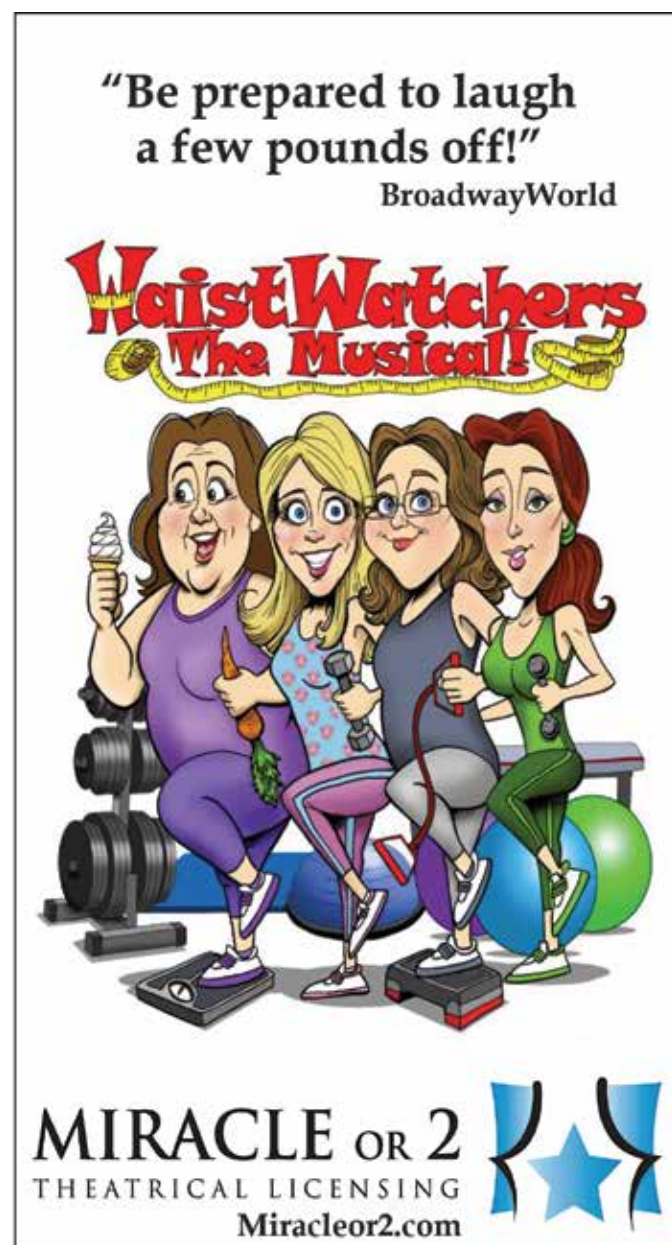
**PLAYS, MUSICALS & MORE**

**TWISTED PLAYS**

**TWISTEDPLAYS.COM**

**PLAYS/MUSICALS/MORE**

**@TWISTEDPLAYS @TWISTED\_PLAYS (724) 30-PLAYS**



**"Be prepared to laugh a few pounds off!"**

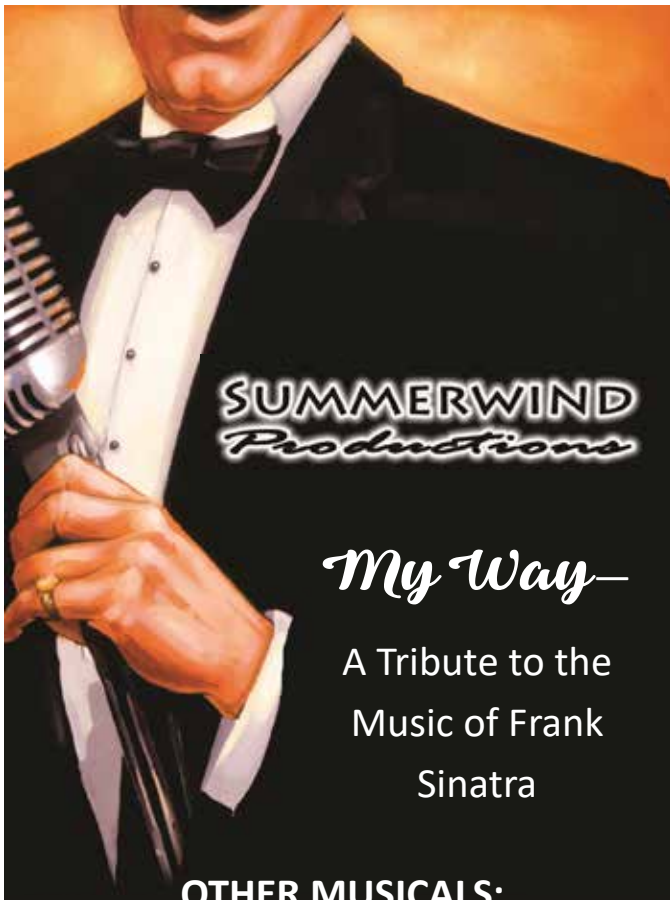
**BroadwayWorld**

**Waist Watchers The Musical!**

**MIRACLE OR 2**

**THEATRICAL LICENSING**

**Miracleor2.com**



**SUMMERWIND  
Productions**

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

**OTHER MUSICALS:**

Christmas My Way – A Sinatra Holiday Bash

I Left My Heart – A Salute to the Music of Tony Bennett

Simply Simone – The Music of Nina Simone

Babes in Hollywood – The Music of Garland and Rooney

One More For My Baby - A Sinatra Songbook

Town Without Pity – The Love Songs of Gene Pitney

Bonnie & Clyde

Club Morocco

**PLAYS:**

Dracula - The Case of the Silver Scream (Film Noir)

The Incredible Jungle Journey of Fenda Maria

Casa Blue—The Last Moments in the Life of Freda Kahlo

Vampire Monologues

War of the Worlds

Scripts, Information, and Licensing at:  
**summerwindproductions.com**

## Spotlight on Discounter



### Arts People

Arts People provides complete ticketing and fundraising software, developed by and for people who recognize the positive power of the arts. The Arts People integrated system is developed exclusively for a diverse group of arts organizations. Affordable, easy to use products, are designed to work efficiently for your theatre's specific needs.

The Arts People team, with backgrounds in acting, arts administration, board of directors, box office managers, and comedy, provide unparalleled technical experience and five-star customer service!

AACT members who become new clients of Arts People receive free setup, free patron data migration, and a discount on usage fees. AACT members who are already Arts People clients, may refer an organization and receive a \$100 credit, "when they go live."

For more information on Arts People discounts for AACT members, visit [aact.org/arts-people-1](http://aact.org/arts-people-1). For more AACT member discounts, visit [aact.org/discounts-special-offers](http://aact.org/discounts-special-offers). ♦

### Make A Legacy Gift

Please consider including the 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 AACTFest national festivals.

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

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





## National Arts Action Summit

March 30 - 31, 2020  
Washington, DC

Hosted by Americans for the Arts, and cosponsored by 85+ national arts organizations, the 32nd Arts Advocacy Day will be the largest gathering of its kind. Attendees will attend a full day of advocacy training to learn the latest research and legislative arts priorities on Monday, March 30. That evening, The Nancy Hanks Lecture at The John F. Kennedy Center for the Performing Arts is sure to inspire and motivate advocates. The following day, March 31, is Arts Advocacy Day, when advocates take their passion, knowledge, and stories to Capitol Hill for meetings with their congressional leaders in support of issues like arts education policy, the charitable tax deduction, and funding for the National Endowment for the Arts.

AACT is a co-sponsor of this event.

[americansforthearts.org/events/national-arts-action-summit](http://americansforthearts.org/events/national-arts-action-summit)



## USITT Conference and Stage Expo

April 1 - 4, 2020  
Houston, Texas

The Annual Conference and Stage Expo is now in its 60th year. USITT 2020 will bring four days of education and networking to the George R. Brown Convention Center for technical theatre and live entertainment professionals and students.

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

## AACT Web Power

One of the great advantages of AACT membership is access to a wide range of discounts on everything from royalties to supplies. Some are special offers (often for a limited-time), while others are ongoing—and all can be found on the AACT website.

For example, AACT organizational members receive substantial discounts on scripts, materials, and royalties from 11 different publishers. Discounts are also available for theatrical supplies and services—from box office & member management software, to graphics & web design, from backdrops & projections, to car & truck rentals.

Go to [aact.org/discounts](http://aact.org/discounts) and check out the many offers for AACT members. Details on how to redeem these benefits are at [aact.org/discounts2](http://aact.org/discounts2) (sign-in required).

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

Listings do not imply AACT endorsement



## AATE Arts Administration Symposium

April 3-5  
Minneapolis, Minnesota

American Alliance for Theatre and Education presents its inaugural Arts Administration Symposium. Focusing intently on the three programmatic areas of Finance, Human Resources, and Advancement, the symposium welcomes leaders from both inside and outside of the field of theatre education to share their experiences, expertise, and provide hands-on lessons. The goal of this symposium is to provide the opportunities, resources, and tools to one another that will help administrators continue to uplift and support organizations and communities through equitable and intentional decision-making.

[aate.com/aateadmin](http://aate.com/aateadmin)



# Spotlight Award Honors Freddie Bayne



*The AACT Spotlight Award partners AACT with theatres to recognize individuals and organizations for long or special service that has had a significant impact on the quality of their local theatres. Any AACT member theatre may apply to present the Spotlight Award (aact.org/spotlight-award).*

**The Upstagers**, Del Rio, Texas, has honored **Freddie Beth Bayne** with the AACT Spotlight Award for her long-time, dedicated service to the community theater group. Freddie was totally surprised and very moved when the award was presented by Board Treasurer, Candy Graf, and Board President, Lea White, at the theatre's annual meeting in October.

Freddie and her husband, Jim, have been supportive patrons and season ticket holders of The Upstagers for over 25 years. Freddie became involved with the Board of Directors as a community representative in 2003. She was immediately recruited as

Board Secretary, and joined the Reading Committee, which selects the group's shows for each season.

According to the Upstagers' nomination letter, "Freddie still says she isn't qualified to be on our Board, since she doesn't act, sing, dance, build sets, or do tech work, but she knows our community and loves theatre. And as a retired English teacher, she has organizational and writing skills that are indispensable to our group."

Freddie managed the box office for years, and supervised the front of the house for each performance. She organized ticket sales at various businesses in the community—in the process, becoming the "face" of The Upstagers. She coordinated annual season ticket sales, keeping accurate records of patrons, subscriptions, donations, and address changes from year to year. For someone who never performed onstage or assisted backstage, Freddie has been an indispensable volunteer for the community theatre group.

Recently, Freddie agreed to assist in the administration of The Upstagers' Facebook page, even though she felt that she was "too old and out of date for all that." She monitors the page daily, posting news and photos for the group.

"I want to thank The Upstagers for letting me do all this," Freddie said, "and have so much fun over the years! It has meant the world to me." ♦

## Friends We'll Miss



**Jill Sigman** (Manitowoc, Wisconsin), long-time travel specialist for the U.S. Army Soldier Show, died November 11, 2019 due to complications brought on by multiple sclerosis, which she endured from the age of 23.

Jill worked as the Travel Manager for the U.S. Army Entertainment Division, handling the travel, billeting, and freight requirements for all the Divisions activities; including the U.S. Army Soldier Show tours, in country and overseas; Army Concert Series, stateside; USA Express world tours; the Stars of Tomorrow Army wide annual entertainment contest; and the stateside requirements of any AACT Region X groups participating in AACTFest. She was active with both U.S. Army Entertainment and AACT from 1998 to 2012.

For the American Association of Community Theatre, she served as a committee member developing guidelines for handicapped accessibility and services for theatres. ♦

We help you concentrate your efforts on the performance, and pay you for it.



**onstage**

ENGAGING AUDIENCES  
INCREASING RETURNS

[www.onstageresults.com](http://www.onstageresults.com)



## Northern Kentucky University Y.E.S Festival of New Plays

Northern Kentucky University School of the Arts is calling for submissions for the 20th anniversary of its award-winning Year End Series Festival of New Plays - The Y.E.S. Festival, running April 8-18, 2021.

Two plays will be selected for performance in the festival.

The selected playwrights will each receive a cash prize of \$400 and an expense-paid (travel and accommodations) visit to NKU to see their plays in production. Selected plays will receive a full production.

Full-length plays and musicals are eligible. The author must fully own all rights.

No children's theatre, one-acts, or reader's theatre pieces will be considered.

Adaptations will only be considered if the adapted work is in the public domain.

Submissions may not have had a previous professional or university production.

In deciding what to submit, a writer should know the festival will be cast with undergraduate student actors. Submissions with larger casts are looked upon favorably in the selection process.

Selected playwrights must be available to visit the festival about one week before opening so that their visit can be arranged to include late rehearsals and the premiere of their play.

Awards: Two cash prizes of \$400 each, plus expense-paid travel to the festival.

Deadline: June 1, 2020

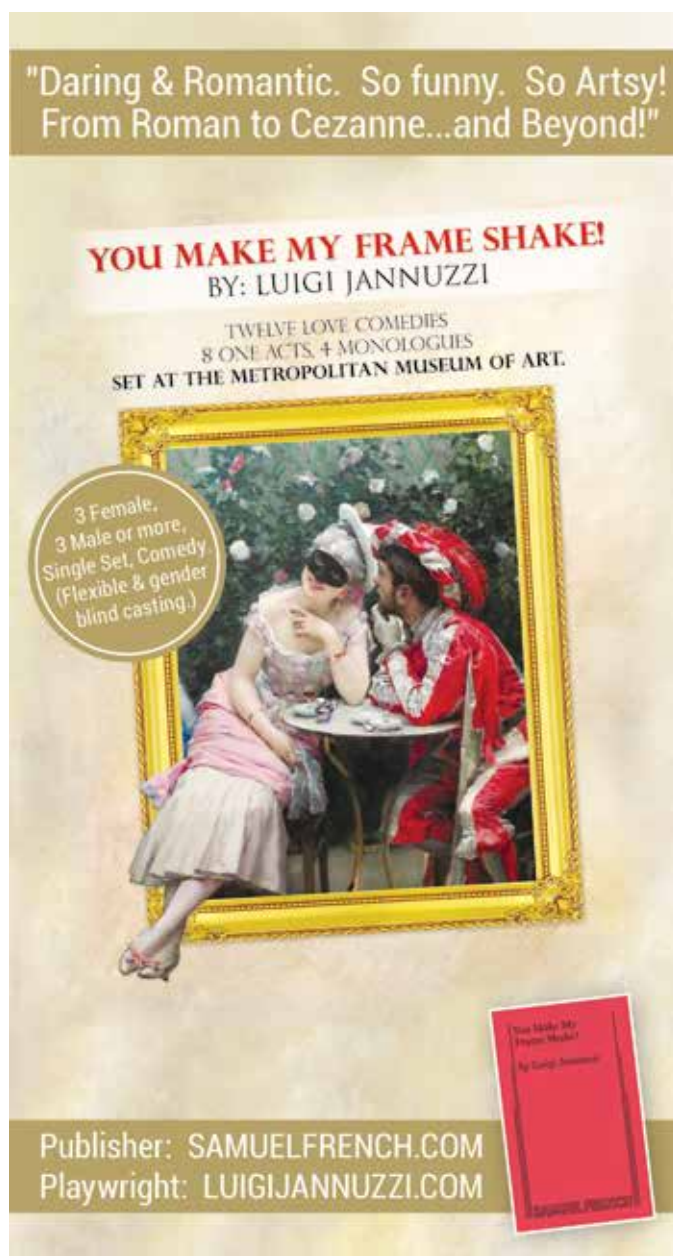
Submission may be electronic or by mail.

For more information, contact:

Michael King, Co-Project Director  
mking@nku.edu  
(859) 572-5647

Corrie Danieleley, Co-Project Director  
danieleyc1@nku.edu  
(859) 572-5451

Details: [nku.edu/academics/sota/theatre/season/yes-festival](http://nku.edu/academics/sota/theatre/season/yes-festival)



# AACT Corporate Partners

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

## Diamond Partner



MUSIC THEATRE  
INTERNATIONAL

Music Theatre International

## Platinum Partners



Disney Theatrical Group



USITT

## Gold Partners



Arts People



Broadway Licensing + Playscripts



Concord Theatricals



Stage Rights



Theatrical Rights  
Worldwide

## Silver Partners



Onstage Publications



Vendini

## Bronze Partners

BookTix   Dramatic Publishing   Dramatists Play Service   Eldridge Plays and Musicals  
Grosh Backdrops & Projections   Heuer Publishing   ThunderTix

## Contributing Partner

Lectrosonics

## Program Partners

ASCAP   Dramatic Publishing  
Jack K. Ayre and Frank Ayre Lee   King Insurance Group  
Theatre Foundation

### SUPPORT THEATRE IN AMERICA

Become an AACT  
Corporate Partner

For information on becoming  
an AACT Corporate Partner,  
visit [aact.org/become-corporate-partner](http://aact.org/become-corporate-partner)



Mary Jo DeNolf



(l-r): **Mary Jo DeNolf** (AACT Festival Coordinator and Grand Rapids Civic Theatre Director of Volunteers and Operations), **Beth Peterson** (Players de Noc), **Jamie Peterson** (Community Theatre Association of Michigan Board, Players de Noc), **Bill Anderson** (Grand Rapids Civic Theatre, Midland Players), **Michael Wilson** (Grand Rapids Civic Theatre Props Master), and **Leigh Levine** (Grand Rapids Civic Theatre) visit backstage at a performance of *The Wizard of Oz* at Bay City College in Escanaba, Michigan on November 2, 2019

**Steven Butler**, AACT Board Member and Florida Theatre Conference Executive Director, visits the cast of *Hello Dolly!* after a performance at *The Players Center for Performing Arts* in Sarasota, Florida, in December 2019

Back (l-r): **Michael Snyder**, **Brett Anglin** (crouching), **Ewan Ford**, **Luke Manual McFatrish**, **Zoe Smith**, **Alyssa Goudy**, **Steven Butler**, **Tony Boothby**, **Christos Nicholoudis**, **Carson Maschmeier**, **Tabj Porter**, **Tanner Fults**, **Jamie Becker** (big white hat), **Jackson Madison**, **Mark Alan**

Front (l-r): **Sbana Martin**, **Sarah Conte**, **Lily Mancini**, **Brianne Nunnolley**, **Debbi White**, **Abbigael Kiepeke**, **Kenneth Glesge**, **Caroline Culbreath**, **Alana Opie**, **Katelyn Goneau**, **Jessica Babcock**, **Kate Ayres**



Amanda Heisey

continued on next page ►





Craig Gibson

*Premiere Arts (Elkhart, Indiana) Executive Artistic Director **Craig Gibson** and **John Follmer** visit with Broadway star **Jeff Kready** backstage at performance of *Tootsie* at the **Marquis Theatre** on Broadway in December 2019*

*Craig won this package deal for the Broadway performance and backstage visit at the **AACT Silent Auction** held at **AACTFest 2019** in **Gettysburg, Pennsylvania***

BARD ARTS PLAYS

FunBirds [5 F, 2 M] Roger Coyne, recently divorced, swears that, in the modern age, monogamous relations are obsolete. “In an age of abundance,” he says, “a man can have two of anything—including women.” His FunBirds, Edna and Desiree, compete with each other, then agree to cooperate. They devise a plot to teach Roger a lesson. Obsession matches obsession leading to ludicrous ruin.



An Examined Life

An Examined Life. [2F, 1M] Arno, a philosopher, feels that he has failed in life. His life-examination consists of conversations with the ghost of his youthful teacher, Max, who still dominates his psyche. His student, Trudy, persuades him to engage in “an enlightened conversation,” and finds a way to free the Prof from his demon.



FunBirds

For these and other Bard Arts plays visit [badartsnyc.com](http://badartsnyc.com). Email: [bardarts@verizon.net](mailto:bardarts@verizon.net)





*Mississippi Theatre Association (MTA) Board Members visited Mississippi Coast Community Theatres to learn more about them and to get them to know more about MTA as well*  
*(l to r) Tim Matheny (MTA President), Lauren Ray (MTA Community Theatre Division Chair), Stacy Howell (MTA Executive Director, AACT Mississippi State Contact), Jessica Manzo (MTA Theatre for Youth Chair), Juniper Wallace (MTA Vice President) visit WINGS Performing Arts and Education Center of the Lynn Meadows Discovery Center in Gulfport, Mississippi, August 3, 2019*

## Artie's Advocacy Tip

*Become more aware and involved in political arts advocacy. Learn how at [americansforthearts.org/advocate](http://americansforthearts.org/advocate)*



As a constituent, you are the ideal grassroots advocate to convey to members of Congress how essential the arts and arts education are to your community. You have the power to educate them about the importance of the arts in your community and to engage them on important arts issues on Capitol Hill.

Americans for the Arts and the Arts Action Fund created a movement to stand up for the arts in America! You can make a difference by taking action today on Americans for the Arts' current campaigns. Visit the Arts Action Center to participate in current campaigns and to find your legislators by zip code [artsactionfund.org/action-center?vvsrc=%2faddress](http://artsactionfund.org/action-center?vvsrc=%2faddress).

Without your help, your member of Congress may not realize the ability of the arts to change lives in your community.

The National Arts Action Summit will take place on March 30-31, 2020 in Washington, DC. For more info, visit: [americansforthearts.org](http://americansforthearts.org).

**usitt** SAVE THE DATE  
**HOUSTON 2020**  
 60TH ANNUAL CONFERENCE & STAGE EXPO  
 APRIL 1 - 4 • HOUSTON, TX



### CHECK OUT OUR YEAR ROUND TRAINING

JAY O. GLERUM RIGGING MASTERCLASSES  
 OSHA10 • COSTUME SYMPOSIUM  
 DIGITAL MEDIA SYMPOSIUM • AND MORE...



## Shopping for Insurance: *Where Do You Start?*

Grice King

**W**e get calls every day from theatres that are just getting started, or that are leasing a venue for the first time, and been told they need insurance. The problem is that they're not sure what kind they need, or even why they need it.

There is no simple answer that fixes everything, because the reasons for purchasing theatre insurance are as unique as the theatres themselves. That's why it pays to work with an insurance broker who is experienced with, and dedicated to, the theatre industry. Locating the right broker is always the best place to start.

**I**ssues often arise when renting or leasing a venue that requires the producing theatre to have their own general liability insurance, and also name the venue as an "additional insured" on that policy. This can send the theatre company scrambling—sometimes the day before they need access to the venue—to find a policy that satisfies their lease requirements, only to discover that it may not be possible to put together coverage in 24 hours. Then the issue of cost comes into play, which most young theatres haven't budgeted for.

An experienced theatre insurance broker will know which questions to ask to develop the appropriate strategy for the situation at hand. Do you only need coverage for the impending production, or year-round? Will you be using this venue again during the year, or another one with the same requirements? How quickly do you need a certificate of insurance? The answers to these questions will help a broker narrow down the options to get to the best policy at the best price, and as soon as possible.

**The search for insurance is never a simple one, especially when a theatre is under the gun to have it in a hurry.**

**T**he example given addresses general liability insurance, which is the most common need. However, there will be other situations where the need for workers compensation, auto liability, or directors and officers liability, precipitates a similar set of circumstances—and a completely different set of questions. The important thing to remember is that the right broker will always know the right questions to ask in order to tackle those issues.

The search for insurance is never a simple one, especially when a theatre is under the gun to have it in a hurry. Knowing where to begin can take the burden off the theatre and put it in the hands of an experienced professional. And that professional should always be someone experienced in both insurance and the needs of theatre companies, to make sure that the need is met in the most expedient and cost-effective manner.

After all, don't theatres have other important things to attend to? ♦

**The Dickens Collection**  
POPULAR STAGE ADAPPTIONS BY THOMAS HISCHAK

**Great Expectations**  
The adventures of Pip whose good fortune involves some dark secrets from the past  
Eldridge Plays & Musicals/www.histage.com

**A Christmas Carol**  
A 90-minute version of the most beloved Dickens work  
Pioneer Drama Service/www.pioneerdrama.com

**David Copperfield**  
A fatherless boy's life is shaped by some of Dickens' most colorful characters  
Dramatic Publishing Company/www.dramaticpublishing.com

**A Pickwick Christmas**  
A holiday comedy based on Dickens' The Pickwick Papers  
www.thomashischak.com

**Tiny Tim's Christmas**  
A ghostly sequel to A Christmas Carol  
Pioneer Drama Service/www.pioneerdrama.com

FOR MORE INFORMATION ABOUT THESE AND OTHER PLAYS BY THE AUTHOR: WWW.THOMASHISCHAK.COM

Only King Insurance Group handles the AACT Insurance Program.

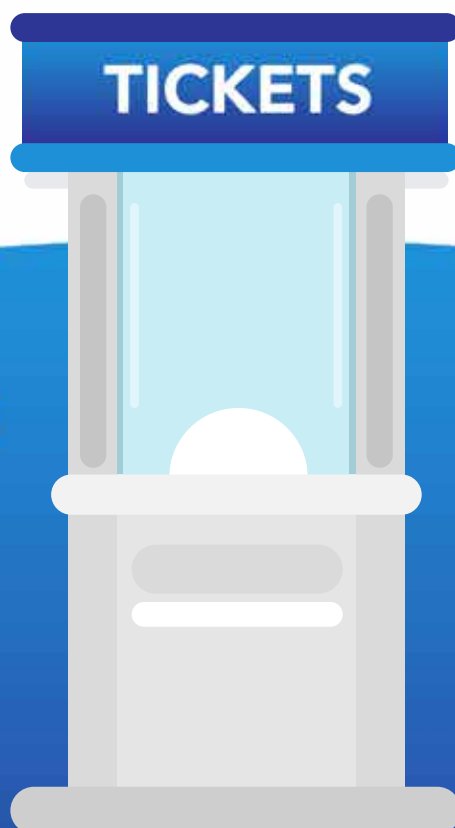
For more information contact:  
King Insurance Group  
Grice King  
grice@kinggroup.us  
940-612-1300





## Be a box office hero

Experience the #1 choice for  
community theaters and live events



- ✓ Reserved seating
- ✓ Season passes
- ✓ Gift cards
- ✓ Surveys
- ✓ Fundraising

- Concessions sales ✓
- Loyalty program ✓
- Promo codes ✓
- Private CRM ✓
- Barcode scanning ✓

***Sign up for a free trial today!***

[www.thundertix.com/aact](http://www.thundertix.com/aact)

**10% off for AACT members**

When	What/Who	Where	Information
Feb 26-Mar 1	<b>Southeast Theatre Conference</b> 71st Annual SETC Convention	KY Louisville	336-272-3645 setc.org/convention/
Mar 12-14	<b>Texas Nonprofit Theatres</b> State Conference	TX Kerrville	817-731-2238 texastheatres.org/state/
Mar 13-15	<b>Kansas State Community Theatre Conference</b>	KS Salina	785-827-6126 salinatheatre.com/kscommu- nity-theatre-conference-2020
Mar 14	<b>Indiana Community Theatre Association</b> Spring Conference	IN Indianapolis	ictaindiana.org/ conference.html
Mar 20-29	<b>AACT NewPlayFest World Premiere</b> <i>The Cayuga Canal Girls</i> by Laura King at Phoenix Stage Company	CT Oakville	203-632-8546 phoenixstagecompany.org
Mar 27	<b>World Theatre Day</b>		aact.org/world-theatre-day
Mar 27-28	<b>Eastern States Theatre Association</b> ESTAFest 2020	DE Wilmington	336-272-3645 estafestival.org/ESTAfest.html
Mar 27-28	<b>Iowa Community Theatre Association</b> ICTA Convention 2020	IA Des Moines	iowatheatres.org/ convention-2020
Mar 30-31	<b>National Arts Action Summit/Arts Advocacy Day 2020</b> Americans for the Arts	DC Washington	202-371-2830 americansforthearts.org
Apr 1-4	<b>USITT 2020 Conference &amp; Stage Expo</b>	TX Houston	800-938-7488 usittshow.com
Apr 23 - May 9	<b>AACT NewPlayFest World Premiere</b> <i>Proprioception</i> , by Marilyn Millstone at Rover Dramawerks	TX Plano	972-849-0358 roverdramawerks.com

For dates further ahead, check the website: [aact.org/calendar](http://aact.org/calendar)

## Advertisers

- |   |                                       |
|---|---------------------------------------|
| 19 Acting for the Amateur Stage         | 29 <i>Honky-Tonk Highway</i>          |
| 17 Arts People                          | 35 Luigi Jannuzzi                     |
| 38 Bard Arts Plays                      | 33 Maine State Music Theatre          |
| 21 BMI Supply                           | 31 Miracle or 2 Theatrical Licensing  |
| 35 Big Dog Plays                        | 25 Music Theatre International        |
| 10 <i>Bingo</i> - A Winning New Musical | 34 Onstage Publications               |
| 20 Classics on Stage                    | 15 <i>Second Chances</i>              |
| 43 Concord Theatricals                  | 18 Select Travel Service              |
| 14 DHM Productions, Inc.                | 24 <i>Sex Tips for Straight Women</i> |
| 5 Disney Theatrical Group               | 11 <i>Spreading It Around</i>         |
| 19 Dramatic Publishing                  | 2 Stage Rights                        |
| 20 Dramatic Publishing                  | 23 Stage Rights                       |
| 3 Eldridge Plays and Musicals           | 32 Summerwind Productions             |
| 13 Gateway Set Rentals                  | 27 Theatrical Rights Worldwide        |
| 6 Grosh Backdrops and Projections       | 41 ThunderTix                         |
| 30 <i>Harris Cashes Out!</i>            | 31 Twisted Plays                      |
| 22 Heuer Publishing LLC                 | 39 USITT                              |
| 40 Thomas Hischak, Playwright           | 16 <i>Violet Sharp</i>                |
| 31 Historical Emporium                  | 9 Walker Plays                        |

### Thanks to our advertisers!

Please patronize our advertisers, and mention that you saw their ad in AACT's **Spotlight**.

### Advertise in **Spotlight**

Reach a perfect audience for all things theatrical.

Contact Darlene DeLorenzo [darlene@aact.org](mailto:darlene@aact.org) 817-732-3177



**Baker &  
Berlin &  
Christie &  
Fierstein &  
Gershwin &  
Hamlisch &  
Hansberry &  
Kander & Ebb &  
Kron & Tesori &  
Lloyd Webber &  
Miranda &  
Parks &  
Rodgers & Hammerstein &  
Taub &  
Wilder &  
Wilson &  
more.**



**SAMUEL  
FRENCH**

**Tams**

[concordtheatricals.com](http://concordtheatricals.com)



## COMMUNITY THEATRE MANAGEMENT CONFERENCE

### Registration

Early-Bird by June 1st:

AACT Member \$260

Non-Member \$335

after June 1st:

AACT Member \$290

Non-Member \$365

aactWORLDVEST attendees  
 receive \$15 discount  
 on CTMC registration



CTMC 2018, Venice, Florida

**June 21-23, 2020**  
**Venice, Florida**  
 prior to aactWORLDVEST 2020  
[aact.org/ctmc](http://aact.org/ctmc)

**aact**  
**WORLDVEST**  
 June 22-27, 2020 Venice, FL

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

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

- ♦ Sales & Marketing ♦ Other Sources of Earned Income ♦
- ♦ Fundraising and Development ♦ Event Planning ♦ Volunteers ♦
- ♦ Board ♦ Season and Play Selections (Winners and Losers) ♦
- ♦ Educational Classes ♦ Outreach ♦
- ♦ Programming ♦ Box Office Operations ♦ and More! ♦