



Annual Report: 2021-2022

HISTORY

Next Act Theatre is a professional nonprofit arts organization located in Milwaukee, Wisconsin. Next Act was created in 1990 with the merger of Next Generation Theatre and Theatre Tesseract. The company was originally led by Artistic Director Jonathan Smoots and Associate Artistic Director David Ceasarini. Just prior to the company's third season, Ceasarini took the reins as Next Act's Producing Artistic Director and Smoots stayed on for three years as Artistic Associate. Around the same time, Charles Kakuk came aboard as Managing Director, a position he held until his death in 2014.

Next Act performed in a number of venues in its early years including Centennial Hall (located in the Milwaukee Public Library), the Milwaukee Repertory Theater's Stiemke Theatre, the Todd Wehr Theatre in the Marcus Center for the Performing Arts, the Broadway Theatre Center's Studio Theatre, the Humphrey Masonic Center and Marquette's Helfaer Theatre. Seeing a need to establish a home space that could accommodate a growing number of patrons, Next Act created the Off-Broadway Theatre in 2000. This 99-seat theatre space at 342 N. Water Street also housed their offices and rehearsal space. Next Act would remain there until the sale of the building prompted an ambitious and successful capital campaign that resulted in a 152-seat theatre in the burgeoning Harbor District, just south of the Third Ward, along the Milwaukee River. The new facility opened in fall 2011 and after only four seasons, all construction debt was retired.

Next Act Theatre offers a four-production season of provocative and compelling plays. In addition to its regular programming and educational activities, Next Act often rents its space to small, emerging and touring groups. In spring 2021, Next Act welcomed Renaissance Theaterworks, another local professional arts organization committed to work by and about women, as a resident performing company. Each year, guests enjoy four visual art exhibits, featuring the work of local artists, displayed in the theatre's lobby.

SEASON PROGRAMMING

Next Act Theatre believes in the power of a good story: one that takes the audience on a journey, exploring relevant issues through intriguing plots and engaging characters. Next Act selects plays that reflect topics of interest for a wide-ranging audience: racial injustice, literature, living with illness, mental health, science, youth and, of course, the occasional heartfelt holiday story or Russian spy comedy. As an important component to Next Act's mission, there are ample opportunities to discuss the themes of these plays. Pre-show chats, post-show talkbacks and even a Zoom get-together or two during each production allows the audience the opportunity to express their feelings, ask questions of the artists and come together to fully participate in the experience.

Comprehensive newsletters are sent to patrons prior to the opening of each show to provide background and insight about the play's content. Teachers are given study guides prior to student matinees and complimentary workshops are offered pre- and post-show to classrooms attending productions. These efforts are intended to reinforce Next Act's mission: to produce live theatre productions that stimulate thought, foster the exchange of ideas and promote the development of new perspectives and understanding.



Annual Report: 2021-2022

In September 2021, Next Act opened its doors to live audiences for the first time in more than a year due to COVID-19. Having spent the 2020-2021 season re-inventing live theatre as a filmed experience, the return to the medium we know was welcomed with open arms.

Next Act opened its 32nd season with Jeffrey Hatcher's *THREE VIEWINGS*. This three-person monologue play, along with fifty-percent capacity seating, helped audiences and artists feel safe from COVID-19 while providing a delightfully rich comedic mystery that wove its way to an unexpected ending. Featuring Cassandra Bissell, David Ceasarini and Carrie Hitchcock. Directed by Edward Morgan. Sponsored by The Einhorn Family Foundation and Friends of Next Act Theatre.



Cassandra Bissell, photo by Ross Zentner

*“What a delightful way to get back to live performances! Great material and great performances! The wonderful cast strummed our heartstrings.” – Patron, *THREE VIEWINGS**

To meet ticket demand, seating capacity increased to two-thirds for Next Act's holiday offering, *RED HERRING*, by Michael Hollinger. Featuring Dylan Bolin, Kelly Doherty, Bo Johnson, Mary MacDonald Kerr, Eva Nimmer and Zach Woods. Directed by David Ceasarini. Sponsored by Sheldon and Marianne Lubar and Sandra Zingler, in memory of Barbara Johnson.

*“All the actors were brilliant — and amazingly versatile. Their vibrance and warmth filled our evening with light. We sailed home, and the glow remains.” – Patron, *RED HERRING**



Bo Johnson, Dylan Bolin, Zach Thomas Woods
Photo by Mark Frohna

In January 2022, Next Act produced *PIPELINE* by Dominique Morisseau, a compelling story about the “pipeline” that routes young Black men from school to prison at a rate far higher than that of their white counterparts. Black students are more likely to be incarcerated, even for minor infractions, in a national phenomenon that adversely affects the futures of these young men. This powerful drama was seen by more than 600 students at in-person

matinees and through virtual viewing. Feedback from these students and adult audiences was overwhelmingly positive. Talkbacks lasted longer than usual with questions that dove deep into the play’s themes. Attendees were very moved and effusive in their reactions. Featuring James Carrington, Kristin Ellis, Ibraheem Farmer, Malaina Moore, Will Sims II and Tami Workentin. Directed by Jamil Mangan and sponsored by David Paris Dentistry, Tom and Linda Streifender and Bader Philanthropies.



Kristen E. Ellis, Ibraheem Farmer
Photo by Lily Shea

“Heartbreaking that we as people are so bad at telling people how we feel.” – Patron, PIPELINE

“Powerful. Relevant. Heartbreaking ... a courageous, thoughtful and forward thinking choice ... The message, the performance and the reality of our current educational system made me cry and reflect deeply.” – Patron, PIPELINE

“There was a great lesson in the play: listen to teens. They want to be heard and they have something to say. They may not have the advanced communication skills to express themselves thoroughly, so be patient. The result is a stronger and more successful adult to come.” – Actor, PIPELINE Talkback

A world premiere by Bill Cain wrapped up Next Act's ambitious season. THE LAST WHITE MAN delighted audiences as three actors prepared to prove their performance of Hamlet will be the one to remember. JJ Gatesman, Brian Gill, Ken Miller and Demetria Thomas were featured. Understudies were Neil Brookshire and David Cecsarini, who also directed. Sponsored by Jan Serr and John Shannon, and Donna Martynski.

Only two performances of THE LAST WHITE MAN were canceled due to COVID-19, the first two Saturdays of the run. Two understudies, one of whom was the director of the production, stepped in to fill the roles of actors out with COVID-19, and by the third and fourth weeks, the entire original cast was back on stage.

“Superbly acted, we not only fall in love with the story [of Hamlet] again, but gain personal insights into the life of actors through high and low stages (no pun intended) of their careers. It's a must for all lovers of theater.” – Patron, THE LAST WHITE MAN



Ken Miller, photo by Ross Zentner

EDUCATION AND OUTREACH

Next Act's 2021-22 educational season began in July 2021 with Next Actors: Summer Theatre for Teens program. Following a virtual season the year prior, Next Actors came together in-person for a four-week immersive experience. Students played theatre games, improvised scenes and spent time journaling. As they got to know one another, they took stories and issues from their own lives and ultimately created a play called THERE ARE NO DRAGONS.

Before COVID-19, the play created by Next Actors toured for a week to community and senior centers. Unfortunately, in July 2021, there remained a lack of access to these sites and no tour could be held. A public performance took place at Next Act Theatre and students performed with masks and socially distanced staging. Family, friends, donors and the general public attended the show.

Eight students from Shorewood, Nicolet, Oak Creek, Golda Meir, Whitnall, Waukesha South, Milwaukee High School of the Arts and a homeschooled student participated. These students had been isolated most of the previous year and a half. For most, NASTT was their first experience outside their "bubble." The emotional toll of isolation transferred to a challenging beginning to the program (together but masked and distanced). The students wanted to end their play with a group hug but thought it might make the audience uncomfortable, so they opted for a chant and pounding of sticks in rhythm to convey solidarity, which proved to be a touching moment.

Next Act provides lunch and snacks for participants in the summer program: sandwiches, fruit, chips, water, juice and granola bars. There is no charge for students or schools to participate in any of Next Act's educational programming.

"I love Next Actors. I like how everyone is collaborative and willing to create something special."

– NASTT Student (2021-22)



Feedback from students reinforces the importance of the program. From learning life skills such as team work, public speaking and the development of writing skills, to discovering friendships with peers outside their usual academic and social networks, NASTT goes beyond the traditional theater arts class, encouraging teenagers to dig deep to come up with meaningful conversations with one another. The program is not designed to discover the next big stage star but rather to build a community through the creative process. Our alumni have gone off to study or work in many areas including animation, political science, mathematics, dietetics and the armed services. Alumni surveys overwhelmingly show that students have continued to utilize the skills they learned in NASTT.



Annual Report: 2021-2022

Next Act's education initiatives also include:

Student matinees and accompanying workshops: Next Act provides special high school matinees at low to no cost to each production in the season. Workshops are available to schools in which the Education Manager and/or a teaching artist (often an actor from the show), travel to the school to provide workshops pre- and/or post-show in order for students to gain a deeper understanding of the play's theme. A study guide is given to teachers prior to attendance. Due to COVID-19 concerns, in-person workshops were not possible in 2021-22, though a few schools participated virtually.

Student/Community Project: Next Act selects one production each season and creates a corresponding student/community project. Activities are based on the play's themes and vary from year to year. Next Act's community project in 2021 was affiliated with PIPELINE by Dominique Morisseau. In the play, Nya is a public high school teacher in a large city. She wants her only child, Omari, to have a better future than her students will have and sends him to a predominately white private school. When a situation arises that could get Omari expelled, Nya must confront her choices. For their project, the Milwaukee High School of the Arts students created a video that featured a poem they wrote and performed in response to seeing the play. Like Omari, they want to be heard.

"Morisseau gives us a gift that by the end of the play, Nya says to Omari that she's listened to everyone else and now she realizes she needs to listen to him and he accepts." – David Cecsarini, Producing Artistic Director

Talkback Series: Next Act offers a large number of talkbacks and pre-show chats throughout the season. Directors and actors host many of the informal discussions, with occasional assistance from professionals who possess expertise on the play's issues.

"It's important to take young people seriously and what we will receive is a great next generation of thoughtful, considerate, kind people. We say, 'Kids these days!' with exasperation but also in wonder – 'Kids these days.'" – Tami Workentin, Actor, PIPELINE

During the previous, virtual season, patrons watched videos of productions and attended Zoom talkbacks. The latter proved to be quite popular as patrons had time to absorb the material between viewing it and talking about it. The talkbacks were well-attended and lasted considerably longer than when they are held in person, immediately following a performance. Though returning to live performances in 2021-22, Next Act retained one Zoom talkback per production. They were well-attended and engaging, with guest directors from out-of-town able to join in the discussion.

Newsletters: Next Act published five newsletters in the 2021-22 season, providing in-depth information about upcoming plays, giving attendees the opportunity to learn more about the production and gain a deeper understanding of content, history and issues. Other items in the newsletter provide information about upcoming events, sponsor and donor recognition and updates on our educational initiatives. In 2021-22, articles included the background of the visual artists whose work is on display in the theatre's lobby – a different exhibit with each production and curated by long-time volunteer and artist/educator, James Toth. Next Act was excited to let patrons know about the internship program and its expansion to include participation in the education department after a former intern inquired about the possibility. We proudly announced the receipt of the Excellence in Education Award from the [Sharon Lynne] Wilson Center Bridge Committee.



Annual Report: 2021-2022

Community Partnerships: Next Act reaches into the community on a regular basis to identify and connect with other nonprofit agencies whose mission reflects a particular show's theme. In the 2021-22 season, Next Act worked with Bay View Packing during the production of RED HERRING. While patrons patiently waited in line to verify their vaccination status, they were given a raffle ticket. During the curtain speech, one lucky winner was drawn and won a jar of herring. A community collaboration took place during THE LAST WHITE MAN, a world premiere. Several months before the play began rehearsals, a focus group made up of patrons and artists, watched a live, staged reading of the play with the author present. A long discussion followed, allowing the author to take opinions with him for rewrites that led to the final draft.

Personal Previews (Pre-show Chats): In addition to talkbacks, Next Act held a series of discussions before performances, intended to enrich the audience's viewing experience. Free of charge and open to the public, these presentations give context to the play with insights on topics such as artistic production, design challenges and historical background.

In June 2022, Next Act Theatre accepted the Excellence In Education Award from the [Sharon Lynne] Wilson Center Bridge Committee at their annual gala. Producing Artistic Director David Ccesarini and Education Intern Ryleigh Carroll accepted the award that recognizes organizational achievement of a nonprofit that exemplifies collaboration in the arts.

EQUITY, DIVERSITY AND INCLUSION

In the wake of the tragic murder of George Floyd and the world's response, Next Act heard an important conversation begin which prompted the exploration of what we as an organization could do to inform ourselves about the racial inequality that has plagued this country for so long. While confident that voices from diverse communities are heard in many of the plays we do, we realized that we needed to develop opportunities to expand diversity within our technical and administrative staff. Open and honest conversations with members of the BIPOC community over this past year helped identify shortcomings in our organization and as a result of their suggestions, Next Act initiated the following:

The Inclusion, Equality and Opportunity Paid Internship Program: Emerging artists of color take on internships in the areas of directing, stage management, design or administration. Interns have the opportunity to work one-on-one in a professional environment, learning from those with expertise in each field. The goal of the program is to help nurture the careers of these young artists, provide networking opportunities and encourage these artists to keep Milwaukee as their home base.

"Being able to know what you want, don't want, what works, doesn't work, fits in every aspect of life. The skills obtained from this experience will help with whatever life throws at me." – Directing Intern

In 2021-22, an administrative intern, Ryleigh Carroll, wanted to also learn more about arts education. The program was expanded to include an internship with the Education Manager. Ms. Carroll spent twelve weeks learning how to reach out to schools, prepare for student matinees and workshops and recruit students to the summer program.



Annual Report: 2021-2022

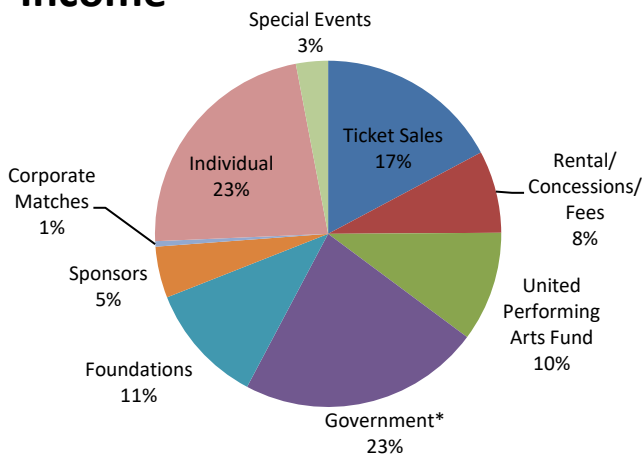
Community Liaison: This part-time position assists in identifying and nurturing opportunities to connect in a meaningful way with individuals, communities, businesses and others unfamiliar with Next Act’s work and to encourage additional student participation from underrepresented schools in our arts education initiatives. When staff positions open, this person will assist in the recruitment of qualified candidates from a broader, more inclusive body of applicants.

FINANCIAL OVERVIEW

In the 2021-22 season, single ticket revenue goals for the first two plays remained decreased due to the COVID-19 pandemic, while goals for the third and fourth plays approached previous levels. The first three plays of the season exceeded their goals, while only the fourth play did not. Overall single ticket sales were still lower than before the pandemic, but were both higher than in the 2020-21 season and higher than expected. Group sales also exceeded their overall revenue goal, with the first and third shows exceeding their individual group sales goal and the fourth show reaching 94% of its goal. Season ticket sales decreased slightly compared to the 2020-2021 season and subscription donations decreased compared to the previous season’s total. Rentals in the 2021-2022 season included Renaissance Theaterworks’s three-show season, some filming projects, and performances by Danceworks and Feast of Crispian.

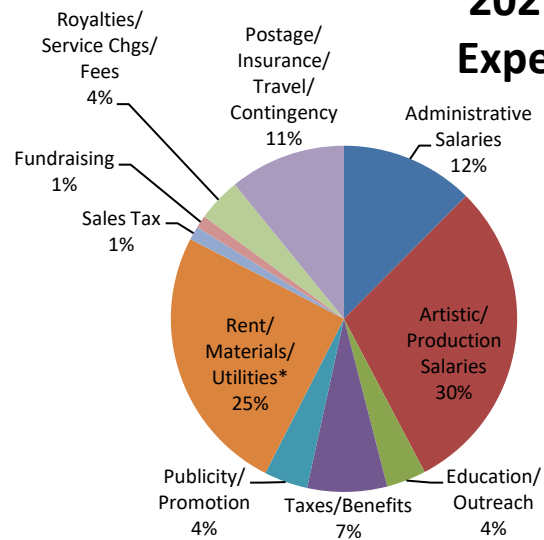
Press and audience reviews were largely positive throughout the 2021-22 season. In addition to administrative staff, 43 artists: actors, directors, designers, stage managers, crew, board operators, fight choreographers and musicians, were engaged in paid positions to produce a successful season.

2021-22 Income



*includes CARES Act funds (\$242,164)

2021-22 Expenses



*includes depreciation (\$32,071)

Earned Income: Next Act earned 28% of its 2021-22 operating budget from ticket sales, special events, service fees, space rental, concession sales, equipment rental and interest. Total earned income for 2021-22 was \$315,452.

Contributed Income: Next Act derived contributed income (72% in 2021-22) from a variety of foundations, corporations, government agencies and individuals. During the past year, due to COVID-19, Next Act also received



Annual Report: 2021-2022

federal and state assistance (ie. CARES Act, PPP Loans, Milwaukee Arts Board, Herzfeld Foundation). Therefore, total contributed income for 2021-22 was \$815,499.

Total Income: Including earned and contributed income, the total income for the 2021-22 season was \$1,130,951.

Expenses: Administrative and production expenses totaled \$947,755 in the 2021-22 season.

Fiscal Responsibility: Next Act maintains steady control of its annual budget, providing for necessary growth or reductions from year-to-year. The theater finished the 2021-2022 season with a **\$183,196** surplus.

DONORS

As a 501(c)3 nonprofit arts organization, Next Act Theatre relies on the generosity of hundreds of supporters each year whose contributions allow us to create exciting live theatre, offer free arts education programming and provide employment for artists, arts administrators and artist-educators. The following were supporters of our 2021-22 season in the amount of \$1,000+:

James and Terri Alioto	Herzfeld Foundation	Daniel P. and Julie Murray
David and Patricia Anderson	Richard Hoffmann	Kathy Nusslock
Anonymous (4)	Richard and Esther Huiting	David Paris Dentistry
Bader Philanthropies	Dorothy Inbusch Foundation, Inc.	Clare M. Peters Charitable Trust
Donna and Donald Baumgartner	Angela Jacobi	Pieper Electric, Inc./Ideal Mechanical
Briggs & Stratton Fund	Jewish Community Foundation	J. Michael Reavis
Sue Bronson	Jack and Lucy Rosenberg Donor Advised Fund	Susan A. Riedel
Marcia Brooks and Edward Hammond	Pam Kriger Donor Advised Fund	Anna and Dan Robbins
Michael and Ericka Burzynski	Johnson Controls Foundation	Marianne and Matthew Robbins
Michael Burzynski/CliftonLarsonAllen	Annie Jurczyk and Steve Miller	Mary Ruffolo and Ben Litwin
CAMPAC (County Funding)	Mark and Ginny Kannenberg	Howard and Sue Schoenfeld
Miles and Barbara Capron	Thomas Kelly	Sempercor Foundation
Tom and Belle Chatton	Rocklan Wruck and Heather Kitchin	Jan Serr and John Shannon Foundation
Compton/Jacobsen Family	Kohl's Hometown Giving Program	Sandra M. Seymour
Judges John and Jean DiMotto	Steve and Barbara Krause	John and Pamela Shefchik
Patrick and Patti Doughman	Werner Krause	The Shubert Foundation
Sandy Duffy	Mary Ann and Charles LaBahn	Dr. Mark and Nancy Smuckler
Einhorn Family Foundation	Sandy Laedtke	Bert L. & Patricia S. Steigleder Charitable Trust
Four Four Foundation	Nancy Laskin	Tom and Linda Streifender
Pam Frautschi	Sheldon and Marianne Lubar Charitable Fund	Christine A. Symchych and James P. McNulty Charitable Fund
Tim and Sue Frautschi	John Mahony and Evelyn Burdick	Diane L. Thomas
Greater Milwaukee Foundation	Christine Martin	Way and Jacquelyn Thompson, Jr.
Judith A. Keyes Family Fund	Martin Family Foundation	Julia Uihlein
Rob and Lori Morse Gardenier Fund	Donna Martynski	United Performing Arts Fund
Ildy and Skip Poliner Fund	Thomas and Renee McCutcheon	David and Cheryl Walker
William N. and Janice V. Godfrey Family Foundation Trust	Guy and Mary Jo McDonald	Lani Williams and Earl Potter
Judith Goetz	Kathleen McElroy and David Newby	Wilfred Wollner, Jr.
Sylvia Grigg	Joyce Mielke	Dick and Diane Wright Charitable Fund
Jami and Joe Hanreddy	City of Milwaukee Arts Board	Sandra Zingler
Dave and Judy Hecker	Milwaukee Public Schools	
John and Grace Held	Jeffrey Montoya in memory of Thomas Gauthier	
Jeffrey Harwell and Matthew Helmerich	Dwight and Marleen Morgan	
Herzfeld Foundation		



Annual Report: 2021-2022

PLANNED GIVING

Next Act Theatre is proud to announce our newly created Planned Giving Program.

THE CHARLES D. KAKUK LEGACY SOCIETY

Dave Glenn
Sally Marks*
Dick and Diane* Wright

Annie Jurczyk
Jan Martin*
Bettie Zillman*

Charles D. Kakuk*
Milan and Gordana Racic*

*Bequest received

In honor of Next Act Theatre's Managing Director from 1992 to 2014, the **Charles D. Kakuk Legacy Society** recognizes individuals who make a lasting impact on Next Act Theatre through their generous planned gift. To learn more about including Next Act Theatre in your planned giving, please call Jane Flieller, Development Director, at 414-278-7780 or email jane@nextact.org. Unless specified by the donor, all bequeaths will go toward the development of our endowment.

COMMUNICATIONS

Communication with our patrons is a top priority. Next Act publishes five newsletters per year highlighting our upcoming productions with articles that focus on why plays were chosen, background information on playwrights and the play's subject matter. Highlights also include upcoming rental performances, development and marketing updates and information about special events. The newsletter is mailed and emailed to our patrons.

Next Act maintains a Facebook page, an Instagram account, a YouTube account and a website, www.nextact.org, for quick and up-to-date information. Patrons receive regular email blasts with pertinent information to make the Next Act experience more enjoyable. After every performance, attendees receive an email message asking for feedback about the show and their experience at the theatre.

RENTALS

Next Act provides an affordable rental venue for small, emerging and touring companies. Dance, theatre, music and comedy have all graced the Next Act stage over the years. By having other groups in our space:

1. Next Act patrons learn of and may attend rental productions.
2. Next Act attracts new patrons from rental productions.
3. Additional revenue is earned through rental and concession income.

Scheduled to make Next Act's venue their new artistic home in fall 2020, Renaissance Theaterworks was unable to start producing live theatre until COVID-19 vaccinations made it possible in March 2021. Renaissance Theaterworks took up full artistic residency in fall 2021.



Annual Report: 2021-2022

FUNDRAISING ACTIVITIES

Fundraising activities came back to life in the 2021-2022 season:

- Next Act's annual Producer's Circle event in which donors at \$1,000+ levels are invited to a sneak preview of the final rehearsal of a play in the rehearsal hall, followed by an in-depth discussion with the cast and director. Guests then take a tour of the theatre where the set is being prepared for technical rehearsals to begin the next day.
- Individual giving increased significantly, placing many more donors at the Producer's Circle level.
- Show sponsorships, foundation gifts and education support all exceeded projections.
- The Holiday Card Campaign exceeded goal by 33% through individual contributions.
- Bravo, Next Act 2022 was held in-person in June as an indoor/outdoor Carnival-themed event. The event saw a significant increase in attendance over pre-COVID years, all but two of 94 silent auction items sold and overall, the event raised 44% over net goal.

WHAT OUR PATRONS SAY

Three Viewings by Jeffrey Hatcher:

- "Funny, sad, surprising - a perfect return to live theater."
- "We left thinking about how much we've missed being in a theater and amazed at how a clever playwright can weave stories about an aspect of life (death) we too often avoid talking about in ways unexpected and that kept us laughing, thinking and wanting more."
- "What a wonderful, delightful way to get back to live performances! Great material and great performances! The wonderful cast strummed our heartstrings and evoked our other human emotions ranging from distaste to humorous enjoyment! Thanks for making our first exploration of live theater such a wonderful experience! I'll do what I can to get others to see this great show."

Red Herring by Michael Hollinger:

- "...a play that will engage you, make you laugh aloud, make you feel wonder and admiration for the skills of the cast, crew, and all the artists' collaborative efforts at producing it."
- "Our group of four laughed more and heartier than anything since COVID began."



Annual Report: 2021-2022

Pipeline by Dominique Morisseau (A Wisconsin Premiere):

- “I had a few students who had never been to a theatre show. One asked, ‘is it normal get chills through my body?’ What emotions he felt.”
- “One of the most moving plays I’ve seen recently. My heart just ached for every single character, but especially for Nya and Omari. I’m a retired educator and the play reminded me that you don’t ever really know what is going through a student’s mind on any given day. How could you? But it also reminded me that students are still kids. Their lives are still evolving and their emotions are less controlled. If the teacher who questioned Omari could hear Omari’s thoughts that day, I’d hope he’d forgive Omari. A complex and beautiful play. Thanks for the performance. Your theater is the BEST!”
- “We posted our rave review of the play on our Facebook page this morning. PIPELINE is a powerful look at the declining support for an essential component of our society -- the public school system. It was superbly cast and acted and brought us to the brink of tears throughout the play. We recommend it without reservation.”

The Last White Man by Bill Cain (A World Premiere):

- “Can a Black man play Hamlet? Can a white man play Othello? These are real questions today, also in the news, all the time. So then, can a white Jesuit Priest (Cain) write a fascinating Black female character and a very pointed if ultimately compassionate take on whites, Blacks, men, women, society and identity politics, seen through the prism the arts? I think yes.”
- “The play was packed with drama and just the right amount of comedy. Rafe’s anger toward the other three actors was so riveting. So full of emotion. These were the scenes that stuck with us, and the singing of “I Will Survive” is another portion that we again laughed about on the way home. I will never hear that song the same way again. It will now always take me back to those horrible years of the AIDS epidemic. (Lest we forget.)”
- “Wow! What an amazing new play! During the author's stated attempt of showing us why we need to "retire" Hamlet as an "over-performed" classic, he instead demonstrates why it remains timeless and worth seeing over and over again as does his (Cain’s) new work. Superbly acted by the entire cast, we not only fall in love with the story [of Hamlet] again, but gain personal insights into the life of actors through high and low stages (no pun intended) of their careers. It's a must-see for all lovers of theater.”



Annual Report: 2021-2022

NEXT ACT THEATRE STAFF

Producing Artistic Director

David Ceccarini

Development Director

Jane Flieller

Marketing Director

A.J. Magoon

Education Manager

Pia Russo

Administrative Coordinator

Libby Amato

Ticket Office Manager

Christine Yündem

Technical Director

Mike Van Dreser

Community Liaison

Malaina Moore

Resident Stage Manager

Jessica Connelly

BOARD OF DIRECTORS

PRESIDENT

David Anderson

Johnson Controls (Retired)

TREASURER

Brooke Billick

Artisan Partners

Limited Partnership (Retired)

VICE PRESIDENT

Daniel P. Murray

Broadway Law Offices

SECRETARY

Donna Martynski

Community Volunteer

DIRECTORS

Terri Alioto

Community Volunteer

Dr. Mohammad N. ElBsat

Carrier Global International

John McGivern

Actor, Writer, Comedian

Paul Barno

Grantosa Drive

Elementary School

Cathryn Jakicic

Trusted Media Brands

Sean Rierdon

Clarios

Haly Besaw

Financial Advisor, RW Baird

Annie Jurczyk

Keller Williams Realty

Susan Schoenfeld

Community Volunteer

Michael Burzynski, CPA, CHBC

CliftonLarsonAllen

Jane Lukic

Consultant, Wheel &

Sprocket/Kegel's Inn

Sandra Zingler

Community Volunteer