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“THIS SHOW IS AN UTTER CHARM BOMB!”

The New York Times

The Marvelous Wonderettes

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The Marvelous Wonderettes
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President’s Letter

Kristi Quinn
AACT President

Bam!

I now am president of an organization I have loved for years. I cannot believe it’s happened to me.

I so admire and respect those who have served in this role in the past—highly qualified, giving, caring, and talented individuals. I then asked myself, how do I compare to those presidents? And why me?

So many of us in community theatre ask the same thing. We are “just” community theatre, so why would anyone think we can produce quality theatre that audiences will pay to see? We allow some in semi-professional and professional theatre to disdain our productions (often without even viewing them) by saying, "It's just community theatre." Sadly, we sometimes do it ourselves, discounting our worth in our community and not striving to do even more.

But that is just it: community is what we are about and who we serve. And not only our local communities, but all communities—counties, states, countries, the world. Yes, the world.

There’s no better example than aactWORLDFEST this past June. Hosted by Florida’s Venice Theatre, the festival featured productions from community and regional theatres representing their own communities in Italy, Poland, Central African Republic, United Kingdom, and more.

Oh, yes, and Ukraine. We watched the Ukraine production as a virtual performance because of the war going on in their homeland. Theatre makes a difference for them, speaking to their community and the world community, as well. Bombs and war all around them, and the theatre stage narrates the despair and desperation.

In The Importance of Community Theatre, an article on the StageAgent website, author Jason LaBlanc writes:

“Community theatre is the pathway to not only unlocking the next generation of actors, but also the next generation of a caring society.”

Suddenly, the “Why me” becomes “Why not me?”—or, more to the point, “Why not us? The world is our stage and community theatre, no matter what our size, capacity, or experience, does make a difference.

Bam!
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On the cover: Nathalie Marchal and Jean Luc Grangier in La Vie Rêvée De Nous (Life Dreams of Us), representing France at aactWORLDFEST 2022 in Venice, Florida. Photo: Renee McVety Photography
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series by Stephen Hillenburg, book by Kyle Jarrow, musical
production conceived by Tina Landau
aact.org/club

AACT Industry Connection
September 14 – Music Theatre International
October 12 – Broadway Media
November 9 – Instant Encore
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AACT Online Roundtables
September 20 – Accessibility Toolkit
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November 15 – Board Development
aact.org/roundtables

AACT Virtual Masterclass
October 6 – Making Something Out of Nothing: Big Designs/Tiny Budgets
December 1 – Finders Keepers: Volunteer Recruitment, Retention, and Recognition
aact.org/masterclass

NewPlayFest 2022 World Premieres
October 21 – November 21, 2022
Of Men and Cars, by Jim Geoghan,
Midland Community Theatre
Midland, Texas
mctmidland.org

AACT Executive Committee Meeting
Saturday, November 19, 2022
Hyatt Regency Louisville
320 West Jefferson Street
Louisville, Kentucky
aact.org/calendar

AACT 2023 Board Winter Meetings
February 24-25, 2023
Courtyard San Diego Old Town
2435 Jefferson Street
San Diego, California
aact.org/calendar

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.

Editors: David Cockerell and Stephen Peithman


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This was my first experience at WORLDFEST, and I’ll admit that for the first day or two I wandered around like a new kid on campus. I had no idea what to expect. Yet, by the end of the week, I found my groove and was absolutely saturated with beautiful experiences, thoughtful workshops, and fascinating performances. Perhaps most impactful were the deeper connections I made with inspiring theater lovers and leaders from all over the world.

Showcasing both AACT and Venice staff, the festival’s opening ceremonies were a gorgeous explosion of color, art, and music. Although we were disappointed to learn that the Ukrainian group was not permitted to join us, live-streaming with members of the team from their various safe (and unsafe) locations made all the difference. There was hardly a dry eye in the room as these brave artists showed tremendous generosity of spirit, encouraging and reminding us of the impact and importance of theatre—especially in today’s world. First standing ovation of the week, and well earned.

With performers from the USA, Germany, Brazil, Italy, Central Africa, France, Armenia, United Kingdom, Switzerland, Poland, Bangladesh, and Ukraine, there was so much to experience and celebrate. It would be easy to fill this entire magazine with descriptions of every show. Instead, I’ll highlight a few fantastic moments: the stunning puppets in the Armenian’s *The Wolf*, the stirring performance of Martin Luther King Jr’s speech in the USA’s *The Mountaintop*; the perfectly unison performances by two men from the Central African team; and the exquisite gender-swapped performance by a member of the German team. The German team in particular surprised me with its depth while being a fully realized, sexy, and honest portrayal.

I would be remiss not to mention the other performances that I thoroughly enjoyed and still think about a full month later. *Symbiosis* by the Poland team had some of the most skillful and intriguing movement of the entire week. The focus on womanhood was intriguing, surpassed language barriers and was breathtaking. Both visually breathtaking and compelling was the one-man, multi-puppet *Circo Poeira* from Brazil. It was easy to forget that just one actor was portraying an old man, some elephants, a juggler, and a ballerina (to name a few).

The United Kingdom’s group was the crowd favorite, with their performance of *A Man of No Importance*—part Mr. Bean, part James Bond, part Austin Powers, and all fun. This crew exemplified the importance of storytelling with as few words as possible. The absolute precision of
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their work was spectacular. No one who saw this show will ever forget the Mission Impossible-inspired laser scene, which was divine in its simplicity and execution. I haven’t laughed so hard in years.

My personal favorite theatrical experience of the week was France’s *Life Dreams of Us*. Not typically a fan of clowning, I could never have anticipated falling so fully under the charm of this relatable, endearing piece. The precision was incomparable. Despite bringing a whole lot of hilarity to the room, which I fully expect when seeing a clowning piece, these brilliant performers managed to hold that proverbial theatrical mirror up to us—and we saw reflected in all of our imperfect, relatable foibles and flaws. The biggest charm yet was that the actual Life Dream in the play was what we all dream of: a simple love, someone who understands us, and the magic of every little thing.

I must take a brief moment to acknowledge our amazing adjudicators of the week. They gave more concise and thoughtful criticism than I have here, but I thank you, Jan Palmer Sayer and Manuel Ortiz, kindly for your indulgence.

As always, when theatre folks get together there is going to be socializing, idea sharing, workshopping, and networking. Between the social event at the beach and the impromptu Bangladeshi performance at one of the Afterglows, there was no shortage of time to network with enthusiasts from as far away as Brazil, Central Africa, and Germany. Lunches were always fun, as we caught up with new and old friends alike.

Perhaps my favorite part of the experience was not the shows and spectacles, but rather the work we accomplished during the week. The workshop led by Kristopher Geddie on anti-racist policies in community theatre was one of the most enlightening discussions I’ve had in recent months. Also, being inaugurated into the AACT’s Board of Directors is, to date, one of the most important and impactful moments of my life. I couldn’t be prouder of where AACT is today, and I have high hopes for its future. I’m eager to roll up my sleeves and dive in. Community theatre is America’s theatre, and I can’t wait to see what we come up with together next.

The biggest surprise to me was how deeply emotional many of the week’s experiences were for me. This may have been my first WORLDFEST, but I have been to enough AACT events now that I should have expected nothing less. What an exciting time to be having international conversations and appreciating the universality of our craft.

---

**Adjudicators Jan Palmer Sayer and Manuel Ortiz give an insightful and educated review to all performing companies**

**Dorinda Toner is the Producing Artistic Director of Twilight Theater Company in Portland, Oregon. She has performed on stages across North America for over 36 years. An award-winning director, she studied Theater/Directing at University in her native Canada. For AACT, she has contributed to Spotlight magazine, served as a panelist for virtual roundtables, co-facilitated the virtual Community Theatre Management Conference, and has recently been elected to the Board of Directors.**

**Loko Natyadal Theatre Company from Bangladesh creates a memorable experience during a WORLDFEST Afterglow**

---

Renee McVety Photography
Arménie

La pièce "La Louve" par Hovhannes Toumanian est présentée par le Théâtre National de Marionnettes de Yerevan. Cette pièce armenienne de contes racontée par des marionnettes, des ombres, des êtres humains, de la musique et des lumières sensationnelles.

**Prix 2022 WORLDFEST**
- Excellence en Puppets and Props
- Création exceptionnelle d’un casting de milliers d’êtres par quatre personnes

**Bangladesh**

Loko Natyadal présente Tapaswi-O-Tarangini, une pièce dramatique classique bangladaise basée sur la mythologie hindoue, racontant les aventures d’un roi qui demande l’avis d’un oraculaire pour faire cesser la sécheresse et la famine dans le pays d’Angadesh.

**Prix 2022 WORLDFEST**
- Excellence Artistique et Poétique
- Prix du Jury Specifique: Enrichissant notre Festival et offrant un banquet de l’amitié
Central African Republic

Les Perroquets de Bangui presents Les Anciens Combattants (Veteran’s Affairs), by Gervais Simphorien Kpignon, inspired by the history of the African society dealing with military life and veteran affairs.

“Without a drop of gore, a talented trio presents a performance that could be a masterclass in physical comedy. Once again, AACTWORLDFEST proves that theatre transcends language.

Les Anciens Combattants translates to “war veterans,” and when the trio’s energetic performance was interrupted by newsreels of the nation’s struggle for justice.... Against this backdrop of horror and sorrow, the joyful performance of Les Anciens Combattants is a testament to the power of human resistance and theatre.”

- REVIEW BY LISA HAMILTON

WORLDFEST 2022 Awards:
- A Pair of Parallel Performances Nonpareil presented to Gervais Simphorien Kpignon and Germain Benjamin Yanganda
- Outstanding use of Satire in a Piece of Political Theatre

Brazil

Circo Teatro Boneco presents Circo Poeira (Dust Circus), conceived by Caio Stolai and Beto Lima, a one-man spectacle that mixes the language of circus, theatre, and puppetry telling the history of the circus through the memories of an “old master.”

WORLDFEST 2022 Awards:
- Circus Performer and Puppeteer Nonpareil presented to Caio Stolai
- Special Adjudicator’s Award: The “I want to take him home” Award – The Crazy Juggler (the Jaw-Dropping Juggler of Knives)
**France**

*Nez Nets et Cie* presents *La Vie Rêvée De Nous (Life Dreams of Us)*, a charming production with characters who only communicate in gibberish, French clowning at its best.

**WORLDFEST 2022 Awards:**
- The Creation of an Outstanding Piece of Universal Theatre
- Outstanding Comedy Duo presented to Nathalie Marchal and Jean Luc Grangier
- Jupiter Award - for Bringing Joy to the Festival
- People's Choice Award: Favorite Actress presented to Natalie Marchal

**Germany**

*The Wild Bunch* presents *Der Kinoerzahler (The Movie Teller)*, based on the German novel by Gert Hofmann.

“The Wild Bunch theatre troupe of Berlin creatively and engagingly uses the worldwide transition from silent film to 'talkies' to put a frighteningly human face on the rise of the Nazi party in last century's Germany. Three actors masterfully act as nine characters, bending generations and gender, using film, instruments, simple props, and dialogue.

“It's both satisfying and disturbing to see a performance depicting the vast variety of human experience and emotion as 1930s Germany slid into Hitler's Third Reich.” - REVIEW BY LISA HAMILTON

**WORLDFEST 2022 Awards:**
- Outstanding Set Concept and Design presented to scenic designers Beatrix von Scheibler and Rabea Pusch
- Bold, Original, and Imaginative Approach to the Subject Matter
- Special Adjudicator's Award: “I didn’t expect that” Award for the Improper (and carnal) use of a Mobile Projection Screen

**Italy**

*Teatro delle Ombre* presents *Clan MacBeth*, a surreal production based on the infamous Shakespeare tragedy.

“Clan Macbeth is something you might dream if you spoke Italian. And a fascinating dream it would be!

The shadows cast . . . will drive you to explore corners of Shakespeare’s venerable Macbeth in your own mind. Maybe even in your dreams.” - REVIEW BY LISA HAMILTON

**WORLDFEST 2022 Awards:**
- Brilliant, Beguiling, and Bewitching Production
- Special Adjudicator's Award: The "They Did It Their Way" Award for Invention and Originality
Switzerland

Theatre Studio BELOE presents Passion, by Maria Rakotonarive, exploring the struggle between dark and bright sides of passion and how both sides inspire and make a person unique.

WORLDFEST 2022 Awards:
• Spectacle of Vibrant Colour and Sound

Poland

Teatr Zapadnia presents Symbiosis, inspired by the novels The Piano Teacher, by Elfride Jelinek, and Heartsnatcher, by Boris Vian, explores the relationship between a mother and daughter.

“Combining stylized movement, dance, music, singing and some dialogue, a story is woven together about women, what we carry with us, and what we pass on to the next generation.

Symbiosis is a feast for the eyes and ears. The overall atmosphere made me feel enveloped in the story and wanting to dive deeper into the inspirations for the show.” - REVIEW BY ALISON GUERRERO-HEIDEMAN

WORLDFEST 2022 Awards:
• Outstanding Use of Total Artistry
• Outstanding Original Musical Score
• Outstanding Artistic Achievement presented to director Agnieszka Magdalena Wloch

Italy

Also from Italy, The Fabulous Journey, by Cinzia Grande and Andrea Lattari, presented by Maner Manush.

“Two actors—a man and a woman—charm the audience with their rendition of how Commedia dell’Arte made its way from the Italian Renaissance to modern-day Venice, Florida.

A fabulous piece of tiramisu: sweet, but not cloying; traditional, but fresh; and perfectly Italian through and through.”

- REVIEW BY LISA HAMILTON

WORLDFEST 2022 Awards:
• Total Theatre Award presented to Cinzia Grande and Andrea Lattari
• Outstanding Use of Traditional Theatre within a Contemporary Piece

continued on next page
Ukraine

Splash Theatre Company presents a video production of *Stolen Happiness*, based on a popular Ukrainian play by Ivan Franko.

WORLDFEST 2022 Awards:
- Outstanding Expressionistic Design and Execution
- Potent, Powerful and Perfect Ensemble Playing
- Special Adjudicator’s Award: Wish You Were Here Award

“I loved *The Big Shoe*...
The clever spin on the Mother Goose tales, the range of musical numbers from lively show tunes to expressive ballads for a nice mix of voice types...the subtle lessons contained in the piece, the affirmation of caring over greed, and the concept of love and protection of children.”

Curt Dale Clark
Artistic Director,
Maine State Music Theatre

United Kingdom

The Scrambled Egg Theatre Company presents *A Man of No Importance*, a farce set in the headquarters of British Intelligence with a man who dreams of becoming a secret agent like James Bond.

“...in a pantomime play like this one, your movements have to be so specific and deliberate that there can't be any question as to what action you are doing. That's what makes the comedy work. And, boy did these actors nail it! The set was minimal, with props often being used as multiple things. A sheet of plastic is both a parachute and the ocean. A trenchcoat and hat are also a shower curtain and a sink. And a suitcase gets used as a bazooka. Sometimes even the actors became set pieces, like a shower or full body scanner.”

- REVIEW BY ALISON GUERRERO-HEIDEMAN

WORLDFEST 2022 Awards:
- The Creation of an Outstanding Piece of Universal Theatre
- Outstanding Central Performance presented to Guy Hargreaves
- Outstanding Soundscape
- Outstanding and Original Direction presented to Keith Homer and Michael Woodwood
- People's Choice Award: Favorite Show
- People's Choice Award: Favorite Moment presented for the Laser Screen/Release
United States of America

The Lexington Players presents *The Mountaintop*, by Katori Hall, a gripping reimagination of events the night before the assassination of civil rights leader Dr. Martin Luther King, Jr.

“One of the most important reasons for people to see *The Mountaintop* is to be reminded that [Martin Luther King] fought not just for human rights in America but around the world. To be reminded that he grew and changed during his lifetime. To be reminded that he believed in economic and political justice. To be reminded that he counted on all of us to do our part to make the world a better place. And that message matters now more than ever!”

- REVIEW BY EVAN FARRAR

WORLDFEST 2022 Awards:

- Outstanding Performance in a Leading Role presented to Jes Washington
- Outstanding Performance in a Leading Role presented to Dominic Carter
- Outstanding, Relevant and Resonant Piece of Theatre
- People’s Choice Award: Favorite Actor presented to Dominic Carter

United States of America

Also representing U.S.A., Venice Theatre presents *Blackbird*, by David Harrower, a tale full of guilt, rage, and raw emotions as a woman seek answers about a passionate relationship she had with a man 15 years earlier.

WORLDFEST 2022 Awards:

- Outstanding Set within a Black Box
- Outstanding Dramatic Achievement
- Outstanding Youth Performance presented to Kelsi Sell

United States of America

Also from U.S.A., Venice Theatre presents *The Best Show in Town*, a film illuminating inclusion through theatre by telling the story of the Loveland Players, a theatre troupe of actors with different developmental challenges.

WORLDFEST 2022 Awards:

- The Changing Lives Award
AaCT SPOTLIGHT

**aactWORLDFEST 2022**

**Special Thanks**

AaCT extends special thanks to the Venice Theatre Board of Directors, staff, and volunteers for their dedication to making aactWORLDFEST 2022 a success.

Producing Executive Director Murray Chase led the staff in producing a fantastic festival and their hard work and dedication is greatly appreciated. He was assisted by Artistic Director Benny Sato Ambush, General Manager/Director of Diversity Kristofer Geddie, the entire Venice Theatre staff, and especially by Festival Coordinator Lori Chase.

The technical crew at Venice Theatre did amazing work during the festival, accepting the challenges of executing rehearsals with non-English speaking casts and crews, giving each production the opportunity to present a quality show.

And a very special thanks to aactWORLDFEST 2022 Coordinator Lori Chase. aactWORLDFEST 2022 will be remembered as a outstanding festival welcoming theatre troupes from around the world and for the many challenges that were accepted and resolved through the leadership of Lori.

---

**“Can’t repeat the past? Why of course you can!”**

A century ago this summer a mysterious character named Jay Gatsby held extravagant parties at his Long Island estate. Gatsby’s parties remain memorable and iconic over time—who still wouldn’t want to be invited to one?

Now you can invite your audience to Gatsby’s mansion to relive his story over one night from the initial rumors and lies about him, through his reunion with Daisy and confrontation with Tom, and ending with his lonely farewell.

---

Renee McVety Photography
On the Road to AACTFest
Celebrating the Return to Theatre

This year AACT is celebrating the return to theatre with AACTFest 2023 in Louisville, Kentucky, where 12 community theatre companies will perform live and onstage, after having advanced from state festivals to regional festivals to the national festival.

The benefits at each level are many and unique to each theatre and community, but all participating theatres find the festival cycle both challenging and exhilarating as they choose a show, garner community support, enhance their reputation for quality theatre, and perform at one or more festivals.

In a recent online AACT Roundtable, AACTFest veterans provided valuable insight into the process:

Emily Anderson, Marketing and Outreach Coordinator at Central Michigan University Department of Theatre and Dance, Mount Pleasant, Michigan

Kristy Meanor, Artistic Director, Wetumpka Depot Theatre, Wetumpka, Alabama

Jon Douglas Rake, Founder and Managing Artistic Director, Tacoma Musical Playhouse, Tacoma, Washington

Sal Jones, Artistic Director, The Lexington Players, Lexington, Massachusetts

Step 1: Plan and Budget Your Show

Jon Douglas Rake: First, contact the licensing company and find out what they will want and allow for licensing. Create a set that can travel either in a rental truck or in a shipping crate. List your production costs for the actual production—sets, costumes, etc.

Emily Anderson: Keep it as simple and polished as possible, while still being true to the intent of your script. My number-one piece of advice would be to find a mentor theatre who has gone through it before and ask them a million questions.

Step 2: Garner Theatre and Community Support

Emily Anderson: The investment in AACTFest pays huge dividends. Our artists have become more involved as leaders because of this process and have built a name for our theatre on the national stage. It also engaged our patrons with who we are, many of them opening their checkbooks for the first time. Let your local news (paper, radio, TV) know what you’re doing, as well. Our local news was completely fascinated by this process and by our story. They even sent a reporter and photojournalist on the charter bus with us when we went to nationals.

Kristy Meanor: Participating in festivals has been an easy sell to my board of directors and volunteer artists. Our leadership has witnessed the payoff that results from the time, energy, and funding it takes to travel a show at each level. As artistic director, I am always thrilled to see each company return from a festival as a stronger group of directors, actors, and designers.

Jon Douglas Rake: First, get your Board of Directors on board. They are ambassadors for your theatre. Let them know that this can be a learning experience and enrichment for the theatre. It can also draw attention to the theatre for marketing purposes, especially if you are selected to move on.

continued on next page
Step 3: Fundraise

Emily Anderson: Get creative! We found that people were excited to give to this endeavor on every donor level, so don't ignore the small donors. When we took *Urinetown* to AACTFest, we asked people to “Pay to Pee” at every production that season. We raised almost $10,000 just by collecting at the bathrooms! We also used crowdfunding, grants, sponsorships, and a letter-writing campaign to raise money. We used the momentum we had when we passed each level of competition to propel our next round of fundraising.

Kristy Meanor: Your show can be your biggest fundraising tool. At every level of advancement, we somehow found a way to bring the show back and do a couple of benefit performances. (Plus, it’s a great way to keep the show fresh and rehearsed.) We have held silent auctions during the run of the current production just prior to traveling. Set up a donation button on your website and mention the need for travel support on all your emails, social media, and press releases. Also, state arts organizations, local community foundations, city government, and county commissioners often have technical assistant grants and funding not part of their regular grant cycle.

Jon Douglas Rake: Start by asking for donations from your Board. There also are some easier fundraising opportunities like a 50 -50 raffle (50% goes to the raffle winner, and 50% goes to you.). You can also provide open rehearsals and ask for donations. Be creative!

Sal Jones: Consider a virtual running of the show or having the show sponsored by The Red Hat Society or similar community groups. We have partnered with other community theatres, as well.

Step 4: Plan for Travel

Kristy Meanor: Planning to travel a show starts months prior to a festival. Be clear with your cast and crew on what their responsibility is for travel and what the theatre plans to pay. Book hotels and travel trucks early, as they often get booked fast. Find someone who is willing to drive a rental truck for you in advance—someone who is trustworthy and reliable to get the set there on time. Also, make sure your theatre, the driver, and the vehicle are all insured, in the event of an accident.

Jon Douglas Rake: Travel expenses can be huge. If you are travelling long distances, consider contacting a travel agency to help with group travel and hotel costs, since they can sometimes get better rates for groups.

Emily Anderson: Cast/crew members all have different concerns when traveling. Try to be compassionate and flexible whenever possible.

AACT Note: Each company selected to perform at the national festival in Louisville receives travel funds of $3,795, provided by the AACT Festival Endowment Fund.

General/Final Words of Advice

Emily Anderson: At the festival, network with other theatres, attend all the shows and adjudications, go to workshops whenever you can. And remember that no matter who advances, this is a celebration of the unique art form of community theatre.

Kristy Meanor: If you win your state festival, don't assume you can sit back and relax before the next festival. Keep fine-tuning and looking for the details that help make the show as polished as possible at the next level. Don't take it personally if you don't advance. What you hear from the adjudicators will be helpful in future shows.

Sal Jones: Plain and simple: go for it. Everyone associated with your theatre will love the experience, win or lose.

Jon Douglas Rake: If you need help, contact the AACT office. They have a wealth of information, or can you direct you to the right person to answer your question.

AACT note: We are here to help and mentor, no matter what phase you are in the process. Contact our Festivals/Engagement Coordinator, Mary Jo DeNolf at Maryjo@aact.org for questions and assistance.

We hope you will celebrate with us by taking your show on the road or joining us at AACTFest 2023! Louisville is only a day's drive from over 15 states and is close to three international airports.
America's National Community Theatre Festival
June 12 - 17, 2023
Louisville, Kentucky

aact.org/23
AACTFest 2023
Join us as we celebrate the return of community theatre together!

Register Early and SAVE!

Early Bird Rates good through March 1, 2023
aact.org/23

It’s not too early to register for AACTFest 2023. In fact, you’ll find substantial savings if you do.

Plus, since some festival offerings have limited capacity, register early so you won’t miss any of the fun, excitement, and great theatre that only AACTFest can offer.

VIP Festival Package:
$550
Registration open until capacity is reached.
Experience the National Theatre Festival, AACTFest 2023, at its best. Enhance your AACTFest experience by becoming a VIP! Space is limited, so sign-up now.

• Access to all Festival Shows, Workshops, and Special Events
• AACTFest Welcome Gift Package
• Reserved Seating – Pick and Reserve your seat ahead of time for all 12 shows!
• Early Hotel Reservations at Host Hotel – Valid up to October 1, 2022. Reservations open up to everyone after this date.
• No-hassle festival check-in – Festival Registration items will be delivered to your room if at the host hotel or expedited at the registration desk.
• Belle of Louisville Steamboat Sunset Cruise and Dinner

Contact Conference Coordinator Jill Patchin, jill@aact.org for VIP Package questions and group seating reservations.

AACTFest 2023 General Registration:
Save up to 50% with the early-bird rate!
Get full access and experience the best of festival.

Tickets to all 12 AACTFest and YouthFest shows and adjudications

Conference workshops covering all aspects of theatre production and management
• Special Guests and Keynote appearances
• Exhibitor displays and giveaways
• Design Competition displays and adjudications
• Ticket to the festival finale awards show
• Additional discount for Community Theatre Management Conference attendees
• Access to Special Training Programs, such as Adjudication Training seminar/workshop
• Social and networking events!

Additional Discounts:
AACT Youth (18 and Younger): $75 off registration
Competing/Advancing Company Member: $10 off registration. CTMC attendees receive $15 off AACTFest registration.

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<thead>
<tr>
<th>Dates</th>
<th>AACT Member</th>
<th>Non-member</th>
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<tr>
<td>Early Bird</td>
<td>$315</td>
<td>$390</td>
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<td>(Sept. 1, 2022-March 1, 2023)</td>
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<td>Advance</td>
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<td>(June 2, 2023-June 13, 2023)</td>
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REGISTER EARLY AND SAVE!
Special Events, Training, and Competitions:

**Adjudication Training Workshop:**
$50

The success of any AACT Festival is in large part due to the skill of the adjudicators who provide their helpful insights into each of the productions. In this introductory workshop, you'll learn what guidance comes from the festival handbook and what kind of autonomy is granted to each adjudicator as well as how to find the best people for the job.

**Adjudication Training Seminar:**
$150 (limit to 15 people)

AACT Adjudication Training is held virtually before and in-person during the national festival. Registration to AACTFest23 is required. As a part of the curriculum, participants will view AACTFest performances and receive additional training/assignments during festival week. Register for the training when you register for AACTFest.

**Belle of Louisville Sunset Steamboat Cruise - Only:**
$30 (limited availability)

Whether you're admiring the sunset or dancing in the moonlight, enjoy yourself out on the river with a gentle breeze and good company. Concessions and bar will be available. This cruise on Belle of Louisville is Thursday evening, June 15.

**Monologue Competition (adult and youth):**
$25 (limited availability)

Get ready to go it alone at the AACTFest Monologue Competition! There will be a youth division and an adult division. Participation is limited, so early registration is highly recommended. Note: Registration for this competition must be done when you register for the festival.

**AACT Design Competition:**
- Virtual Entry Fee $25
- Onsite Display Entry Fee $35

The AACT 2023 National Design Competition showcases the best of community theatre in the country. It is an opportunity for your theatre and designers to be recognized for their work. AACT-member theatres and their designers enter designs in five design categories: Scenic, Lighting, Properties, Costume, and Special Design; for projects occurring between July 1, 2011 and May 1, 2023. Cash prizes will be awarded for top designs in each category.

More festival information at [aact.org/23](http://aact.org/23)
Register at [aact.org/register23](http://aact.org/register23)

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**Belle of Louisville Sunset Dinner and Cruise benefiting AACT Endowment:**
$150 (limited availability)

Indulge in a truly special evening aboard the Belle of Louisville for AACT’s Steamboat Dinner and Cruise. Proceeds go to support the AACT Endowment. This two-hour sunset cruise on the evening of Thursday, June 15, will include dinner, two drink tickets, music, and fun.

---

"Grits: The Musical is as colorful as a beachball, as neat and adorable as a ribbon bow, and as clean as newly-laid table linens at a church social."

- Creative Loafing, Charlotte, NC

"The music! These songs are Broadway-ready right now!"
- Dedra Grizzard, Theater Producer

"Lewis Grizzard: In His Own Words"
- Lewis Grizzard, in His Own Words

---

To license “GRITS: The Musical” go to [www.stagerights.com](http://www.stagerights.com)
AACT 2023 Design Competition

Hybrid Model Opens Door to Opportunity

The AACT 2023 Design Competition has gone hybrid, allowing entries to be displayed and adjudicated either virtually or in person during AACTFest 2023 in Louisville, Kentucky, next June.

For those designers whose busy schedules or limited budgets preclude shipping design displays to Louisville or travel to AACTFest 2023 next June, virtual entries are welcome. Preliminary plans call for a kiosk or similar showcase for attendee viewing.

Don't miss this wonderful opportunity to showcase your best design work and possibly take home a cash award. Go to [aact.org/design23](http://aact.org/design23) to view guidelines and display suggestions, as well as the rubric our adjudicators will use when evaluating design entries.

The five Design Competition categories include Scenic, Lighting, Properties, Costume, and Special Design. Entries must be the work of an AACT Individual Member or be a design used for a production staged by an AACT Organizational Member. Designs must be from productions staged between July 1, 2021, and June 30, 2023.

It’s not too early to begin collecting sketches, photos, plans, and other materials that can be used in your entry. Entry forms, also available at [aact.org/design23](http://aact.org/design23), must be submitted by **June 12, 2023**.

- Space allocation for on-site displays is limited, and entries will be accepted on a first-come, first-served basis. Competition rules allow for shipping design displays to Louisville, with set-up and dismantling there handled by Design Competition personnel.
- AACT will award a $300 prize to the design chosen as Outstanding Overall Design. Competition adjudicators also have the option of awarding prizes of $100 for Outstanding Design in each of the five categories.
AACT Regions Perform at AACTFest 2023 National Festival

The national community theatre festival will feature 12 productions that have received top honors in their respective state and regional festivals. All participating theatre companies adhere to a common set of rules documented in the AACTFest 2023 Handbook (available at aact.org/handbook).

AACT is proud to announce the performance order for the AACT Regions at AACTFest 2023 in Louisville, Kentucky. AACT Vice President of Festivals Jim Walker had representatives from AACT Regions draw numbers for performance order for AACTFest 2023 at the AACT Board meeting in Venice, Florida.

Region Performance Order for National AACTFest 2023

1st - Region VI, Arkansas, Louisiana, New Mexico, Oklahoma, Texas
2nd - Region III, Illinois, Indiana, Michigan, Ohio, Wisconsin
3rd - Region VII, Colorado, Montana, Utah, Wyoming
4th - Region I, Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Vermont
5th - Region V, Iowa, Kansas, Minnesota, Missouri, Nebraska, North Dakota, South Dakota
6th - Wild Card, A twelfth company is selected from the region with the highest number of nonshowcase, eligible productions in AACTFest state festivals during the cycle. – AACTFest 2023 Handbook
7th - Region IVa, Kentucky, Mississippi, Tennessee, Virginia, West Virginia
8th - Region X, US Military Overseas
9th - Region II, Delaware, District of Columbia, Maryland, New Jersey, New York, Pennsylvania
10th - Region IX, Alaska, Idaho, Oregon, Washington
11th - Region VIII, Arizona, California, Hawaii, Nevada, Guam
12th - Region IVb, Alabama, Florida, Georgia, North Carolina, South Carolina, Puerto Rico, Virgin Islands

Meet us in St. Louis
63rd Annual Conference & Stage Expo
March 15-18, 2023

During the AACT Board/Annual Membership meeting in Venice, Florida, Vice President of Festivals Jim Walker directs representatives from each AACT Region to draw performance spots for AACTFest 2023 National Festival
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AACT Members **SAVE 30%**
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**Midland Community Theatre** in Midland, Texas is producing the world premiere of *Of Men and Cars*, by Jim Geoghan, October 21 – November 12, 2022.

**Theatre Tuscaloosa** in Tuscaloosa, Alabama is producing the world premiere of *Launch Day (Love Stories from the Year 2108)*, by Michael Higgins, October 21 – 30, 2022.

Look for photos and reports form the opening nights of *Of Men and Cars* and *Launch Day (Love Stories from the year 2108)* in the January/February 2023 Spotlight.

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, in presenting and promoting new theatre works. For more information, visit [aact.org/newplayfest](http://aact.org/newplayfest).

Dramatic Publishing Company publishes AACT NewPlayFest’s winning plays in anthologies, and 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.

**Help is on the Way!**

The New York Times

**Theater; Stage in Trouble? Send in the Nuns!**

“It’s no news that Dan Goggin’s *Nunsense* and his variations thereof, very small musicals that morph into humongous cash cows, have been the saviors of theaters all over the world.” — *The New York Times*
Upcoming AACT Webinars

As part of our mission to help theatres thrive, AACT is offering a variety of virtual educational opportunities every month. With panel-based Roundtable discussions, Virtual Masterclasses from expert facilitators, live presentations from our Industry Connections, and the collaborative conversations of our new Script Club, there’s something for everyone.

Here’s a look at some of the fall programs. All events begin at 2:00 pm (Eastern) / 1:00 pm (Central) / 12:00 pm (Mountain) / 11:00 am (Pacific).

September

**Script Club: The Play That Goes Wrong, by Henry Lewis, Jonathan Sayer, and Henry Shields**

**Thursday, September 8 | $10 for AACT members**

- *The Play That Goes Wrong* is one of the most popular new titles for community theatres and has been a hit with audiences across the globe. This Script Club takes a closer look at all that has to “go wrong” on stage for your production to get right, including a collapsing set, fire onstage, and plenty of challenging physical comedy. Hear from organizations that successfully produced the show, while you network with others planning to do it soon.

**Industry Connection: Fall Back into Theatre with Music Theatre International (MTI)**

**Wednesday, September 14 | Free for All**

- “Fall is the perfect time to plan your upcoming season,” says MTI, “and we hope you’ll join us to get the inside scoop on the newest shows available for licensing and to learn more about our innovative theatrical resources. From apps to help rehearse and perform your show’s score, to customizable social media marketing assets, MTI’s resources make an impact no matter where you are on your theatrical journey. This is a great opportunity to talk with the MTI team about selecting the right shows and resources for your theatre.”

**Roundtable: Accessibility Toolkit**

**Tuesday, September 20 | Free for Members**

- Discover practical ideas for serving all your audiences and volunteers, including those with special needs, mobility issues, language barriers, impaired vision or hearing, and economic barriers.

October

**Virtual Masterclass: Making Something Out of Nothing: Big Designs/Tiny Budgets**

**Thursday, October 6 | $15 for Members, $25 for non-Members**

- In a perfect world, a designer’s budget would be as grand as their vision. Luckily, a production’s quality is not directly proportional to its budget size. Learn creative strategies for delivering show-stopping designs on any budget.

- Presenter **Susanna Douthit** has designed costumes, props, and sets on budgets of all sizes. She has designed costumes for Olympic figure skating champion Brian Boitano, Ballet Nacional del Perú, the world premiere of *Our Town the Opera*, and countless community theatres and drag queens.

**Industry Connection: Broadway Media**

**Wednesday, October 12 | Free for All**

- Broadway Media “develops easy-to-use technological resources, protect and license the intellectual property of performing arts’ leading designers, and provide useful hardware solutions tailored to the simple implementation of modern technologies in educational, amateur, and professional theatrical organizations.” Its products are the official resources for MTI and TRW titles, including: Scenic Projections (script-accurate digital scenery) and Choreography Guides. The presentation will review these resources and how they can benefit community theatres.

**Roundtable: Season Selection**

**Tuesday, October 18 | Free for Members**

- Choosing the right productions for your theatre is a never-ending process. Learn strategies to plan the perfect, well-rounded season to engage your audience.

For more information and registration links for all upcoming webinars, visit: [aact.org/webinars](http://aact.org/webinars)
November

**Script Club:** *The SpongeBob Musical*, based on the series by Stephen Hillenburg, book by Kyle Jarrow, musical production conceived by Tina Landau

**Thursday, November 3 | $10 for Members**

- With strong title recognition, a successful Broadway run, and a hit score featuring songs from Aerosmith, Sara Bareilles, David Bowie, Cyndi Lauper, John Legend, Panic! At the Disco, and many more, it’s easy to see why so many community theatres are eagerly producing the Nickelodeon blockbuster. Brainstorm with other organizations and artists on all the creative opportunities and challenges you’ll face when on your way to Bikini Bottom.

**Industry Connection:** Introducing Instant Encore (The Only Digital Program Book You’ll Ever Need)

**Wednesday, November 9 | Free for All**

- Over the past two years, arts organizations have examined every aspect of their operations for new ways forward—from providing safer experiences to generating revenue and reducing expenses. This has led to a growing shift from printed programs to digital program books. Join Instant Encore for a closer look at how theatres are transitioning to digital programs and the impact it has on advertising, revenue, and the patron experience. Together, you’ll explore recent examples from the field and emerging best practices for this new take on a performing arts mainstay.

**Roundtable:** Board Development

**Tuesday, November 15 | Free for Members**

- Enhance your board’s effectiveness by clarifying and developing roles and responsibilities, policies, recruitment strategies, and more. Learn the top tools for governing, advisory, fundraising, and working boards.

December

**Virtual Masterclass:** Finders Keepers: Volunteer Recruitment, Retention, and Recognition

**Thursday, December 1 | $15 for Members, $25 for Non-Members**

- Discover how to identify new volunteers and keep them coming back with practical volunteer management strategies.
- Presenter **Mary Jo DeNolf** spent 22 years as the Director of Operations and Volunteers at Grand Rapids Civic Theatre, where she also worked as stage manager and props designer. She was the production manager for AACTFest in 2017, 2019, and 2021, and is currently AACT’s Festivals and Engagement Coordinator.

**Get Involved**

Have a Virtual Masterclass you’d like to present? Eager for an in-depth conversation about a specific play you’re considering for your season? Email AACT Education Coordinator David A. VanCleave at dvancleave@aact.org to learn more.

**Community Theatre Management Conference (CTMC)**

**June 11-13, 2023, Louisville, Kentucky Prior to AACTFest 2023**

- Learn through a customized series of intensive, topic-specific, large-group and small-group discussions that speak directly to your unique challenges and experiences.
- Discover important perspectives from administrators at all levels—from the volunteer who “runs things around here” to the “just starting” part-time administrator, to the full-time professional manager. All are encouraged to attend!
- Fine-tune your management skills
- Visit aact.org/ctmc for more registration, information, schedule, fees, discounts, etc.
AACT Summer 2022 Board Meeting
The AACT Board met Saturday June 25, 2022, during aactWORLDFEST 2022 in Venice, Florida.

The AACT Board installed and welcomed newly elected Members at Large (left to right): Kristofer Geddie (Venice, Florida), Chris Hamby (Peoria, Arizona), Dorinda Toner (Portland, Oregon), Kay Armstrong (Dallas, Texas), Steven H. Butler (Gainesville, Florida), Tom Booth (Tupelo, Mississippi), virtual – on screen: Scot MacDonald (Valparaiso, Indiana), not pictured: Rebecca Fry (Shawnee, Oklahoma)

The AACT Board said farewell to outgoing board members who have fulfilled their terms (left to right): Chris Serface, outgoing President; Michael D. Fox, outgoing Treasurer; Sara Phoenix, outgoing Executive Vice President; and Ron-Cameron Lewis, AACT’s Canadian representative. Thank you for your service to AACT!

Pictured, the AACT Board, left to right, front row: Ron Cameron-Lewis (Ontario, Canada), Jim Walker (Aberdeen, South Dakota), Steven H. Butler (Gainesville, Florida), Tom Booth (Tupelo, Mississippi), Emily Anderson (Midland, Michigan), Lou Ursone (Stamford, Connecticut)
middle row: Donna Fisher (Casper Wyoming), Dee Baldock (Verona, Wisconsin), Lynn Nelson (Tupelo, Mississippi), Sally Barnes (Broken Arrow, Oklahoma), Martha Cherbini (Leander, Texas), Kristi Quinn (Dakota City, Nebraska), Beverley Lord (Foxborough, Massachusetts), Sharon Burum (Duncan, Oklahoma)
back row: Michael Cochran (Paducah, Kentucky), Kelli McLoud-Schingen (Tulsa, Oklahoma), Frank Peot (Sun Prairie, Wisconsin), Chris Serface (Tacoma, Washington), Michael D. Fox (Sandy, Utah), Jon Douglas Rake (Tacoma, Washington), Chad-Alan Carr (Gettysburg, Pennsylvania), Kristofer Geddie (Venice, Florida), Sara Phoenix (Tulsa, Oklahoma)

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AACT is truly grateful for the contributions and commitment of our Board and Committee Members, volunteers and staff. We applaud the energy, enthusiasm, and dedication they bring to their roles and work in support of community theatre in America.

The AACT Board of Directors recognizes service and commitment of the following volunteers and staff. Years of Service pins are presented to recognize five-year milestones of volunteer and staff service.

We honor and congratulate the following people with AACT Years of Service pins.

35 Years
Frank Peot (Sun Prairie, WI)
Bill Muchow posthumously (Minneapolis, MN)

25 Years
Linda M. Lee (Fort Worth, TX)
James A. Sohre. (Las Vegas, NV)

20 Years
Scott R. Bloom (Silver Spring, MD)
John Davis (Evergreen, CO)
Carolyn McCloskey (McMinnville, OR)
Darlene DeLorenzo (Lago Vista, TX)

15 Years
Beverley Lord (Foxborough, MA)
Susan L. Harrington (Roslindale, MA)
Ron Cameron-Lewis (Mississauga, ON)

10 Years
Roger Strauss (Moretown, VT)
Adam Robertson (Orem, UT)
Marianne Adams (Helena, MT)
Ted Miller (Richland, WA)
Karen Matheny (Fort Worth, TX)
Alexandria Shepherd (Topeka, KS)

5 Years
Linda Ward (Connersville, IN)
Terry Kelley (Opelika, AL)
Michael Malthaner (Erie, PA)
Will Ragland (Pelzer, SC)
Quiana Clark-Roland (Lexington, KY)
Thank you for being a member of AACT and joining us for a new membership year. We are looking forward to continuing to be your go-to resource and network as theatre and in-person events return.

Make the most of your membership and don’t miss out on upcoming member exclusive events and discounted registration rates.

Your membership also gives you access to discounts, informational resources, and more!

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

**Organizational Members Receive:**
- Discounted or free professional development programs, events, and conferences
- Access to member-only online resources and library
- Member-only discounts on scripts, rentals, and theatres services
- 30% discount on ASCAP License
- Access to discounted and customized theatre insurance programs
- A digital and/or printed copy of *Spotlight* magazine plus weekly digital communications
- Peer-to-peer networking with other organizational members, and with theatre professionals nationwide
- Use of AACT Membership logo and decal

**How to Join or Renew:**

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

If you or your theatre are having financial difficulties, reach out to Membership Coordinator Karen Matheny at karen@aact.org to discuss payment plan options.

AACT has now transitioned to digital and email renewal reminders. If you need help logging into your account or would like your renewal invoice emailed, please let us know by calling 817-732-3177, ex 2 or email Membership Coordinator Karen Matheny at karen@aact.org.

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

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“FROM CALIFORNIA TO AUSTRALIA, this play rocks!”

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5 One Acts, 3 Monologues

by Luigi Jannuzzi

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Publisher: ConcordTheatricals.com
Playwright: LuigiJannuzzi.com

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"FROM CALIFORNIA TO AUSTRALIA, this play rocks!"
Discount on AACT Events

• AACTFest 2023, June 14-20, 2023
  – Registration open at aact.org/23
• AACT Member Online Roundtables
  – Free access to members only
• Industry Connections
• Script Club
• Virtual Masterclasses

Visit aact.org/webinars and review the listings of upcoming webinars on pages 7 and 28 of this issue of Spotlight.

Special Offers for First-Time Members

• First-time organizations can receive a 50% discount on their second year!
• Annual AACT memberships are valid September 1 through August 31.
• Monthly AACT memberships are also available.
• 2022-2023 AACT Membership fees are available at aact.org/membership-fees.

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Help children recognize and manage their emotions with real strategies
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AACT on the Road

Setting up an AACT information table in the lobby of Venice Theatre at the start of aactWORLDFEST 2022 on June 20, 2022 in Venice, Florida, (left to right): Michael Cochran, Market House Theatre (Paducah, Kentucky) Executive Director, AACT Board of Directors; Ron Ziegler, Past AACT President; David A. VanCleave, AACT Education Coordinator; Winston Daniels, AACT Operations and Events Assistant; Chad-Alan Carr, Gettysburg Community Theatre (Gettysburg, Pennsylvania) Artistic Director, AACT Board of Directors; Sara Phoenix, Tulsa Performing Arts Center (Tulsa, Oklahoma) Vice President of Development and Engagement, AACT Board of Directors; Sharon Burum, Oklahoma Community Theatre Association Board of Directors, AACT Board of Directors

Members of the Central African Republic Theatre Company, (left to right): Nazir Eliakim Raizou, Germain Benjamin Yanganda, Gervais Simphorien Kpignon, Beverley Lord, Region I Representative on the AACT Board of Directors; Constant Evariste Kombe, at aactWORLDFEST 2022. Bevie served as an interpreter for the troupe during their technical rehearsal, adjudications, and socializing

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Celebrate Judy Garland’s centennial year. The first 10 theatres committing to a run in 2022 or 2023 will get the entire package for $300.00.

(This does not include royalties to the publishing houses)
Murray Chase leads a tour of the Venice Theatre facilities in Venice, Florida, June 21, 2022. In front of Venice Theatre's Raymond Center are (left to right): Paul Pedersen, TheaterWorks (Phoenix, Arizona); Julie Crawford, (Fredericksburg, Texas), Past AACT Executive Director; Mary Krempasky (Farragut, Tennessee); Stephen Krempasky, (Farragut, Tennessee), AACT Fellow; Linda M. Lee, Circle Theatre (Fort Worth, Texas) Past AACT President; (behind her) Chris Hamby, TheaterWorks (Phoenix, Arizona), AACT Board of Directors; Richie Akers, Royal Palm Players (Boca Grande, Florida); Murray Chase, Venice Theatre (Venice, Florida), Past AACT President; David R. Kilpatrick, Des Moines Community Playhouse (Des Moines, Iowa); Michael Cochran, Market House Theatre (Paducah, Kentucky) Executive Director, AACT Board of Directors.
New Roles

The Music Theatre of Idaho has added Nate Thomas as Director of Technology and Academy Services. Nate is a certified public-school teacher and will be teaching and directing activities in the Academy of the Arts, located in Nampa, Idaho.

Larisa Netterlund is the recently named Managing Director of the Theatre in the Round Players (TRP) in Minneapolis, Minnesota. Larisa comes to TRP with over a decade of arts administration and higher education administration experience. She previously served as Executive Director of The Moving Company in Minneapolis, and as Assistant Director of Advising in Arts and Humanities at the University of Colorado, Boulder. She holds a Master's in Theatre, with an emphasis in directing, from the University of North Dakota.

Lincoln Community Playhouse has welcomed two new staff members. Lauren Spilinek is the new Technical Director. She has her B.F.A in Theatre Design and Technical Production, with a Technical Directing emphasis from the University of Nebraska, Lincoln. She served as Master Carpenter for Nebraska Wesleyan University's theatre department and has worked two summer seasons for the Nebraska Shakespeare Company as a Scenic Carpenter/Painter.

Lyra Hubl is the Playhouse’s new Patron Services Manager. She has experience behind the scenes as an assistant stage manager for Lincoln’s Theatre Arts Academy and as assistant stage manager for its productions of Calendar Girls and Joseph and the Amazing Technicolor Dreamcoat. With previous experience in the hospitality industry, Lyra is well-positioned to greet patrons with a warm, welcoming smile.

First Act Theatre Arts of Kansas City has announced new Education Director Michelle Evans. With over 20 years of professional work in Educational Theatre, Michelle brings an innovative approach to musical theater training for Kansas City-area students. Michelle is a native of the Atlanta area and an internationally recognized professional acting coach.

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Become an AACT Corporate Partner!
For information, visit aact.org/partner.
New Play Contests

*Bridge Seeks Work by Young Writers*

**Deadline: September 17, 2022**

*Bridge: The Bluffton University Literary Journal* is a magazine of arts and letters compiled by Bluffton University's Department of English and Writing Program. *Bridge* publishes original work by writers and artists age 14-24, that demonstrates virtuosity and wonder, work that interrogates norms and assumptions, and delights us all along the way. *Bridge* accepts work from young writers in the following genres: short fiction, nonfiction, poetry, comics, art, graphic novels, and short plays for stage and screen.

Submissions for the fall issues are open from October 1- February 1. Submissions for the spring issues are open from May 17- September 17.

[bridgebluffton.submittable.com/submit]

*Coachella Valley Festival for Young Playwrights 2022-23*

**Deadline: December 9, 2022**

Playwrights must be between the ages of 12-19 on March 24, 2023; co-written plays are allowed, provided all writers meet the age requirement. There are no fees for submitting to the festival. Original plays must be inspired from this year's art piece, Michael Angelo Hernandez's *Walk in My Shoes*. The art inspiration may be literal or figurative, but the play must be related to the art piece. Each play is limited to a maximum of 6 characters. Minimum 10 minutes, Maximum 50 minutes. A cash prize of $200 for the top three plays will be awarded to the playwrights. The three winning plays will be performed by professional actors as a staged reading at the Coachella Valley Festival for Young Playwrights on March 25 and 26, 2023.

[grtcpd.org/young-playwrights]
Opportunities and Resources

Listings do not imply AACT endorsement

2022 EdTA Theatre Education Conference
September 29 - October 1, 2022
The Westin Bonaventure Hotels and Suites
Los Angeles, California

EdTA’s Theatre Education Conference is held each year to provide educators with the opportunity to meet and network with their peers during an event featuring a wide range of professional development opportunities, keynote speakers, and exhibits on the latest in theatrical technology and educational resources.

tec.schooltheatre.org/index.cfm

NAMT Fall Conference 2022
October 18 - 19, 2022
The Pershing Square Signature Center
480 West 42nd Street, New York City

Join the National Alliance for Musical Theatre in person in New York or online to discuss the latest in new musical development and production, plus networking with your NAMT colleagues, and a sneak preview of the 34th Annual Festival of New Musicals.

NAMT 34th Annual Festival of New Musicals
October 20 - 21st, 2022
New World Stages
340 w 50th Street, New York City, New York

namt.org

EarlLewinPlaywright.com

PREVIEW
A collection of original contemporary American plays produced at community theatres since 2016.

SCRIPTS
Now Available

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
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
Web Power

AACT’s online offerings have expanded greatly this past year—and we’re adding more. Our newest series of webinars, Script Club (focusing on scripts trending with community theatres), joins our AACT-member Roundtables, Industry Connections, and Virtual Masterclasses in providing vital insights and building new skills.

To make it easier for you to see what’s coming up, we’re listing all our webinars on a single web page, so you can quickly scan what’s coming up in the weeks and months ahead. You’ll find a title and brief description, plus a link to learn more about each offering, as well as registration information.

Check it out at [aact.org/webinars](http://aact.org/webinars).

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

Artie’s Advocacy Tip

Take the Arts Vote Pledge

Election season is approaching. Did you know that all federally elected United States House of Representatives and one-third of the Senate will be on the ballot? As we approach the nationwide General Election culminating on November 8, the Arts Action Fund asks you to support positive arts policies by joining the Arts Vote movement and taking the Arts Vote Pledge.

[Take the ArtsVote Pledge at: ArtsActionFund.org/Pledge](http://ArtsActionFund.org/Pledge)

“As an arts advocate, I pledge to make my vote count by joining the ArtsVote movement to take action as early as possible and to encourage artists and arts advocates across the country to do the same in their states. Voter suppression threatens everyone’s Constitutional rights and that is why I commit to learning the voting rules in my state by using the easy four-step process outlined in the ArtsVote State Voter Factsheets.”

[Source: ArtsActionFund.org/Pledge](http://ArtsActionFund.org/Pledge)
## Calendar of Events

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<td>9/2-5/22</td>
<td>Ohio State Festival (OCTA Spectacular - Our Greatest Shows)</td>
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<td>Newark</td>
<td>740-403-8969</td>
<td><a href="mailto:octa1953@gmail.com">octa1953@gmail.com</a></td>
<td>octa1953.org</td>
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<td>817-732-3177</td>
<td><a href="mailto:dvancleave@aact.org">dvancleave@aact.org</a></td>
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<td>817-732-3177</td>
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<td>9/20/22</td>
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<td>817-732-3177</td>
<td><a href="mailto:dvancleave@aact.org">dvancleave@aact.org</a></td>
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<td>GA</td>
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<td>603-867-2200</td>
<td><a href="mailto:beccaparker@liveartstheatre.org">beccaparker@liveartstheatre.org</a></td>
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<td>817-732-3177</td>
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**Harris Cashes Out!**

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writer for JOAN RIVERS, PHYLLIS DILLER and LILY TOMLIN

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