

US Army IMCOM Europe Entertainment Youth Fest 21

October 9-11, 2020

KMC Onstage, Kaiserslautern, Germany

2020 Festival Guide

The US Army Youth Fest is presented with support and cooperation from the American Association of Community Theatre (AACT).

The US Army Youth Fest production selected as "Best Show" is invited by AACT to participate in the AACT YouthFest which takes place in conjunction with the AACTFest national theatre festival held on a biennial basis.

The AACT YouthFest includes adjudication and may include recognition awards for various production aspects and individual performances/contributions. Invitations may only be issued to youth productions in which all performers and crew members are non-union and in 12th grade or younger. Productions with cast or crew members who will or have graduate(d) the year of the AACT YouthFest still qualify for invitation.

Goals

- To provide learning experiences in artistic, technical, and management areas through performances, adjudication, workshops, and festival participation; thereby affirming, supporting, and nurturing youth theatre companies.
- To stimulate and inspire youth theatre companies to strive toward excellence in theatrical production and to recognize them for their achievement through an appropriate adjudication process.
- To develop enlightened and discerning audiences for youth and community theatre through participation, observation, and constructive adjudication.

General Guidelines

- All theatre companies must meet the same eligibility standards and requirements.
- It is the responsibility of each company to ensure compliance with all YouthFest guidelines.
- Maximum festival performance time is 45 minutes from bare stage to bare stage (to include set up, performance, and strike). A closed 15-minute tech rehearsal will be scheduled in the theatre facility for each company. The company is allowed to ask timers how much of their 45 minutes remain during the strike period.
- The house must be closed during each performance. It must remain open for set-up and strike.

Policies

The US Army Youth Fest focus is on the productions and providing learning opportunities for participating companies and audience members. The intent is that Youth Fest guidelines and decisions are made for the benefit of the performing companies.

Censorship

US Army Entertainment policy permits the widest possible range of dramatic material and does not permit editing or censorship of any production (unless proof of permission to edit from licensing company and/or playwright, as appropriate, is provided).

Production Choice

A production entered in the festival process may be a cutting of a full-length play or musical, a one-act play, or any other performance of a theatrical nature. The genre/style of theatre chosen is entirely up to the producing company.

Entry Requirements & Deadlines

Each company must provide the following to the US Army Entertainment Program Manager before all Deadlines.

- US Army Youth Fest Entry Form. Due NLT Sept. 1, 2020
- Completed DA 3238-R verifying permission to perform the property from the leasing agent and/or author, and permission to perform the property as cut or altered; warranty that the theatre has obtained all other necessary rights. Due with entry form NLT Sept. 1, 2020
- Pre-Festival Technical Sheets. Due NLT Sept. 25, 2020
- Show Posters or Artwork. Due NLT Sept. 21, 2020.
- Three scripts marked as intended to be performed. Do not photocopy any scripts without proper permission from the playwright or publisher. Additional scripts may be required for interpreters or other personnel, but only with sufficient notice to the company. Due NLT Sept. 21, 2020
- 100 copies of the show program. Due on arrival at festival

Production Process

The total length of the production set-up, performance, and strike may not exceed 45 minutes (including introductions, scene changes, and curtain calls). Timing will begin with the “Go” instruction from the stage manager or other designee to begin set-up and will end when strike of the set pieces has been completed, the stage is bare, all production items are returned to the 10X10 assigned space, and the stage manager or designee has called “Stop.”

Companies will set up with the main curtain open. Set-up may occur behind a closed curtain if a public set-up would have a negative impact on a production. It is assumed this will be an uncommon occurrence and must be cleared in advance. Once in progress, a production may only be stopped or interrupted for reasons of public safety or due to problems with the theatre facility, which are temporary in nature and affect the overall quality of the production.

Following the performance, the adjudicator(s) will comment on the performance. Emphasis will be on acting and direction, but final consideration will be the overall realization of the production.

Production Guidelines

Each company is responsible for furnishing any sets, props, or furniture needed for the production. The host theatre may provide standard articles of furniture, if requested to do so in advance.

The company will be permitted to pre-assemble any portion of the set on site during load-in, or other pre-agreed times available to all companies, provided that the assembled scenery does not exceed the allotted storage space, and the process does not interfere with any other entrant or the reasonable rules of the host. Any assembly that cannot be accomplished during load-in or the pre-agreed times will need to be accomplished during the company's 15-minute rehearsal time.

All sets, props, special effects, etc. (everything utilized to present the production) must fit into a storage area and on-deck area (see definitions below). Exception: costumes and musical instruments, if they are not part of the set or used as properties in the production, need not fit in the storage or on-deck area. Costumes and make-up may be stored in the dressing room (if space allows), and put on prior to the performance. Each company will have a storage area of similar size and should be aware different theatre spaces will have different height clearances. The on-deck and storage areas may be open on all four sides; items need to be self-supporting. Perishable or valuable objects and weapons should be brought to the storage area immediately prior to rehearsal and performance and removed thereafter.

Note: Items used during the production (props, costumes, etc.) may be struck to the on-deck area as soon as their use is complete.

On-deck area: The on-deck area is immediately adjacent to the performance area. It is the location from which the set-up starts and the strike ends. The on-deck area must be 100 square feet (no more, no less). While it can be of any shape, it is strongly suggested that the dimensions be 10' x 10' if at all possible.

Storage Area: If there is not sufficient space to have an on-deck area for each company, it will be necessary for the host to provide storage areas. The storage area will be repository for all materials that will be placed in the on-deck area prior to set-up/performance. The storage area may be any size or shape, but it must hold everything that will ultimately go in the on-deck area.

Companies must follow the festival venue's rules governing the use of weapons, pyrotechnics, and special effects. While the host facility should publish the necessary rules, it is ultimately the responsibility of the performing company to confirm whether or not a specific item is permissible.

Backstage, onstage, house safety procedures, and other established safety policies of the host theatre must be followed at all times.

Technical and performance personnel need not gather in or near the on-deck area before and after set-up or before and after strike. While it may be useful for the company to set a beginning and ending position for the sake of keeping track of company members, their location will be at the discretion of the performing company and is not governed by festival guidelines.

Light and sound operators may begin the set-up period in their respective operations areas and remain there at the end of set-up **and need not join the rest of the company during or after strike.**

It is the responsibility of the company to ensure the stage floor is left in the same or better condition than it was when the set-up began, including wet mopping, if necessary. Nothing may be placed on the stage floor that cannot be adequately removed within the strike time. Care should be taken not to disturb succeeding shows' spike tape. Spike tape will not be removed by the company during strike.

The production process (set-up, performance, strike) should continue without significant delay until complete. Should a production exceed the time limit, the performance will not be stopped nor will an announcement be made. Adjudicators will comment as scheduled.

Immediately after the strike, company members are usually seated in the front rows of the auditorium for the adjudication. (see Page 6 for details on Adjudication)

As a "learning moment," a production that has exceeded the timing or other guidelines will be notified in private at a time subsequent to the adjudication.

Technical Specifications

Lights

The use of a basic festival lighting plot will be provided for all entering companies. The plot may not be altered. The host must provide all performing companies with drawings, magic sheets, etc. clearly illustrating the instrumentation, gel colors, circuiting, and wash areas on a timely basis. Special lighting is permitted; any special lighting must be set up during the 30- minute rehearsal period. The host may, at its discretion, set up specials prior to the company's rehearsal if the same level of accommodation is provided to all groups. Lighting specials are limited to the use of six (6) circuits.

Additional specials may be included if used in sets, such as strip lights or practicals, or carried by actors, including battery powered light emitting devices, if such specials are not incorporated into the house lighting system. To reiterate, all specials used in the house system may use no more than six (6) circuits, dimmers and/or control channels. The Host Technical Director must approve all instrumentation for lighting specials.

If it is necessary to re-plug, re-aim and/or re-gel instruments between performances, the operation will be completed by the host staff and will be done prior to the production company's set-up. It is the producing company's responsibility to ensure any instrumentation not provided by the host has electrical connections compatible with the host facility's equipment.

Lighting specials may be connected and left in place between a company's rehearsal and performance unless the Host Technical Director determines the placement may obstruct other companies. In this case, the specials must either be relocated or set up and struck as necessary by the host technical staff prior to utilizing company's set-up.

If a company elects to supplement the host facility's lighting equipment with portable control consoles, etc., the equipment, including any necessary power or control cables, must be setup during the company's rehearsal period. The Host Technical Director will determine whether the placement of any or all of the equipment is detrimental to other companies. If so, the designated equipment must be setup and struck as part of the utilizing company's 45-minute limit.

The host theatre may elect to program cues for the entering companies prior to the scheduled rehearsal times if the opportunity is offered to all performing companies. The host may set reasonable conditions for the service, such as a specific deadline for submission of cue parameters prior to the festival.

Sound

The host theatre must have a functioning sound system with a minimum of a CD player, house speakers, a means of communication between all operator positions including backstage, a mixing board capable of accommodating the available sound sources, and at least one house microphone for use by both the companies and the adjudicators.

If a company elects to supplement existing equipment, the company's equipment may be set up during the company's rehearsal period and the host technical director will determine whether the placement of such equipment interferes with or will obstruct other companies. Sound equipment may be connected and left in place between a company's rehearsal and performance unless the Host Technical Director determines the placement may be detrimental to other companies. If this is the case, the equipment must either be relocated or set up and struck as necessary by the host technical staff prior to the utilizing company's set-up.

There is no limit to the number of sound cues or effects used during the performance, but any sound effect device, such as a door unit that is used for a "slamming" sound during the performance, must be set up and struck as part of the utilizing company's allotted time.

Scenic Devices

No scenic devices may be hung, placed, or positioned in the playing area prior to the set-up. Scenic devices used for creating special effects have no limit, but must be provided by the company. The host facility must approve scenic devices requiring set up in the “house” of the theatre. The host may override placement of any special devices if deemed a hazard. The devices should be set up during the company’s technical rehearsal. The Host Technical Director may determine a scenic element should stay in place to prevent potential injury and may allow a scenic element to stay hung as long as it is not detrimental to other companies.

If a company has equipment requiring significant warm up time (fog machines, for example) the equipment should be stored at the edge of the company’s storage area and arrangements made with the Host Technical Director to initiate the warm up process prior to the set-up.

Adjudication

The purpose of adjudication is to provide validation of companies’ skills, while at the same time offering learning opportunities to enhance their work, offer options for expanding their creativity, and prepare them for success at future festivals.

Adjudicators for festivals in the YouthFest cycle must be individuals with extensive theatrical knowledge, experience, and understanding of theatre produced by youth. Adjudicators view each festival production and share their observations with the entering companies and the audience.

Comments should be confined to those within the AACT Adjudication Guidelines (below).

Plays are to be adjudicated based on the overall production, with acting and directing as the major elements. All types of productions (comedy, drama, original works, musicals, revues, avant-garde, “controversial,” etc.) are acceptable entries to the festival and must be considered on a similar basis, as each company has a free choice of material (a one-act, a cutting, a selected act, etc.).

Design and technical competence is to be given consideration as to its effectiveness as an integral part of the total production experience.

Adjudicators may not question the choice, except as to its appropriateness for the company, and comment only on how it was realized.

Adjudication Guidelines

Among the criteria to be considered are:

- Is the acting believable and technically skillful with effective timing?
- Are the characters well interpreted?
- Does the company display ensemble work?
- Is the material appropriate for the company?
- Is the concept appropriate for the material and realized by the company?
- Has the structure of the production been controlled?
- Are the movements and stage pictures effective?
- Is the production well-paced?
- Do the technical elements support the overall production?
- How effective was the total impact?

Focus is to be placed on positive solutions to problems the companies have with production issues by suggesting alternative possibilities. Caution: the adjudicator should not redirect the show.