

spotlight

January/February 2021 \$5.00

american association of community theatre



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Chris Serface
AACT President

Hello everyone-

Welcome to a new year! We are all looking forward to 2021 being a year of reopening. As I'm writing this at the end of 2020, most of us have faced new restrictions in our states, and we are trying to figure out how we will navigate 2021.

But don't let that get you down, because good news is happening! Approvals for vaccines and plans for inoculation are well underway, which means our long intermission is close to being over, and we can begin to think about what we will stage for Act II. This means that there is a strong possibility most of our theatres will be able to return in the fall. But before that can happen, we have to do our part to make sure that can become a reality.

Following the advice of government officials and the recommendations from our Festival and Executive Committees, AACTFest 2021 will be our first virtual festival. Yes, it's going to be tough not seeing all of you in person, but it's also going to be an opportunity for more of our membership to actively participate in the festival, and find out what they've been missing if they haven't been before. There's more information

on page 8 that will answer all of your questions about how the festival will be held.

AACT will be here for you during these upcoming months as it always has been. Make sure you are keeping up to date on all the great news and opportunities that the AACT staff is making available to you. I think it's a good time for us all to give a standing ovation to the staff who have done an amazing job keeping theatre on the forefront of our minds.

Until next time, stay safe and stay healthy!

Best,

Chris Serface

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CTMC brings together administrators from all levels of theatre, and this year's format offers a choice of two convenient virtual conferences

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This year's intensive adjudication training will be offered virtually, over a longer stretch of time, without the constraints of the festival time frame

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Tiffany Liechty, Jobe Fee, Sean Kanuso, and Gina Gedler in the October 9, 2020 opening night performance of Des Moines Community Playhouse livestreamed production of Weekend Comedy, by Jeanne Bobrick and Sam Bobrick
Videographer: Brian Dodson

Contacting AACT

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



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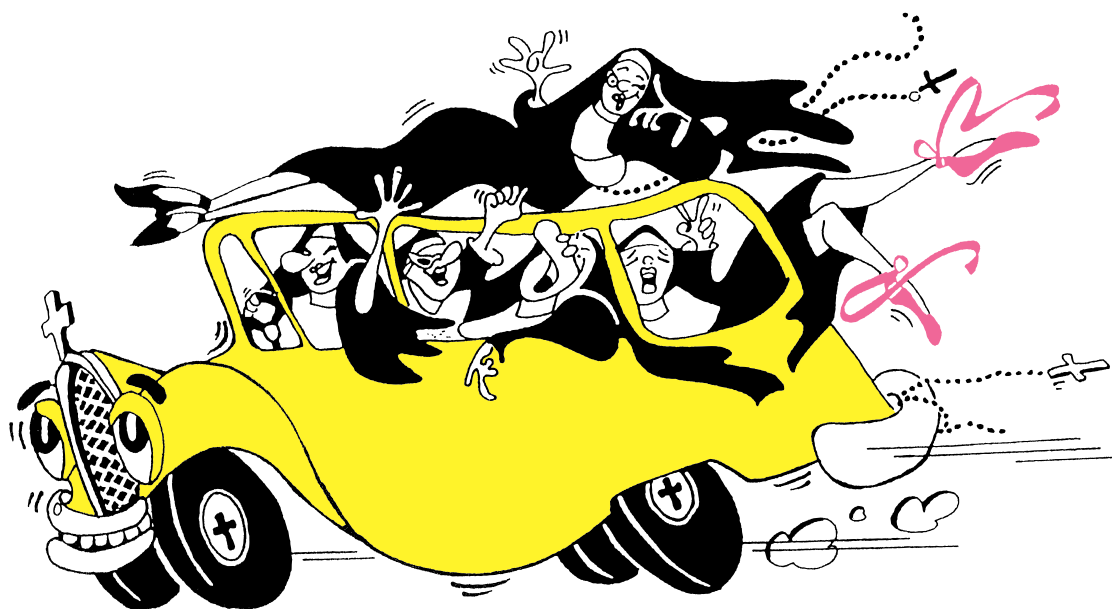
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Casper, WY (2021)

VIII Dennis Gilmore
Indio, CA (2021)

IX Jon Douglas Rake
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X Dane Winters
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Upcoming Meetings**AACT Winter Board of Directors Meeting**

Date: Saturday, February 20, 2021

Time: 9 AM – 1 PM (Pacific), 10 AM – 2 PM (Mountain), 11 AM – 3 PM (Central), Noon – 4 PM (Eastern)

The Board of Directors Meeting will be held February 20 via Zoom. The AACT Board, Committees, Task Forces, and Teams will meet virtually for the 2021 AACT Winter Meetings.

Board of Directors will receive a unique invitational link directly from the AACT Office.

Observers -The Board of Director's meeting is open for all members to observe. The meeting can be accessed by this link: aact.org/winter

AACT Committee Meetings will all be held virtually before January 22, 2021. AACT staff will coordinate with each committee chair to set up meeting times. Committees are to meet at least once before January 22, 2021

Committee Reports are due January 31, 2021. Please submit reports using the following webforms:

- Report on Region: aact.org/report-region
- Board/Committee Report: aact.org/board-report

NOTE: Before joining the meeting, please review the AACT Virtual Meeting Rules and Procedures. aact.org/aact-virtual-meeting-rules-and-procedures

Questions regarding Meetings? - Contact Quiana Clark-Roland at quiana@aact.org or call 817-732-3177

AACT Staff

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

Winston Daniels, Operations and Events Assistant
Jill Patchin, Corporate Partners Manager
Darlene DeLorenzo, Vendor Services Coordinator
Stephen Peithman, Webmaster /
Spotlight Assistant Editor
Susan Austin, NewPlayFest Coordinator

Spotlight

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AACTFest 2021 Will Be Virtual



In light of the continued increases seen in COVID-19 rates and the uncertainty it holds for next summer, AACTFest 2021 is going virtual. Our original hope was to have a hybrid festival in Louisville, Kentucky, on June 14-19, 2021, but like many of our arts and culture partners and affiliates, we recognize that a physical festival—even in June 2021—cannot 100% guarantee to be a safe and viable option. After much discussion from staff and the Festival and Executive Committees, the decision to hold AACTFest 2021 virtually was made at the Executive Committee Meeting on November 17, 2020.

"While it's not beyond the realm of possibility that COVID-19 will have abated by June, we unfortunately don't have the luxury of waiting to find out. Should we be in a situation where people are unable to travel, we would be forced to cancel. In addition, we can't even be certain the venue in Louisville will be available by late spring. Holding a virtual AACTFest 2021 assures that it will occur." -- Ron Ziegler, Festival Coordinator

The dates of the virtual national festival will be June 14 – 20, 2021. Pricing and details will be posted to aact.org/21. Check out the Super Savings offer on page 9.

The decision to present a virtual festival is providing us the unique chance to broaden our reach, bringing an intimate and inspiring theatre experience right to you. AACT will be partnering with **Broadway on Demand**, the premier streaming service for theatre, to bring the festival experience to anyone with a computer, smart phone, table, or device-capable TV.

A professional production crew will work with the selected AACTFest 2021 National Companies to record and broadcast the performances during festival week. AACT had 48 theatres from around the country apply to perform in the Invitational. Twelve finalists will be selected from that pool of applicants. We are truly looking forward to having an even more diverse mix of artistic content and representation from around the country. Our thanks to the following companies who applied to be part of AACTFest 2021:

Ankeny Community Theatre Ankeny, Iowa
ankenycommunitytheatre.com/

Artists Collaborative Theatre Elkhorn City, Kentucky
facebook.com/ACTheatre1/

Auburn Players Community Theatre Auburn, New York
auburnplayers.org/

Bastrop Opera House Bastrop, Texas
Bastropoperahouse.com

Baytown Little Theater Baytown, Texas
baytownlittletheater.org

Bellingham Theatre Guild Bellingham, Washington
bellinghamtheatreguild.com

Cheyenne Little Theatre Players Cheyenne, Wyoming
cheyennelittletheatre.org

Clark Youth Theatre Tulsa, Oklahoma
clarkyouththeatre.com

County Seat Theater Cloquet, Minnesota
countyseattheater.com

Creative Dramatics Workshop Homer, Illinois
creativedramaticsworkshop.wordpress.com

Des Moines Community Playhouse Des Moines, Iowa
dmplayhouse.com/

Duncan Little Theatre Duncan, Oklahoma
duncanlittletheatre.com/

Elkhart Civic Theatre Bristol, Indiana
elkhartcivictheatre.org

Fairfield Footlighters Fairfield, Ohio
fairfieldfootlighters.org

FungusAmongus Players Dassel, Minnesota
fungusamongusplayers.org

Highlands Lakeside Theatre Sebring, Florida
highlandslakesidetheatre.org

INNOVAtheatre Cincinnati, Ohio
innovatheatre.com

Kokomo Civic Theatre Kokomo, Indiana
kokomocivictheatre.org

Newton Community Theatre Newton, Iowa
newtontheatre.com

Paramount Arts Center/Paramount Players Ashland, Kentucky
paramountartscenter.com/

Players de Noc Escanaba, Michigan
playersdenoc.org/

Premier Arts Elkhart, Indiana
premierarts.org

Prescott Center for the Arts Prescott, Arizona
pca-az.net/

Proud Mary Theatre Company Spartanburg, South Carolina
proudmarytheatre.com

Salina Community Theatre Salina, Kansas
salinatheatre.com/

Sand Springs Community Theatre Sand Springs, Oklahoma
sandspringstheatre.com/

Shawnee Little Theatre Shawnee, Oklahoma
shawneelittletheatre.com

South City Theatre Pelham, Alabama
southcitytheatre.com

Spark Theater Company Dothan, Alabama
sparktheatercompany.com/

Stage Left Theater Association Spokane, Washington
StageLeftTheater.org

The Actor's Charitable Theatre Northport, Alabama
theactonline.com/

The Arts Council of the Twin Counties Galax, Virginia
artsculturalcouncil.org

The Lexington Players Windsor, Connecticut
lexingtonplayers.com

The North Riverside Players North Riverside, Illinois
nrplayers.com/

The Sauk Jonesville, Michigan
thesauk.org

Theatre Tuscaloosa Tuscaloosa, Alabama
theatretusc.com/

Troy Civic Theatre Troy, Ohio
troycivictheatre.com/

Tupelo Community Theatre Tupelo, Mississippi
tct.ms

Twilight Theater Company Portland, Oregon
twilighttheatercompany.org

Untitled Pop Up Theatre Elk City, Oklahoma
untitledpopuptheatre.com/

Verona Area Community Theater Verona, Wisconsin
vact.org/

Village Playhouse West Allis, Wisconsin
villageplayhouse.org/

Village Theatre Guild Glen Ellyn, Illinois
villagetheatreguild.org

Windham Actors Guild Windham, New Hampshire
windhamactorsguild.com

Region X United States Armed Forces

Virtual AACTFest 2021 will continue to have a strong emphasis in artistic excellence in performances, adjudication, and education, but the look and feel will be unlike anything you have seen. The Design Competition will also take place virtually! For more info visit aact.org/21

For those who have registered early for the physical festival, AACT Staff will be reaching out to issue an exchange or refund.

Register for AACTFest 2021 Virtual! Registration opens January 1, 2021 at aact.org/21. Virtual Full Festival Passes, National Company Performances Passes, and Education Passes (including Keynote speaker) are available. **Save Now: A Super-Saver Kick-Off rate will be offered until February 15, 2021 – Save 20% off a full festival registration = \$168 savings for members.** Enjoy a week of National Company performances, live adjudications, workshops, keynotes, exhibitors, the Festival Awards Ceremony, and more.

As we look ahead to 2021, we would love to get your feedback on how we can make AACTFest 2021 Virtual the most enjoyable experience for you! Please use the link below to fill out our quick pre-conference survey.

surveymonkey.com/r/AACTFest21

Once again thank you for your understanding and support during these difficult times. We hope you will join us to experience American Theatre at its best. ♦

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AACTFest 2021 Silent Auction

Contribute Items and Help Build the AACT Endowment Fund

While a virtual national festival is new to AACT, not so the festival's popular silent auction. The AACT Endowment sailed into those uncharted waters for AACTFest 2019—and will be virtual again for AACTFest 2021.

"This is the opportunity for all our theatre friends to support the Endowment and experience the excitement of bidding on a myriad of local and national treasures," explains Kristi Quinn, 2021 AACT Silent Auction Chair. "But we cannot do it without you! We are asking everyone to contribute special items to the Silent Auction, taking place before and during AACTFest 2021."

The AACT Endowment was created with two purposes in mind: 1) The Festival Support Fund helps companies representing their regions to pay some of their travel expenses to the national festival, or to subsequent international festivals; and 2) The Mission Fund furthers AACT's mission of fostering the highest standards of excellence by community theatres.

Funds raised through the Silent Auction will help provide Festival support, and also will assist future national festival participants with the expense of transporting a cast, crew, sets, and costumes.

Call for Auction Items

To enhance the event's success, the Endowment Committee is seeking a minimum value of \$100 per item, basket, or grouped items to be auction together. In addition, the committee is requesting items with wide appeal as well as significant value, that are unique and theatrically themed.

Examples of past donations included:

- Backstage passes and show tickets
- Fine jewelry, gourmet candy, or chocolate (from your state or region)
- Fine works of art
- Destination experiences or entertainment (gift passes to movies, etc.)
- Gift cards to national chain restaurants, department stores, Amazon, etc.
- Surprise us with something fantastic!

For instructions, details, deadlines, and a link to the online Auction Contribution Form, visit aact.org/silent-auction. ♦



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AACT YouthFest

Working with the next generation of community theatre leaders

Jennifer Hamilton

"Theatre is like a gym for empathy," explained Bill English of the San Francisco Playhouse, in an interview with National Public Radio. "It's where we can go to build up the muscles of compassion, to practice listening and understanding, and engaging with people who are not just like ourselves."

Young people need this practice even more than adults. After all, this will soon be their world, and they will have the opportunity to apply that empathy and make a difference.

So how do we help them along that journey?

For me, a phone call in February, 2017, made it clear what I could offer. I have participated in AACT in many ways over the years, facilitating the Education Directors Workshop in 2008, presenting a workshop at AACTFest 2009, and serving on both the Education and Workshop committees. But it was that February when I heard from AACT Education Committee Chair Sara Bingham-Phoenix and committee member Chris Serface (now AACT Board President), asking if I would be interested in expanding and administering the AACT Youth Leadership Conference.

I was delighted to be part of an effort to develop and encourage the creative talents of young theatre makers. And I'm proud that the Conference, which began as a series of roundtable discussions, has since grown to include youth-centric workshops, shadowing opportunities, peer collaboration, and so much more.

It didn't happen overnight. In fact, it began two years before I became involved. But the process illustrates how a good idea can be made better, and how young lives can be transformed through theatre.

June, 2015: AACT Youth Leadership Conference is born

Chad-Alan Carr, an AACT board member with a history of working with youth, had been advocating for more targeted youth involvement with the national organization. His idea became a reality when



Stephen Bird

A 2015 Youth Summit session discusses an AACTfest production

the AACT Board approved a Youth Summit to be part of the activities at AACTFest 2015, in Grand Rapids, Michigan. Along with internship opportunities, young people were invited to participate in roundtable sessions and to share their individual and collective experiences in their home theatres. In addition, they discussed the productions they were seeing at the national festival, and brainstormed ideas on how to expand youth involvement in AACT. Facilitated by Sara Bingham-Phoenix, the success of the 2015 AACT Youth Summit planted the seed for an annual AACT youth festival.

July, 2016: New York City, New York

The second AACT Youth Summit took place in conjunction with AACT's 2016 New York Adventure. Nineteen participants attended Broadway productions and educational sessions, giving them the opportunity to meet with Major Attaway, the standby for Genie, in Disney's *Aladdin* on Broadway, and a session with Maryann Cocco-Leffler, author of *Princess K.I.M. The Musical*, and Roger Bean, author of *The Marvelous Wonderettes*. While the New York setting offered unique resources, the Summit's participatory and educational core remained.



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2016 Youth Summit participants meet with Major Attaway



2016 Youth Summit participants meet Maryann Cocco-Leffler and Roger Bean

June, 2017: Rochester, Minnesota

Reshaped and renamed, the AACT Youth Leadership Conference was held in conjunction with AACTFest 2017 in Rochester, Minnesota. Earlier that spring, under the guidance of Chad-Alan and Sara, I created a schedule of youth-centered activities and workshops. The Conference included talk-backs with the national companies presenting productions at AACTFest, and encouraged our youth participants to compare their own perceptions of each production with those of the national adjudicators. In addition, students participated in a Q&A with four AACT board members who had served as executive directors of their respective theatres.

AACTFest 2017 also included the first AACT YouthFest. Again, under the leadership of Chad-Alan Carr, three youth companies from around the country performed, and were given the opportunity to meet and interact with their theatre peers. In addition, approximately 20 young people participated in the Youth Leadership Conference's workshops and activities. I asked those participating for honest feedback, input, and suggestions, all of which helped immensely as I planned for 2019. The seed planted in 2015 had sprouted and it was growing—fast...

continued on next page ►

Family: the cause of and solution to
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None Like Us

by
TAMI HILLBERRY
story by
**TAMI HILLBERRY, RANE LAYMANCE,
& KRISTIN MALLEY**

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Stephen Bird

The cast of three productions of AACT YouthFest 2017 join on-stage with participants of the Youth Leadership Conference



Renee McVey

The 2018 Youth Leadership Conference includes students from around the world

June 2018: Venice, Florida

For the first time, in 2018, an international Youth Leadership Conference was held during aactWorldFest. Led by theatre director and educator Scott Keys, a mix of international and American students attended specialized group sessions where they discussed the productions of the festival, explored the different cultures from the countries represented, and shared their common goal of becoming leaders in making theatre around the world.

June, 2019: Gettysburg, Pennsylvania

AACT YouthFest 2019 was made possible in part by a grant from the Jack K. Ayre and Frank Ayre Lee Theatre Foundation, that graciously provided \$50,000 in travel grants to the performing youth theatre companies.

Having agreed to create and facilitate youth leadership activities during AACTFest, I went to work. Armed with the feedback from the previous cycle and the experience of 2017, I was ready to make improvements.

Several youth companies were scheduled to perform and over 30 participants registered to participate in the youth activities and workshops. Surveys were sent to each registrant, allowing me to assess everyone's interests, and to create individual schedules for each participant.

On the eve of AACTFest 2019, I was getting ready to catch a red-eye to Gettysburg. Having arrived early at Portland International Airport, I found myself sitting on the floor of the terminal with over 30 individualized schedules spread out in front of me, making some last-minute adjustments. I could not wait to meet the young people who had only been names and ages for the last several months.

At the first Youth Conference meeting, I assigned simple scenes to different groups of students, giving those with an interest in directing a chance to try their hand at it. They cast the scenes and started rehearsing.

As part of the conference, participants were given the opportunity to shadow/interview a professional in their area of interest, attend an audition workshop with a panel of college theatre professors, and participate in an improvisation workshop with local instructor Karen Land. As part of our final session, the students performed the scenes they had chosen during the first meeting, impressing each other with their talent and creativity.

Six youth companies performed at AACT YouthFest 2019, hosted by Gettysburg Community Theatre's founding Artistic Director, Chad-Alan Carr, with his younger members participating and helping in any number of ways.

At awards night, Chad-Alan invited all those who had participated in YouthFest and/or Youth Leader Conference to come up for a photo. The stage was overflowing with kids, most beaming from ear-to-ear (see photo on page 15).

The seed that was planted in 2015 had not only grown, but had started to multiply.

2021: The Pandemic Challenge

As a result of the COVID-19 pandemic, it was decided that AACTFest 2021 would be virtual. However, while the enthusiasm for AACT YouthFest and its recent growth has continued, health concerns in communities around the country meant there would be no youth companies prepared to perform in the 2021 festival.

All was not lost, however. While AACT is challenged to offer festival events in a virtual format, it is currently exploring ways to provide an outstanding virtual experience for theatre students from around the nation. Be on the lookout for the exciting things AACT has in store for the youth this June.

Looking Ahead

Since planting that seed in 2015, AACT has created a Youth Activities Committee, whose goal is to dovetail AACT YouthFest events, including its performances and workshops, into the greater AACTFest. Ideas have included offering age-specific content for both younger and older youth, as well as internships for college theatre students.

Feedback has taught us more than anything. Young people attending AACTFest tell us they absolutely love getting to be among the volunteers, artists, and staff from member theatres around the country.

That is a major accomplishment in itself. After all, our youth are the future of community theatre in America. They are the future of AACT. ♦

Jennifer Hamilton began her professional theatre work as the Education Director for Topeka Civic Theatre and Academy in Topeka, Kansas, a position she held from 2002 until 2014. In that role, she administered year-around classes for ages four through adult; helped to create a teen improvisation performance troupe; developed outreach programming for area schools and underserved communities, including a teen outreach team of actors who performed at schools and community events; and directed over 50 youth and theatre for young audience productions. She currently works in partnership with the Oregon Coast Council for the Arts, providing after school theatre classes for area youth, serves on the board for AACT member theatre Porthole Players in Newport, Oregon, and serves on the AACT Board of Directors.



Paola Noguera

Youth participating in AACT YouthFest 2019 and the Youth Leadership Conference join on-stage at the Majestic Theater in Gettysburg, Pennsylvania



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AACT Management Conference Goes Virtual

Two conference times enhance networking and educational experiences

AACT's 2021 Community Theatre Management Conference (CTMC) will offer a choice of *two* convenient virtual conferences. The new format will allow more people to take part, while protecting the health of participants, and eliminating expenses for travel and accommodations.

The National Community Theatre Management Conference will be held Friday, March 12, through Sunday, March 14, for attendees from the eastern United States (Central and Eastern Time), and Friday, April 9 through Sunday, April 11, for participants from the western United States (Pacific and Mountain Time). Each session will be limited to 50 participants, in order to facilitate brainstorming, dynamic sharing, and building idea upon idea. Enroll in the time zone that best suits your ability to participate fully.

CTMC brings together administrators from all levels of theatre—from the volunteer who "runs things around here" to the "just starting" part-time administrator, to the full-time professional manager. Participants learn through a customized series of intensive, topic-specific, large and small group discussions that speak directly to participants' unique challenges and experiences within their own theatre and community.

Through a pre-conference questionnaire, those enrolled in the conference will prioritize and suggest topics for discussion. This promises a blend of traditional CTMC topics and those that have arisen with the challenge of COVID-19:

Sales and Marketing
Other Sources of Earned Income
Fundraising and Development
Event Planning
Volunteers
Season and Play Selections
Classes, Educational and Outreach
Box Office Operations
Virtual Programming
Board
Zoom Board/Staff Meetings
Safety
Reopening

AACT 2021 CTMC Conference Schedule

Visit aact.org/ctmc for time zones for each conference.

FRIDAY

7 pm – 9 pm Introductions and Lightning Round Discussions
 After introductory remarks and introductions, the online conference will begin with small-group Lightning Round discussions, to address lighter subject matter and give everyone to get to know fellow participants. At the end of each session, the large group will reconvene to share the Best of the Best—valuable ideas unearthed in the Lightning Round.

9 pm – 9:30 pm Wrap Up

SATURDAY

11 am – 1 pm In-Depth Topic Exploration: Parts 1 & 2
 Participants choose from in-depth topic discussions that begin with a panel of conference attendees who have identified that topic as a strength. The panel will engage in a 20-minute discussion on the designated topic, after which smaller breakout sessions will allow all participants to discuss the topic from their own perspective. As with the Lightning Round, each Exploration ends with a sharing of the Best of the Best.

1 pm – 2 pm Break

2 pm – 4 pm In-Depth Topic Exploration Parts 3 & 4

4 pm – 4:30 pm Wrap Up

SUNDAY

1 pm – 3 pm In-Depth Topic Explorations Parts 5 & 6

3 pm – 5 pm Break

5 pm – 6:30 pm Volunteer and Paid Staff Specific Discussions
 This set of discussions on relevant topics will be for two smaller groups, one for those from all-volunteer theatres, the other for those with paid staff.

6:30 pm – 7 pm Final Thoughts



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by Londos D'Arrigo

writer for JOAN RIVERS, PHYLLIS DILLER and LILY TOMLIN

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As previous years' attendees know, the Community Theatre Management Conference will send you home with ideas, a renewed enthusiasm for your theatre management role, and a nationwide network of colleagues. And for 2021, there are no costs for travel and lodging, since you can participate from your home.

The conference will be co-facilitated by Ron Ziegler, Dorinda Toner, and Chad-Alan Carr.



Ron, the first Artistic/Managing Director for Iowa's Des Moines Playhouse's Kate Goldman Children's Theatre, also founded and managed the Iowa Fringe Festival, and was the first Executive Director for Orlando Repertory Theatre, Orlando, Florida. He has directed productions for Venice Theatre and Ocala Civic Theatre, as well as for Des Moines Playhouse.

A past president of AACT, and an AACT Fellow, Ron has also served as facilitator for the National Artistic Directors Conference.



Dorinda has been performing on stages across North America for over 35 years. She studied Theater/Directing at university in her native Canada, where she is also a multi-album Canadian recording artist. A prolific director, she has won several awards for her work, and is delighted to have contributed both as a guest columnist for AACT's *Spotlight* magazine and as a panelist for AACT's ongoing virtual roundtables.

Dorinda has served on several nonprofit boards and is currently a proud board member of PATA (Portland Area Theatre Alliance). She has been the Producing Artistic Director of Twilight Theater Company in Portland, Oregon, since May, 2016.



Chad-Alan is the Founding Executive/Artistic Director for Gettysburg Community Theatre, now in its 12th season, and located in the heart of historic downtown Lincoln Square in Gettysburg, Pennsylvania. Chad serves on the AACT Board of Directors and was the Chair of the AACT National Youth Festival at AACTFest 2017 in Rochester, and then again at AACTFest 2019 in Gettysburg. He has many accomplishments, including directing the Eastern States Regional Premiere of *The Penguin Project* (theatre for youth with special needs), chartering the International Thespian Troupe #7640 for Gettysburg Area High School, and serving as a board member for Pennsylvania Association of Community Theatres, Eastern States Theatre Association, and AACT.

completing, including directing the Eastern States Regional Premiere of *The Penguin Project* (theatre for youth with special needs), chartering the International Thespian Troupe #7640 for Gettysburg Area High School, and serving as a board member for Pennsylvania Association of Community Theatres, Eastern States Theatre Association, and AACT.

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

Register now at aact.org/ctmc

	by February 15	after February 15
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Scholarships are available. aact.org/ctmc ♦

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January 20 Deadline for 2021 National Award Nominations

The AACT National Awards are selected by nominations from members of the community theatre community, with nominations due January 20, 2021.

AACT bestows 10 major types of recognition, each focused on a different area of service to honor those who have contributed significantly to community theatre nationwide.

- Art Cole Lifetime of Leadership Award
- David C. Bryant Outstanding Service Award
- Diamond Crown Organization Award
- Distinguished Merit Award
- Robert E. Gard Superior Volunteer Awards
- Mort Clark International Achievement Award

- Shining Star Award
- Special Recognition Award
- Twink Lynch Organizational Achievement Award
- Corporate Award

The AACT Awards committee encourages community theatres to consider nominating individuals of any age for those awards whose criteria are based on merit, rather than on length of service.

Visit aact.org/national-awards for a list of AACT National Awards, award descriptions, a list of past recipients, and a link to the National Award Nomination Form.

In addition, nominations are welcome at any time for the **AACT Spotlight Award**.

The Spotlight Award is presented locally by both AACT and an AACT-member theatre for long or special service that has had a significant impact on the quality of local theatre. Nominations are accepted for persons of all ages. For more details visit aact.org/spotlight-award. ♦



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Take Part in World Theatre Day 2021

Since 1962, World Theatre Day has been celebrated on the 27th of March by theatre organizations and theatre lovers all over the world.

"We gather to weep and to remember; to laugh and to contemplate; to learn and to affirm and to imagine."

Brett Bailey, Stage Director from South Africa, World Theatre Day Message Author 2014



Created by the International Theatre Institute (ITI), the international nongovernmental organization for the performing arts, World Theatre Day is a day to underscore the value and importance of theatre as an art form, and its positive impact on individuals and communities.

National and international theatre events are organized to mark the occasion, but many activities are local. To find out how you can participate in the celebration of World Theatre Day, visit world-theatre-day.org.

Each year, a World Theatre Day International Message is circulated, in which a figure of world stature shares his or her reflections on the theme of Theatre and a Culture of Peace. The first message was written in 1962 by Jean Cocteau, French playwright, designer, filmmaker, visual artist, and critic. You can read it, and messages in the years since, online at the link above.

An international non-governmental organization for the performing arts, ITI was founded in 1948 by UNESCO and the international theatre community. ♦

AACT's Adjudication Seminar 2021

A virtual setting offers intensive training at a measured pace

The purpose of AACT adjudication is threefold: to accurately reflect to the performing company what has been successfully achieved; to outline reasonable steps that might be taken to enhance interpretation of the story; and, finally, to select which of the companies will receive awards. At its best, adjudication both educates and illuminates.

AACT Adjudication Committee

Over several festival cycles, AACT's Adjudication Seminar has provided adjudication training, as well as an opportunity to learn more about theatrical critique, and even to enhance directing skills. However, a participant in the Adjudication Seminar could also expect to spend over 40 hours in seminar-related work during a national festival.

Now, as AACT has embraced the concept of online learning through meetings, roundtables, and webinars, it has become clear the same intensive adjudication training can be offered virtually, over a longer stretch of time, without the constraints of the festival time frame. As a result, AACT's 2021 Adjudication Seminar will be held over the course of six weeks spanning February and March—six sessions, two and a half hours per session.

Having completed the training, participants will be invited to view the National Festival performances in June, and respond to them with techniques learned in training, receiving feedback designed to polish both message and delivery. During the festival, participants also will attend two, two-hour-long virtual sessions that include how to negotiate with fellow adjudicators to determine award outcomes, and how to prepare for a work as an adjudicator.



Kristi Quinn



Kathy Pingel

Kristi Quinn and Kathy Pingel are co-instructors for the seminar, and will be joined by other nationally recognized adjudicators, who will drop in for coaching and to address specific topics. Kristi and Kathy are both AACT Fellows and have adjudicated at festivals at many levels.

Join us for the AACT 2021 Adjudication Seminar. Registration information and further details will be available in January at aact.org/seminar.



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Lessons Learned from Livestreaming

David R. Kilpatrick

Livestreaming theatrical events has come into its own in recent months, offering a way to mount productions safely in light of public health concerns. But how to do it—and do it well?

Those questions were addressed in a recent AACT-hosted virtual roundtable. A panel of experienced “streamers” gathered to explore the issue, with a full understanding that the online audience’s experience level ranged from novice to experienced videographer. It was a challenge, but all who took part came away with valuable information and guidance.

To begin, it was agreed that most use the term “streaming” to indicate a live presentation, while “pre-recorded” and “video-on-demand” refer to presentations that are recorded digitally, then edited and made available for viewing afterwards.

It also was agreed that a pre-recorded and edited presentation does the best job of showcasing a theatre’s work to an audience. However, panelists agreed, be prepared for the amount of time it will take. Editing is an artful and creative process, and it can’t be rushed.



Print Screen, Videographer: Brian Dodson

Jerry Eisenhour, Susan Eisenhour, Adam Beilgard, Adam Patrick Fast (back row), Dan Chase, Presbia Paulding (back row), Maggie Schmitt, Vivian Rosalie Coleman, and Melanie R. Hall in the December 4, 2020 opening night performance of Des Moines Playhouse livestreamed production, Playhouse on the Air presents: Miracle on 34th Street, adapted by David R. Kilpatrick from the novel by Valentine Davies

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One suggestion was to hire a production team (producer, director, editor) for creating the video, whether live or streamed. This team should have both experience and expertise, so they can save everyone hours of stress. Recognizing that many theatres can’t afford the market rate for such expertise, it was suggested to scout a local college or high school for individuals who may be willing to offer their services at a reduced rate, or even free—to help them build their resume, and hopefully because they believe in your theatre.

If the goal is to go with livestreaming, there are several elements to consider. First, is content—in other words, the script. When working with an original script, you focus on the relationship with the author. If the script is yours to produce, then you already have permission to stream or record it. You can make it available on your schedule, based on audience demand. And with little or nothing in the way of royalty payments, you only need to consider the cost of capturing and streaming the production itself.

Dealing with copyrighted material is more complicated, since some licensing houses have limitations on availability, royalty expectations, and whether the playwright will allow for a livestreamed or recorded performance. The most important advice: read and understand the entire contract. Know exactly what you are getting, as permission to perform is not permission to stream. If you have questions, by all means ask the licensing representative—it will save you a lot of hassles.

The biggest question during the roundtable was, “What is the possibility of making money?” We all know the arts are struggling, and many theatres are unable to have audiences together in the same room. So, streaming and video-on-demand are seen as opportunities to stay connected and generate financial support. Several theatres reported success with a “pay-what-you-can” model, acknowledging that while not a replacement for ticket sales, it can help with some expenses. Others use a lower set ticket price. Once again, this doesn’t generate the same revenue as a live performance, but most felt it was enough to justify the effort.

All agreed that if you charge for a streamed or video-on-demand show, your audience will have higher expectations of video production—close ups, a variety of camera angles, and professional quality in lighting and sound. Those are challenges that need to be considered, since they can add to the project’s complexity and cost. (Clearly, another reason for hiring a production team that doesn’t charge an arm and a leg.)

After being asked, “What do you wish you had known before you took on a streamed or recorded performance?” The panel’s final comments were:

- As creative artists, we are used to solving challenges or finding viable work-arounds
- Whether streamed or recorded, the performance itself remains essentially the same
- Editing always takes so much longer than you expect, so don’t record something in hopes of having it ready in 24 hours
- Things will not go as planned
- Protect the performers and respond to the audience’s needs
- You can do it! There’s lots to learn, but there is almost always someone out there who is willing to help you. Don’t be shy—ask.

Finally, remember that individuals are unique, and for many actors

continued on next page ►

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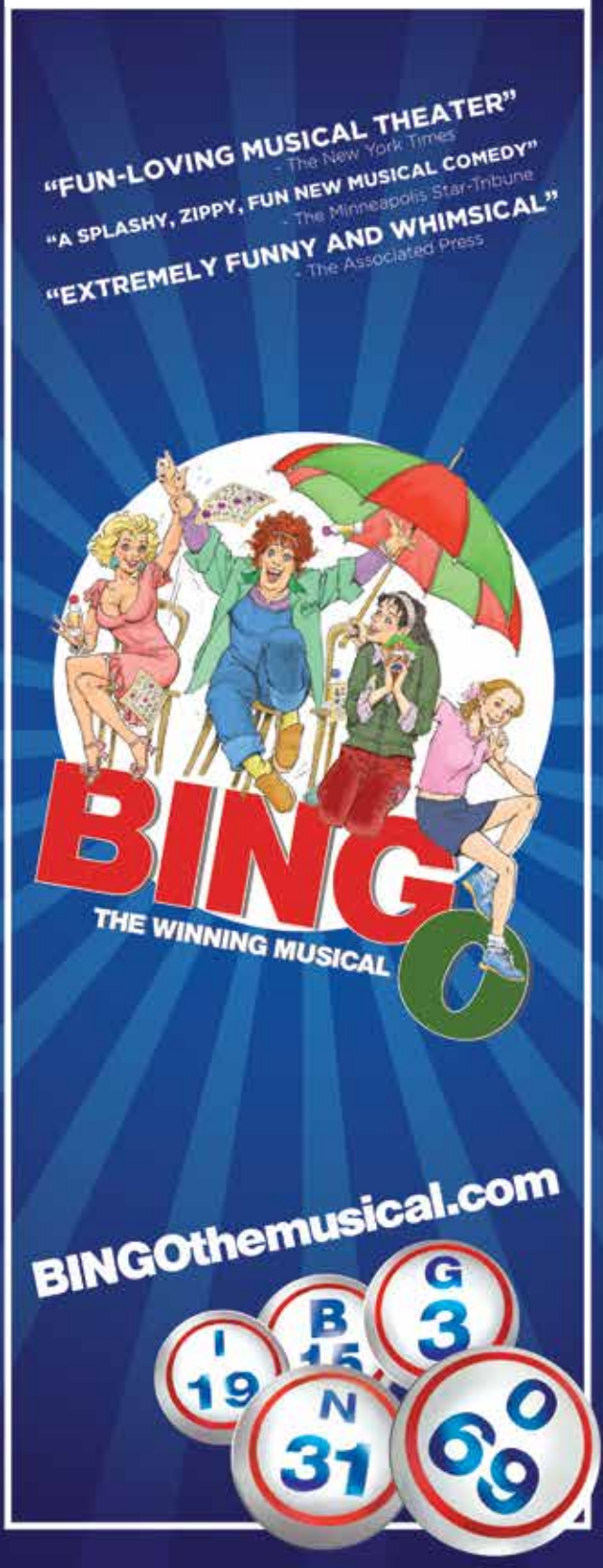
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Livestreaming continued from page 21

and technical staff, this may be the first time they have participated in a streaming or recorded experience. Be prepared to offer help, and hold sufficient pre-event run-throughs to give that first-timer the preparation they need—and audience members the confidence that they will enjoy the experience, as well. ♦

The AACT Online Roundtable, "Lessons Learned After Livestreaming," was part of the Fall 2020 series of roundtables offered free to AACT members. aact.org/roundtables. The roundtable Moderator was David Kilpatrick, Des Moines Playhouse, Des Moines, Iowa. Panelists included Chad-Alan Carr, Gettysburg Community Theatre, Gettysburg, Pennsylvania; Eric Seale, Hickory Community Theatre, Hickory, North Carolina; Philip Porwell, Little Theatre of Winston-Salem, Winston-Salem, North Carolina; and Julie Nemitz, Playhouse Theatre Marketing Group, Portage, Michigan.

David R. Kilpatrick began participating with community theatres in 1978 as a member of the chorus in Cabaret. Since then, he has said yes to every opportunity. Currently, David is the executive director at Des Moines Community Playhouse. David's career has included producing artistic director of a small professional theatre, owner of a dinner theatre, production manager, director, lighting designer, and professional stage manager. He has taught arts administration, stage management, script analysis, and acting for non-majors. David has enjoyed working for theatres in such diverse communities as Georgia, California, Virginia, Upstate New York, Missouri, Iowa, and Wisconsin, just to name a few. He has been a part of several productions that have participated at state and regional festivals. Regardless of the location or the assignment, David has always found a home at a community theatre, as they are the one place that accepts all individuals, no matter the skills or education.

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Tams





Overcoming the Great Unknown

Success as a playwright involves more than writing a good play

Paul Elliott, award-winning playwright

Whenever I'm asked how I write a successful play, I really think the question becomes, "*How have I beat the odds and gotten a theatre to produce my work?*"

The first thing I would tell anyone is that writing the play is only the first step. Promotions of the play make up the rest of the steps. After all, writing for theatre is a *business*.

"So, how do I start?" First, I ask myself why I wrote my play and then, more importantly, who is my audience? I have to ask myself, "*Who, in their right mind, is going to pay good money to see this play?*"

At least I know the fundamentals of writing a play. I know about action, dialogue, and conflict, and I know my audience has to have someone to root for. They don't have to like all my characters, but the audience has to like *somebody* in my play—or at least, agree to go with that character on their journey.

Once I'm sure all those elements are covered, it's time to start rewriting. This is where my heart sinks a bit, because as a writer, I always think what I've written is golden, perfect. But I've learned that what's perfect for me is not enough. When the play is produced, it's going to be performed for thousands of people. My play has to reach every one of them as well, and convey exactly the same message, the same emotion, the same laughs that I mean to convey.

I never truly finish rewriting a play, but at some point, I have to move on to promoting its first production.

That's why I belong to several writers workshops, where actors hone their cold-reading skills on newly written works. I always ask if there are any moments in my pages that confuse them, or take them out of the story of the play. And I want honesty, even if painful, because I've learned that if more than two members mention the same problem or confusion, I *do* have a problem with that aspect of my script. Because if an audience member questions something in my play, it takes them out of the flow of my story, and I don't want that to happen—ever.

I never truly finish rewriting a play, but at some point, I have to move on to promoting its first production. Some theatres will accept unsolicited scripts, and can be found through online sites like Play Submission Helper: playsubmissionshelper.com/ and AACT's website: aact.org/contests, or other services that keep track of theatres holding competitions for 10-minute, 30-minute, and even full-length plays. I've had some success that way, but the odds are not great.

To improve my odds, I start my research. I've discovered that most artistic directors receive at least 60 new play submissions every week, and 95% of those are ignored. In fact, in most cases, submissions from unknown writers are dumped in the trash can. The key word here, however, is "unknown."

So, my goal is to stop being "unknown." I join every theatre organization I can. Along with membership usually comes access to artistic leaders and credentials. I also go to every theatre conference

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Jessica R. Dinger, Evan Pitt, Laurel Crusinberry, and Margaret Minary in the AACT NewPlayFest world premiere production of Paul Elliott's *Making Sweet Tea and Other Secrets* (originally titled TBD [To Be Determined]) at Lincoln Community Playhouse in Lincoln, Nebraska, January 2018

I can (AACT, Dramatists Guild, Educational Theatre Association). They are not inexpensive, but I consider this as an investment in my career.

At these conferences, *I'm not there to promote my plays*. I go solely to meet and talk with other theatre people, to find out what kind of plays their theatre produces, and how they go about selecting plays. In the process, I become less “unknown” in the theatre community, and as an added bonus, I've made some wonderful friends.

**That committee's
viewpoint is my
literary hurdle.
I write for them.**

Once I've narrowed my sights to particular theatres, I research them, find out who their staff is, what kind of shows they have produced over the past five years, what kind of reviews they got for the shows closest to my genre—and get to know their selection process. Most theatres have a play selection committee, whose members really know what their audience will and will not buy tickets to see. That committee's viewpoint is my literary hurdle. I write for them.

The first thing anyone looks at in my play is the *Title*. Will it capture their attention? Will it entice them to know more? A good title can make or break a play's chances of production. It's the same as in movies. Example: *Jaws*

Next comes the *Log Line*—a one-sentence summary of what the play is about, the main conflict, the main character, and the stakes. Again, *Jaws*: “A sheriff must find and kill a man-eating and frighteningly intelligent shark before it murders again and scares away all the tourists who support his beach-front community.”

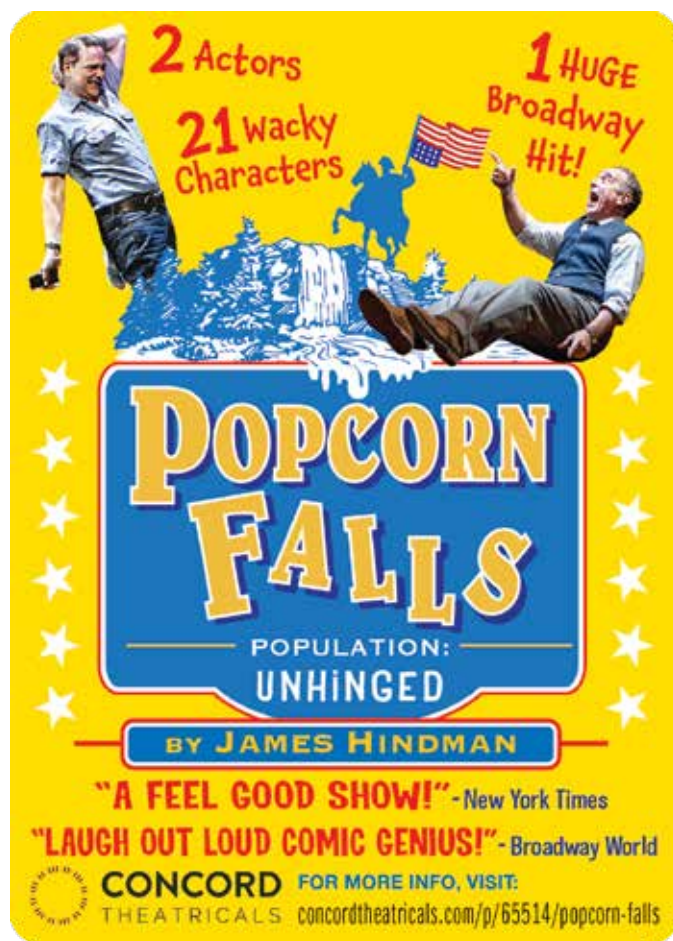
Then comes the *Tag Line*—the emotional message of the play: “Don't go in the water.”

Done well, these three elements will draw in your producers *and* their audience, and also provide theatres a head-start in promoting your play to ticket-buyers.

While my examples were for a movie, every theatre company and every play need the same promotional advantage: a great title, a great log line, and a great tag line. If I can't come up with these for my play, I don't know what I'm pitching.

But, if I do, then my journey to opening night becomes so much easier. ♦

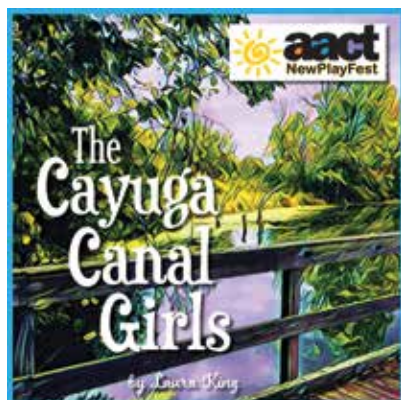
Award winning playwright Paul Elliott's first comedy, *Ledge, Ledger and the Legend* was recently honored as one of the 25 most highly produced one-act plays in America. He's also a two-time AACT NewPlayFest winner with *Exit Laughing* (2014) and *Making Sweet Tea, and Other Secrets* (2018).
pauelliottwriter.com



AACT NewPlayFest 2020 Theatres Revise Performance Dates

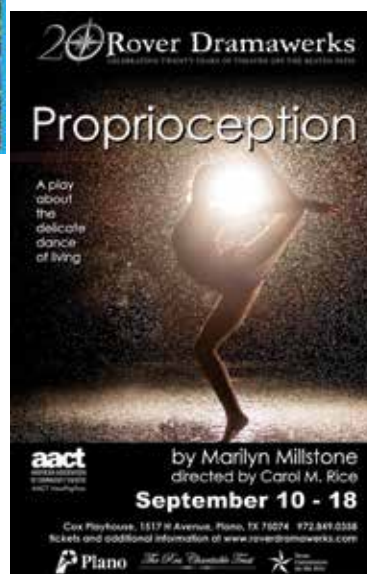


In March of 2020, NewPlayFest 2020 was four shows into its six-show performance cycle, with successful productions at Boise Little Theatre in Idaho (*Casserole*, by Pam Harbaugh), Tacoma Little Theatre in Washington (*Shattering*, by Pat Montley), the Sauk Theatre in Michigan (*On Pine Knoll Street*, by Mark Cornell), and the Manatee Performing Arts Center in Florida (*Goat Song Revel*, by Dan Borengas-



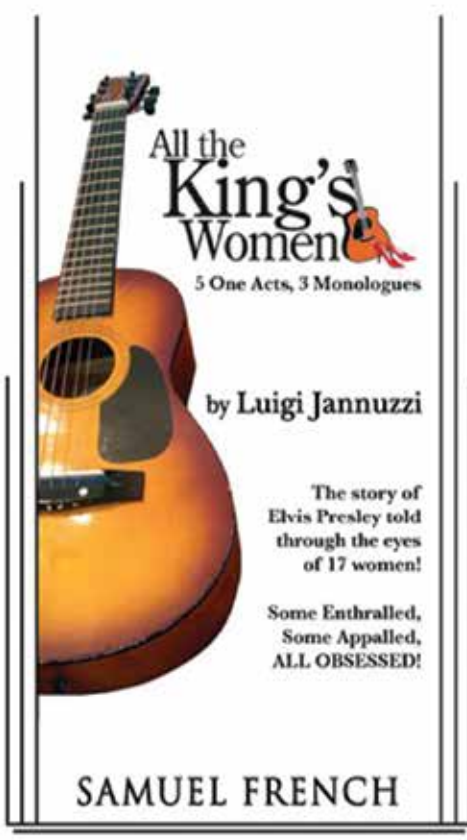
ser). Next on the docket was a performance of *The Cayuga Canal Girls*, by Laura King, at Phoenix Theatre in Connecticut, followed by a performance of *Proprioception* by Marilyn Millstone at Rover Dramawerks in Texas. Those expectations vanished as COVID-19 halted everything.

The Cayuga Canal Girls, by Laura King, has been rescheduled for March 20 through April 3, 2021, contingent upon the state's determination of when live theatres can open. The play's director, Ed Basset, remains confident in producing the show.



Proprioception, by Marilyn Millstone, set for performance by Rover Dramawerks in Texas, was cast and preparing for its workshop when director Carol Rice made the difficult decision to shut down. The production has been rescheduled for September 10 through 18, 2021, at the Cox Playhouse in Plano.

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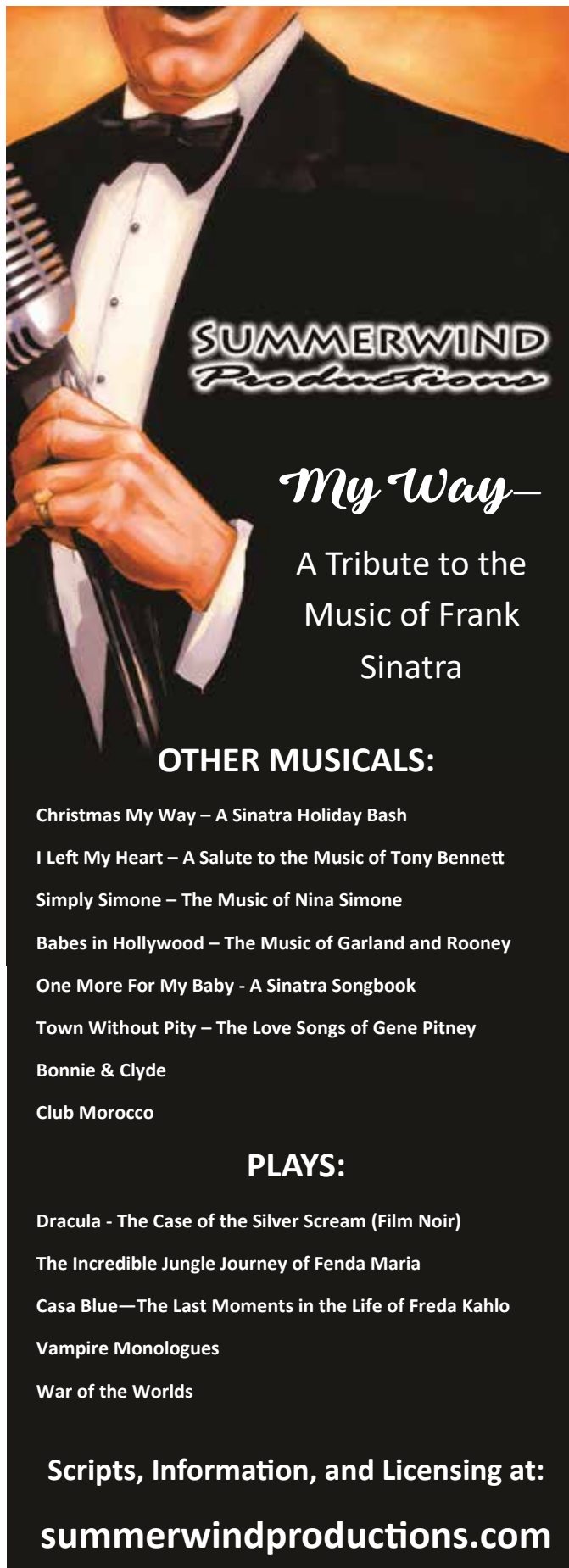
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2021 Milestone Theatre Anniversaries

Diamond (celebrating 75 years)

Elkhart Civic Theatre (Bristol, IN)
 Midland Community Theatre (Midland, TX)
 Fargo-Moorhead Community Theatre (Fargo, ND)
 Lincoln Community Playhouse (Lincoln, NE)
 Theatre Baton Rouge (Baton Rouge, LA)
 Fort Smith Little Theatre (Fort Smith, AR)
 Asheville Community Theatre (Asheville, NC)
 Sumter Little Theatre (Sumter, SC)
 Clarksville Little Theatre (Clarksville, IN)
 Spotlight Players (Canton, MI)
 Coronado Playhouse (Coronado, CA)
 Holly Community Theater (Dahlonega, GA)

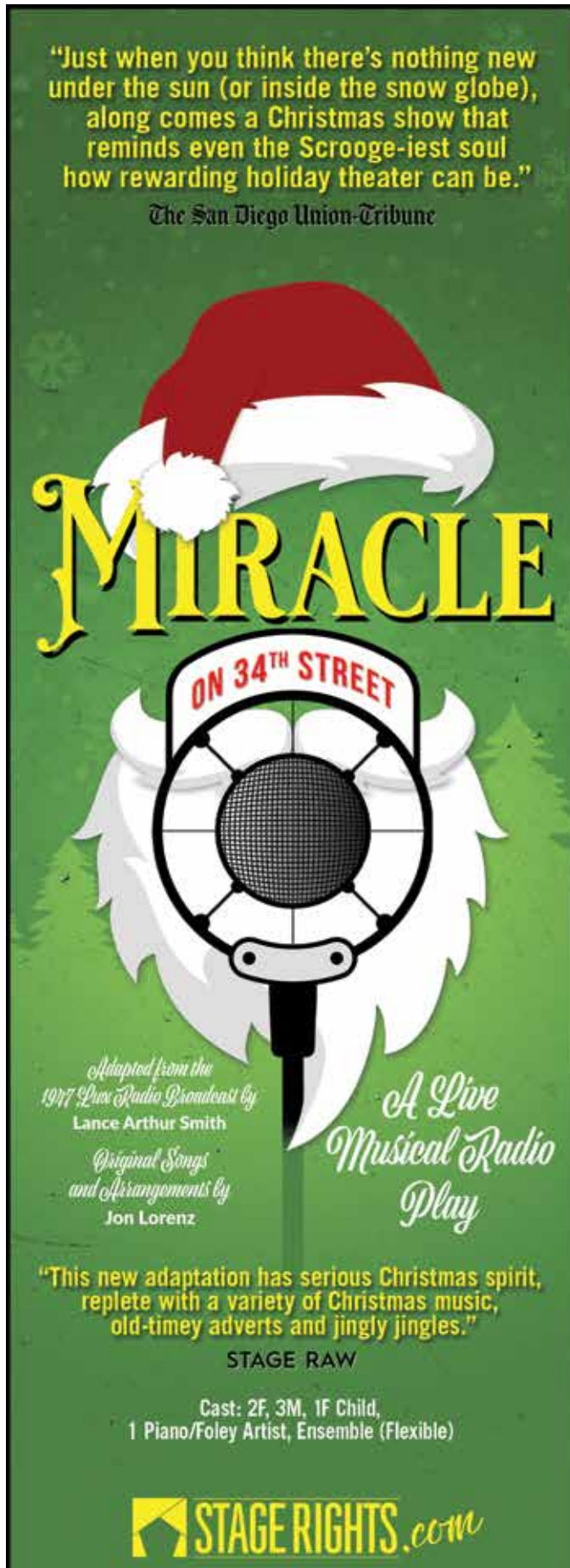
Gold (celebrating 50 years)

Texas Nonprofit Theatres (Fort Worth, TX)
 Grand Opera House (Dubuque, IA)
 Swamp Fox Players (Georgetown, SC)
 Theatre Tuscaloosa (Tuscaloosa, AL)
 Twin Lake Playhouse (Mountain Home, AR)
 Kumu Kahua Theatre (Honolulu, HI)

Silver (celebrating 25 years)

Dakota Fine Arts Consortium (Saint Paul, MN)
 Minnesota Short Play Company (Minneapolis, MN)
 Bradford Little Theatre (Bradford, PA)
 Spotlight Theatre Productions (Putnam Valley, NY)
 Emmett Community Playhouse (Emmett, ID)
 River City Players (Cape Girardeau, MO)
 Triboro Youth Theatre (South Attleboro, MA)
 The Creative Dramatic Workshop (Champaign, IL)

Congratulations to you all for your dedication and hard work in reaching these milestones in your theatre's history!



AACT Century Club Members



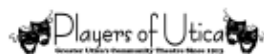
Footlight Club
Jamaica Plains, Massachusetts
144 years in 2021



Memorial Opera House
Valparaiso, Indiana
128 years in 2021



Belmont Dramatic Club, Inc.
Belmont, Massachusetts
118 years in 2021



Players of Utica
New Hartford, New York
108 years in 2021



Duluth Playhouse, Inc.
Duluth, Minnesota
107 years in 2021



Diamond Head Theatre
Honolulu, Hawaii
106 years in 2021



Booth Tarkington Civic Theatre
Carmel, Indiana
106 years in 2021



Erie Playhouse
Erie, Pennsylvania
105 years in 2021



Waterloo Community Playhouse/
Black Hawk Children's Theatre
Waterloo, Iowa
105 years in 2021



Bay City Players, Inc.
Bay City, Michigan
103 years in 2021



Tacoma Little Theatre
Tacoma, Washington
103 years in 2021



Concord Players
Concord, Massachusetts
102 years in 2021



Cranford Dramatic Club
Cranford, New Jersey
102 years in 2021



Des Moines Community Playhouse
Des Moines, Iowa
102 years in 2021



Peoria Players Theatre
Peoria, Illinois
102 years in 2021



Theatre Jacksonville
Jacksonville, Florida
102 years in 2021

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AACT Spotlight Award Honors Sinlao and Ortiz

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

Soldiers' Theatre, Vicenza, Italy, awarded the AACT Spotlight Award for outstanding contributions to community theatre to **SGT. Martin Sinlao** and **Alphonso (Al) Ortiz**.

SGT. Sinlao and Mr. Ortiz were honored for countless volunteer hours, dedication, and devotion to supporting and creating community theatre for U.S. Army Garrison (USAG) Italy, Installation Management Command-Europe, and AACT. "Your Soldiers' Theatre family appreciates all you do and celebrates this amazing honor with you," said Jerry Brees, Entertainment Director at Soldier's Theatre in Italy.



SGT. Martin Sinlao has made a tremendous impact on Soldiers' Theatre and the U.S. Army Entertainment Program. Soldiers are typically only assigned to USAG-Italy for a short time, and Martin has devoted all of it to making Soldiers' Theatre a success. In only three years he has contributed 1569 volunteer hours to the program. Martin is also seen as a talented actor, dancer, and singer, participating in many roles during his time in Italy.

Perhaps more importantly, Martin serves as a choreographer and stage manager, and has improved not only the quality of productions, but significantly increased the morale and spirit of each production's cast and crew. Company members say he has been instrumental in producing that spark of passion, excitement, and joy that has changed lives for many volunteers.

In addition, he has built sets, constructed props, helped with costumes and makeup, worked backstage and in the technical booth, tended bar, handed out programs, and assisted with marketing and advertising. He has been recognized with acting awards in the IMCOM-Europe Festival of One Act Plays, AACT Region X, and TOPPERS, as well as nominations for his creative choreography in musicals at Soldiers' Theatre.

Additionally, Martin has supported the program by being a staunch advocate in the community to bring in young, single soldiers, and encourage their participation. His nomination papers emphasize how his mentorship, personality, and enthusiasm has been instrumental in relieving stress, giving soldiers a safe space, and encouraging them to

learn, grow, and pursue their dreams in the arts. Several soldiers have since become active members of the theatre family after being introduced to Soldiers' Theatre by Martin.

"Soldiers' Theatre would not be the success it is without SGT. Sinlao's constant support, care, concern, dedication, passion, and love for theatre and this program," says Entertainment Director Jerry Brees. "The command, volunteers, and staff are extremely grateful for his constant and continued support of Soldiers' Theatre."



Mr. Alphonso Ortiz has been extremely active in the U.S. Army Entertainment Program at Soldiers' Theatre for the past eight years, contributing 1707 volunteer hours to the theatre program. Through a variety of activities, volunteerism, and support, Al has volunteered and participated in musical and theatrical productions, special events, and programs at the theatre—nights, weekends, and holidays for rehearsals and special events.

A talented volunteer performer, which requires countless hours of rehearsal, preparation, and performance, Al also serves behind the scenes in construction, design, and building sets, as well as the organization and storage of set pieces and props. He is known as a leading advocate for the Entertainment Program in the community.

In addition to his many talents, qualities, contributions, and unique assets, his nomination papers cite his most valued contribution as his support, encouragement, and dedication to making each play, musical, event, or program a success. In particular, he has been praised for his work in marketing and advertising and his work in the IMCOM-Europe Festival of One Act Plays, AACT Region X, and TOPPER competitions through the years.

"Due to his many years of service and continued support, Soldiers' Theatre is successful in accomplishing our mission," says Entertainment Director Jerry Brees. "Alphonso Ortiz is truly a dedicated and valued volunteer, and helps ensure that the U.S. Army Entertainment program remains vital to our command, volunteers, patrons and staff." ♦

*See U.S. Army Garrison Italy Leadership present the AACT Spotlight Award to SGT. Sinlao and Mr. Ortiz, with a surprise presentation from Italy Garrison Commander, COL. Daniel Vogel at facebook.com/161834787213185/posts/3241801269216506/?v=0
Video by MAJ. Brian Andries*

AACT Web Power

If your company produces new plays and wants to get the word out, you can post information about this on the AACT website's "Play Contests & Other Opportunities" page.

Whether you're just looking for new plays or you have an actual contest—or whether it's a one-time or an ongoing thing—you can view the site's current listings or add your own at aact.org/contests.

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

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The Kennedy Center's VSA Playwright Discovery Program Competitions

Young writers with disabilities are invited to submit a ten-minute script of any genre. Submitted scripts may be structured for a variety of genres, including theatre (non-musical and musical), multimedia, video, film, television, etc. Scripts may be non-linear, or designed for any type of performance. Entries may be the work of an individual student or a collaboration by a group of up to five students that includes at least one student with a disability.

Writers are encouraged to craft a work that can be performed in 10 minutes from their own experiences and observations through the creation of fictional characters and settings, writing realistically, metaphorically, or abstractly about any topic, including the disability experience.

Writers in the U.S. must be in grades 6-12 (or equivalents) or ages 11-18 for non-U.S. writers and must have a disability.

A panel of theater professionals selects division winners. One winning piece will be chosen in the Primary Division (ages 11-13) and the Junior Divisions (ages 13-15). Winners in these

divisions will be featured in press releases and on the Kennedy Center website.

Multiple winners in the Senior Division (grades 10-12/ages 15-18) will receive exclusive access to participate in professional development activities provided by the Kennedy Center. Professional development opportunities will take place virtually and/or in-person as conditions allow. Winners will have the opportunity to work with industry professionals for further development of their script, and participate in networking opportunities.

Entries may include works that do not rely on spoken language, and/or emphasize the use of music, multimedia, puppetry, or audience participation. Since non-verbal entries are accepted, pieces may be submitted as video or audio files, if applicable.

Deadline: March 10, 2021 at 11:59 p.m. Eastern Time

VSA, the international organization on arts and disability, is part of the Kennedy Center for the Performing Arts in Washington, DC. For more information on the competitions, visit aact.org/vsa.

For More New Play Contests, see aact.org/contests

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usitt.org/conference21



Southeastern Theatre Conference
2021 Virtual Convention
March 3-7, 2021
Virtual

This year's SETC Convention will be a 100% Virtual Event.

The convention includes graduate and undergraduate auditions and interviews. Prospective students can submit a virtual audition or display design/tech portfolios for all participating recruiting schools in one convenient location. Candidates will upload audition materials/digital portfolios, and recruiting institutions will create a gallery page in the virtual convention platform. Recommended deadline for registration is February 11.

SETC also hosts one of the nation's largest off-stage theatre job fairs during the annual SETC Convention, with a virtual process similar to the university auditions.

The convention will include a Community Theatre Festival, a Fringe Festival, a Theatre for Youth Invitational, and a Secondary School Theatre Festival—all virtual.

convention.setc.org

When	What/Who	Where	Information
Feb 17-21	TEXFest 2021	TX Kerrville	817-731-2238 texastheatres.org/textfest/
Feb 20	AACT Winter Board of Directors Meeting	Virtually via Zoom	817-732-3177 x1 aact.org/winter

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

Artie's Advocacy Tip



The National Arts Action Summit, which will be held virtually **April 5-9, 2021**, is a multi-day digital event bringing together arts advocates from across the country. The following week—**April 12-16**—will be Arts Advocacy Week, when advocates will meet with their congressional leaders bringing their passion, knowledge, and stories to advance policy.

AACT is a National Partner of the National Arts Action Summit. Join Us! Registration for the 2021 National Arts Action Summit will open January 11, 2021.

americansforthearts.org/events/national-arts-action-summit

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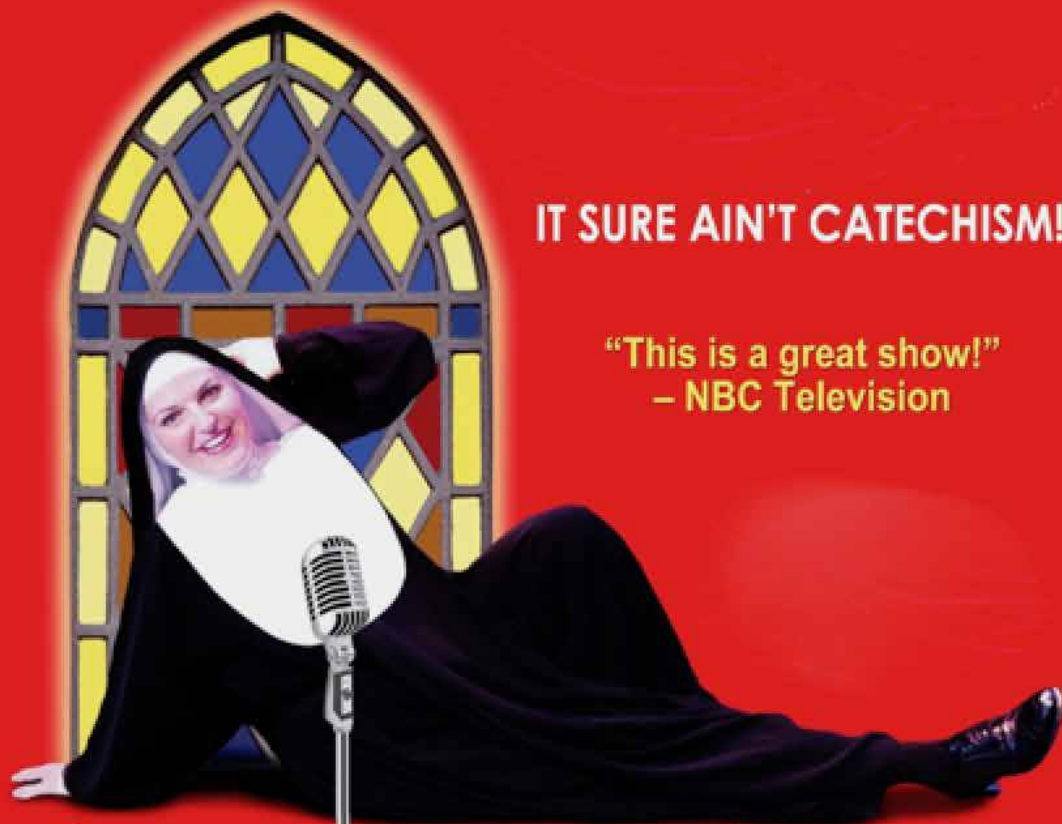
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