



The National Individual Events Showcase (NIES) is an educational program that offers Festival delegates the opportunity to receive constructive feedback on prepared theatrical material and technical designs. Using the audition approach, students can find their talents, strengths, weaknesses, and grow as artists. NIES culminates in a showcase of outstanding entries.

Up to twelve selected entrants will perform on the Festival main stage and entrants from the technical events will also participate in the showcase. Selected participants from technical events will have their designs prominently displayed in the theatre lobby. Outstanding films will be shown during the NIES Showcase. The showcase is cast with the highest quality performances. **Not all categories may be represented.**

### **Qualifying for the National Individual Events Showcase**

1. Qualification for students from **chapters that do offer Individual Events** at their chapter conference:
  - Most entrants qualify for NIES at their state chapter conference. The last adjudicated event in the chapter, even if it is a regional and not a chapter-wide event, is the state chapter's qualifying event. To qualify for NIES, entrants must receive an overall superior rating at this year's chapter conference—no exceptions.
  - Additionally, after their chapter conference, chapter directors are **required** to send to the home office the Individual Events Qualification Form listing students who qualified to participate in NIES at the International Thespian Festival. Students who register for NIES at Festival must appear on their chapter's qualification form—no exceptions.
2. Students from **chapters that do not have a chapter conference or do not offer Individual Events** at their chapter conference can qualify one of two ways:
  - Entrants may qualify by receiving a superior at a similar non-Thespian theatre festival. Those entrants must send in a copy of proof of their ranking or rating with their registration.

or

  - Entrants may also qualify by submitting two letters of recommendation from individuals, other than the student's troupe director, who teach theatre or direct.

### **Inclement weather**

In the event that weather prevents entrants from traveling to the chapter's qualifying event, the school administrator **must** provide written documentation to the home office stating they were prevented from attending the chapter event because the administration canceled all travel due to inclement weather. The home office must receive this written documentation within two weeks of the chapter's qualifying event. Upon receipt, the school may then register students for NIES auditions following the procedure for schools that do not have NIES-qualifying auditions at the chapter level.

### **Festival NIES registration**

All complete registrations for Festival NIES will be accepted on a first-come, first-served basis until May 1, 2013. To participate in NIES at the International Thespian Festival, entrants must:

- register for the entire week of Festival
- register online for only one Individual Event
- pay a registration fee of \$25 per an event, not per participant in an event. For example, a pair of actors pays only one \$25 fee to participate in duet acting, not \$25 each

Registrations will not be accepted until all requirements are met. Incomplete registrations include:

- entrants not registered for Festival
- entrants who have not paid the registration fee
- entrants whose chapter directors have not provided the chapter conference qualification form to the home office

- entrants who did not include titles of performance or design presentations
- entrants who did not include evidence that the written selection has qualified per the Securing Performance Rights process documented at the end of this guide. Songs do not require securing performance rights. At chapter conferences, the presence of at least two adjudicators in the audience for the showcase qualifies as an educational setting, and, therefore, proof of rights is not required. However, the judges must complete critiques and provide them to the students. There will be judges at the Festival showcase.

**Please note: A troupe's entire Festival registration process will be held up due to incomplete Individual Events registrations. If the home office has not received a complete registration by May 1, 2013, the IE registration is considered VOID. NO REFUND WILL BE PROVIDED.**

### **Individual Events scheduling**

**Entrants should be aware of performance times if they plan to participate in college and scholarship auditions, Chapter Select, or Freestyle Theatre.**

All entrants registered for Festival NIES **must** arrive on Monday, June 24. Currently, NIES events are scheduled for Tuesday from 9:00 a.m.–6:00 p.m. Some tech IEs and any performance IEs that must be made up because of travel issues will be held on Wednesday, on an as-needed basis.

**Short Films must be sent to the home office by May 1.** Films will be viewed in advance and shown in a special workshop session during Festival. Final callbacks for performance events will be posted in the Lied lobby by 9:45 a.m. on Thursday. Callbacks for performance events will be held on Thursday, 2:00 p.m.–5:30 p.m. Events selected for main stage will be posted by 7:45 p.m. Thursday in the Lied lobby. Technical IEs do not have callbacks. Names of technical finalists will be posted in the Lied lobby by 7:45 p.m. Wednesday. Tech finalists will showcase their work in the Lied lobby beginning Thursday morning.

All Festival delegates may view any first-round Individual Events session. Seats will available on a first-come, first-served basis. Audience members will only be allowed entrance **between** performances. Individual Events include an adjudication process. Audience members must remain quiet. Callbacks are not open to an audience. Only the entrant's troupe director may attend the entrant's callback performance.

The NIES Showcase will be held in both the Lied and the Kimball. Those selected for the Showcase, both performance and technical, must participate in a tech run-thru prior to the Showcase.

### **Volunteering for NIES**

The NIES coordinator needs help managing the program from the troupe directors and chaperones of entrants. When assigning troupe directors or chaperones to specific responsibilities, the coordinator will attempt to accommodate their preferences, which they must indicate during the online registration process. No discount on Festival registration or fees is given for this work.

NIES volunteers will act as timekeepers and door guards. To participate, volunteers **must arrive Monday** in time for a training session scheduled for early Monday evening. The time and location of this meeting will be announced closer to Festival.

### **Rules for all Individual Events are as follows:**

1. The performance events offered at International Thespian Festival are Monologue, Duet Acting, Group Acting, Solo Musical Theatre, Duet Musical Theatre, and Group Musical Theatre. The technical events offered are Costume Construction, Costume Design, Lighting Design, Scenic Design, Short Film, Sound Design, Stage Management and Theatre Marketing.

2. **Each entrant is permitted to participate in only one event.**
3. Entrants who qualify for NIES auditions through participation in a chapter conference **must present exactly the same** work at both the chapter and international levels. Other qualifying entrants are expected to present the works listed on their registration.
4. **Substitutions are not allowed.** Entrants who qualified at a chapter conference and who are listed on the registration form are the only ones qualified to perform at Festival. However, in the category of Group Musical and Group Acting, drops will be allowed, but no substitutions are permitted in any category.
5. No theatrical makeup is allowed in any event. Costumes are not allowed. **NEW THIS YEAR: Entrants must wear all black clothing when performing or presenting their IE, so the judges can clearly tell an entrant is not wearing a costume.** Clothing should be appropriate to the situation and should easily accommodate the action of a scene such as sitting, kneeling, dancing, lying down, etc. Students should also wear dark, preferably black, shoes. Students should refrain from wearing anything that might distract the judges, thus lowering their score.
6. No props are allowed. This includes hand-held props.
7. All performance events are limited to five minutes after the introduction. **Monologue, which has a three minute limit, is the exception.** All technical presentations will be limited to ten minutes for their presentation and an additional five minutes for questions. Any entrant who goes over the time limit will be disqualified.
8. The introduction must only include the entrant's name, troupe number, title of selection(s), and the name of the playwright, composer, or lyricist.
9. For all music events, performers **MUST** use pre-recorded, non-vocal musical accompaniment. No live music is permitted. Accompanists are not permitted, and a capella performances are not permitted. A CD player/MP3 player will be provided. However, performers are encouraged to bring their own CD player/MP3 player.
10. Evaluation forms are available to NIES entrants to help them understand adjudication criteria. The forms can be found on the EdTA website or by contacting the NIES coordinator at the home office.

### **Specific event rules**

#### *Monologues*

1. Entrants must present two contrasting selections that may be different in period, style, or mood.
2. Each selection should be approximately one and a half minutes each and reflect an important moment in the play. The performance of both selections combined cannot exceed three minutes.
3. Material must be drawn from published scripts written for theatre. Works from other forms such as poetry, fiction, or film are prohibited.
4. Only one character from each play may be used.
5. The introduction must be done at the beginning for both selections and must only include entrant's name, troupe number, title of selections, and the names of the playwrights. Time will begin once the entrant speaks after conclusion of the introduction.
  6. Props, costumes, or theatrical makeup are not allowed.
  7. One chair may be used.

#### *Duet Acting*

1. Entrants must present one selection.
2. The performance cannot exceed five minutes.
3. Material must be drawn from published scripts written for theatre. Works from other forms such as poetry, fiction, or film are not permitted.
4. Each individual must be actively involved in the scene.

5. The introduction must include only the entrants' names, troupe number, title of selection, and the name of the playwright. Time will begin once a performer speaks after conclusion of the introduction.
6. Props, costumes, or theatrical makeup are not allowed.
7. Two chairs may be used.

*Group Acting*

1. "Group" means three to sixteen performers.
2. Entrants must present one selection.
3. The performance cannot exceed five minutes.
4. Material must be drawn from published scripts written for theatre. Works from other forms such as poetry, fiction, or film are not permitted.
5. Each individual must be actively involved in the scene.
6. The introduction must include only the entrants' names, troupe number, title of selection, and the name of the playwright. Time will begin once a performer speaks after conclusion of the introduction.
7. Props, costumes, or theatrical makeup are not allowed.
8. Up to six chairs and one table may be used.

*Solo Musical Theatre*

1. Entrants must present one selection.
2. The performance cannot exceed five minutes.
3. Material must be drawn from songs from published scripts written for theatre only. Works from other forms such as film, television, poetry, fiction, or popular song lyrics not interpreted as musical performance are not permitted. Remember, this is a musical theatre selection. The judges will consider how well the piece is acted and not just how it is sung. The selection may contain limited dialogue; however, remember this is primarily a "sung and not spoken selection."
4. For all music events, performers MUST use pre-recorded, non-vocal musical accompaniment. No live music is permitted. Accompanists are not permitted, and a capella performances are not permitted. A CD player/MP3 player will be provided. However, performers are encouraged to bring their own CD player/MP3 player.
5. The introduction must include only the entrants' names, troupe number, title of selection, and the name of the playwright. Time will begin once a performer speaks after conclusion of the introduction.
6. Props, theatrical makeup and costumes are NOT permitted.
7. One chair may be used.

*Duet Musical Theatre*

1. Entrants must present one selection.
2. The performance cannot exceed five minutes. Time will start once the music begins after conclusion of the introduction.
3. Material must be drawn from songs from published scripts written for theatre only. Works from other forms such as film, television, poetry, fiction, or popular song lyrics not interpreted as musical performance are not permitted. Remember, this is a musical theatre selection. The judges will consider how well the piece is acted and not just how it is sung. The selection may contain dialogue; however, remember this is primarily a "sung and not spoken selection."
4. For all music events, performers MUST use pre-recorded, non-vocal musical accompaniment. No live music is permitted. Accompanists are not permitted, and a capella performances are not permitted. A CD player/MP3 player will be provided. However, performers are encouraged to bring their own CD player/MP3 player.
5. Each participant must be actively involved in the scene.
6. The introduction must include only the entrants' names, troupe number, title of selection, and the name of the playwright. Time will begin once a performer speaks after conclusion of the introduction.
7. Props, costumes, or theatrical makeup are not allowed.
8. Two chairs may be used.

*Group Musical Theatre*

1. "Group" means three to sixteen performers.

2. Entrants must present one selection.
3. The performance cannot exceed five minutes. Time
4. Material must be drawn from songs from published scripts written for theatre only. Works from other forms such as film, television, poetry, fiction, or popular song lyrics not interpreted as musical performance are not permitted. Remember, this is a musical theatre selection. The judges will consider how well the piece is acted and not just how it is sung. The selection may contain limited dialogue; however, remember this is primarily a “sung and not spoken selection.”
5. For all music events, performers **MUST** use pre-recorded, non-vocal musical accompaniment. No live music is permitted. Accompanists are not permitted, and a capella performances are not permitted. A CD player/MP3 player will be provided. However, performers are encouraged to bring their own CD player/MP3 player.
6. Each participant must be actively involved in the scene.
7. The introduction must include only the entrants’ names, troupe number, title of selection, and the name of the playwright. Time will begin once a performer speaks after conclusion of the introduction.
8. Props, costumes, or theatrical makeup are not allowed.
9. Up to six chairs and one table may be used.

### *Costume Construction*

The entrant must prepare and present:

1. One of the garments listed below, size 8 or 10:
  - Corset: Simplicity pattern number 2890
  - Shirt: McCall’s pattern number 2447
  - Waistcoat: Folkwear pattern number 222
  - Duster: Simplicity pattern number 2581
  - Dress: Vogue pattern number 2787
  - Civil War uniform: McCall’s pattern number 4745
  - For a millinery option, the entrant may choose to create a hat using a pre-existing “hat blank” or use the text *From the Neck Up* by Denise Dreher to pattern and construct a hat
2. **A fully constructed item.** The costume must be an **entirely original** construction created by the entrant.
3. An itemized expense sheet and receipts. All materials used to construct the costume such as fabric, thread, buttons, zippers, and trim may NOT exceed \$100. If millinery, budget limit is \$50, exclusive of the cost of *From the Neck Up*. The expense sheet must be mounted on the display board as proof that the entrant did not exceed their budget.
4. A costume research collage that focuses on the process of building the costume item. Process photos should depict the garment at various stages of construction—not the participant at a sewing machine. The collage must be presented on a 20” x 30” presentation board that is labeled in the lower right hand corner with the entrant’s name and troupe number.
5. An oral presentation justifying the designs. Notecards may be used. An entrant’s IE presentation should guide adjudicators through their design process. Entrants should use their research and materials to explain their choices. The introduction to the presentation must include only the entrant’s name, troupe number, title of play, and playwright. The entrant will have up to ten minutes to present. A play synopsis should be prepared and offered to the adjudicators. In most cases, adjudicators will be familiar with the work being presented and will not require a synopsis, but if a synopsis is required, it is part of the ten minute presentation. After the presentation, adjudicators will have five minutes to ask questions. The overall session, including the introduction and follow-up questions, cannot exceed fifteen minutes.

**Note:** The entrant should bring the garment on a hanger or, if the item is an accessory, in a box. The entrant should NOT wear the costume to the IE session.

### *Costume Design*

Only one entrant may be involved in the design. No collaborations are permitted.

The entrant must prepare and present:

1. A design for one published play written for the theatre. The published script must be used for the design as working from a film version only is grounds for disqualification. Designs for performances of poetry, fiction, screenplays, or any other medium are not permitted.
2. Five character renderings. These may represent five different characters or follow a single character through several changes. No more than five renderings are permitted. No finished costumes are permitted.
3. Full color designs on paper of the designer's choice and mounted on a 10" x 15" or 11" x 17" board such as illustration board, heavy poster board, or foam core. Board color is at the discretion of the designer. Figures should be 8" to 10" tall. Template or trace characters may be used. Entrants are encouraged to include fabric swatches that may be attached to the lower left corner renderings. The board should be labeled in the following manner: (a) upper left-hand corner: play title and playwright; (b) upper right-hand corner: character's name, act, and scene; (c) lower right-hand corner: entrant's name and troupe number. No other information may be written on the board.
4. A 1/2" binder containing the following materials: (a) a brief statement of the design choices inspired by the script, (b) research materials, (c) preliminary sketches, (d) a costume plot of who wears what when, and (e) other sources of inspiration for design and color palette, if any were used.
5. An oral presentation justifying the designs. Notecards may be used, in addition to the binder. An entrant's IE presentation should guide adjudicators through their design process. Entrants should use their research and materials to explain their choices. The introduction to the presentation must include only the entrant's name, troupe number, title of play, and playwright. The entrant will have up to ten minutes to present. A play synopsis should be prepared and offered to the adjudicators. In most cases, adjudicators will be familiar with the work being presented and will not require a synopsis, but if a synopsis is required, it is part of the ten minute presentation. After the presentation, adjudicators will have five minutes to ask questions. The overall session, including the introduction and follow-up questions, cannot exceed fifteen minutes.

As though they are presenting to a director, the entrant should address each of the six items below.

- **The World of the Play:** An entrant should provide a brief statement of the time, place, and culture of the play as written.
- **Design statement (directorial approach/concept statement/central image):** An entrant should include a statement detailing their unique approach to a play, what they want their designs to convey to an audience, and the response they hope to receive. Entrants should relate their design statement to The World of the Play.
- **Given circumstances (requirements of the play):** An entrant should include a statement of what is needed to accommodate the action of the play. Entrants may also include any special constraints imposed on the production such as space, budget, other resources, need to tour, etc. and how those things affect the design.
- **Research:** An entrant should provide a descriptive context, illustrating how their research is incorporated in their design. This research should be a blend of practical and conceptual information and be based on an entrant's understanding of The World of the Play as framed by their specific approach to their production.
- **The Design (choices and communication):** An entrant should include rough sketches, swatched final renderings, a costume plot as needed to clearly convey the choices they made in their design, and their rationale. Entrants should consider how they would present ideas and solutions to a director
- **Reflection:** An entrant should provide a self-assessment including reflections on what worked, what didn't, what was learned, and what would they do differently in the future.

### *Lighting Design*

Only one entrant may be involved in the design. No collaborations are permitted.

The entrant must prepare and present:

1. A design for one published play written for the theatre. The published script must be used for the design as working from a film version only is grounds for disqualification. Designs for performances of poetry, fiction, screenplays, or any other medium are not permitted.
2. A light plot, 1/4" or 1/2" = 1'0" and no larger than 24" x 36", indicating focus, channel (dimmer) color, type of instrument, any special equipment and an indication of the set and masking. This single page (plate) should include a unit key for clarification of all stage fixtures and a title block including the show name, producer, facility, date of production, drawn by, and scale data.
3. A 1/2" binder containing three complete sets of the following materials for the adjudicators.
  - a. A one page design statement summarizing:
    1. the director's vision of the play and his/her wishes,
    2. the entrant's goals and visions for the design,
    3. major messages or themes in the play to be emphasized, if any,
    4. and how the entrant achieved these technically.
  - b. Copies of the entrant's research.
  - c. Additional sources of inspiration, if any.
  - d. A description of light cues organized by scene, including the purpose (outcome) of the cue and the timing of the cue.
  - e. A one page document, 8.5" x 11", also called a 'magic sheet', depicting the acting space (set) and indicating the colors used in the design and the angles (down light, front light, side light, etc.) Entrants are not required to include specials.
  - f. A dimmer or channel hookup—not an instrument schedule.
4. A justification of the design. Notecards may be used. The entrant must also be prepared to answer questions about the design. Entrants will have a maximum of ten minutes to set-up and make their presentation. Adjudicators will have a maximum of five minutes for questions following the presentation. The introduction must include only the entrant's name, troupe number, title of play, and playwright.

As though they are presenting to a director, the entrant should address each of the six items below.

- **The World of the Play:** An entrant should provide a brief statement of the time, place, and culture of the play as written.
- **Design statement (directorial approach/concept statement/central image):** An entrant should include a statement detailing their unique approach to a play, what they want their designs to convey to an audience, and the response they hope to receive. Entrants should relate their design statement to The World of the Play.
- **Given circumstances (requirements of the play):** An entrant should include a statement of what is needed to accommodate the action of the play. Entrants may also include any special constraints imposed on the production such as space, budget, other resources, need to tour, etc. and how those things affect the design.
- **Research:** An entrant should provide a descriptive context, illustrating how their research is incorporated in their design. This research should be a blend of practical and conceptual information and be based on an entrant's understanding of The World of the Play as framed by their specific approach to their production.
- **The Design (choices and communication):** An entrant should include rough sketches, swatched final renderings, a costume plot as needed to clearly convey the choices they made in their design, and their rationale. Entrants should consider how they would present ideas and solutions to a director
- **Reflection:** An entrant should provide a self-assessment including reflections on what worked, what didn't, what was learned, and what would they do differently in the future.

### *Scenic Design*

Only one entrant may be involved in the design. No collaborations are permitted.

The entrant must prepare and present:

1. A design for one published play written for the theatre. The published script must be used for the design as working from a film version only is grounds for disqualification. Designs for performances of poetry, fiction, screenplays, or any other medium are not permitted.
2. An original, three-dimensional scale model OR a perspective rendering, not to exceed 11" x 17", showing the set and its relationship to the theatrical space. All forms of staging are permitted. Either model or rendering will be permitted, but not both. Recommended scales for theatre are 1/4" or 1/2" to 1'0". At least one figure must be included in the rendering or model to show proportion and scale.
3. A floor plan drawn to the same scale. The floor plan should clearly indicate the performance space, backstage space, audience areas, and sightlines. The floor plan should contain a title block including show name, producer, facility, date of production, drawn by, and scale.
4. A 1/2" binder containing three complete sets of the following materials for the adjudicators.
  - a. A one page design statement summarizing:
    1. the director's vision of the play and his/her wishes,
    2. the entrant's goals and visions for the design,
    3. major messages or themes in the play to be emphasized, if any,
    4. and how the entrant achieved these technically.
  - b. Copies of the entrant's research.
  - c. Additional sources of inspiration, if any.
  - d. Photos or reproductions of other materials such as models, renderings, and floorplans.
5. A justification of the design. Notecards may be used. The entrant must also be prepared to answer questions about the design. Entrants will have a maximum of ten minutes to set-up and make their presentation. Adjudicators will have a maximum of five minutes for questions following the presentation. The introduction must include only the entrant's name, troupe number, title of play, and playwright.

As though they are presenting to a director, the entrant should address each of the six items below.

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- **Given circumstances (requirements of the play):** An entrant should include a statement of what is needed to accommodate the action of the play. Entrants may also include any special constraints imposed on the production such as space, budget, other resources, need to tour, etc. and how those things affect the design.
- **Research:** An entrant should provide a descriptive context, illustrating how their research is incorporated in their design. This research should be a blend of practical and conceptual information and be based on an entrant's understanding of The World of the Play as framed by their specific approach to their production.
- **The Design (choices and communication):** An entrant should include rough sketches, swatched final renderings, a costume plot as needed to clearly convey the choices they made in their design, and their rationale. Entrants should consider how they would present ideas and solutions to a director
- **Reflection:** An entrant should provide a self-assessment including reflections on what worked, what didn't, what was learned, and what would they do differently in the future.

#### *Short Film*

1. Entrant must submit a DVD with an original short film that is no longer than five minutes in length from opening title screen to final credits.
2. Films must be of original content and may be a collaboration among entrants.



3. Music must be original or documented public domain material.
4. Material created by entrants in this event that is deemed by the judge(s) to be obscene or disruptive may receive lower ratings or, in some extreme cases, may result in disqualification.

### *Sound Design*

Only one entrant may be involved in the design. No collaborations are permitted.

The entrant must prepare and present:

1. A design for one published play written for the theatre. The published script must be used for the design as working from a film version only is grounds for disqualification. Designs for performances of poetry, fiction, screenplays, or any other medium are not permitted.
2. A 1/2" binder containing three complete sets of the following materials for the adjudicators.
  - a. The entrant must present a sound system plot on two pages.
    - Speaker plot indicating where on the set and in the performance space loudspeakers will be placed. The relationship of speakers on the plot to speakers on the block diagram must be clear.
    - Block diagram indicating signal flow through the sound system following the USITT Student Sound Graphics Standards available at [http://usitt.org/commissions/sound/Sound\\_Comm\\_Graphics\\_Project\\_2008.html](http://usitt.org/commissions/sound/Sound_Comm_Graphics_Project_2008.html).
  - b. A one page design statement summarizing:
    1. the director's vision of the play and his/her wishes,
    2. the entrant's goals and visions for the design,
    3. major messages or themes in the play to be emphasized, if any,
    4. and how the entrant achieved these technically.
3. Representative examples of the sound design on CD to be played on a provided sound system.
4. A justification of the design. Notecards may be used. The entrant must also be prepared to answer questions about the design. Entrants will have a maximum of ten minutes to set-up and make their presentation. Adjudicators will have a maximum of five minutes for questions following the presentation. The introduction must include only the entrant's name, troupe number, title of play, and playwright.

As though they are presenting to a director, the entrant should address each of the six items below.

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- **Design statement (directorial approach/concept statement/central image):** An entrant should include a statement detailing their unique approach to a play, what they want their designs to convey to an audience, and the response they hope to receive. Entrants should relate their design statement to The World of the Play.
- **Given circumstances (requirements of the play):** An entrant should include a statement of what is needed to accommodate the action of the play. Entrants may also include any special constraints imposed on the production such as space, budget, other resources, need to tour, etc. and how those things affect the design.
- **Research:** An entrant should provide a descriptive context, illustrating how their research is incorporated in their design. This research should be a blend of practical and conceptual information and be based on an entrant's understanding of The World of the Play as framed by their specific approach to their production.
- **The Design (choices and communication):** An entrant should include rough sketches, swatched final renderings, a costume plot as needed to clearly convey the choices they made in their design, and their rationale. Entrants should consider how they would present ideas and solutions to a director
- **Reflection:** An entrant should provide a self-assessment including reflections on what worked, what didn't, what was learned, and what would they do differently in the future.

*Stage Management*

1. Entrants should approach this process as if they are interviewing for a college stage management program or a job. The entrant's stage management process and the job they did should be the focus of the presentation. What did the role of stage manager mean in their production? Entrants will have a total of ten minutes to make their presentation. Adjudicators will have a total of five minutes for questions following the entrant's presentation.
2. The entrant's presentation must be from a realized production either in their middle or high school program or a community or professional theatre.
3. It is important for an entrant to demonstrate a strong understanding of the stage manager's job and the process. This particular position isn't textbook. Personality and style can show. Adjudicators will look for consistency, clarity, and organization. If someone picked up an entrant's prompt book, would it make sense to them?
4. Entrants should bring a three-ring binder for the adjudicators that contains the components of their stage management promptbook and paperwork they used to perform their responsibilities. This should include but is not limited to:
  - a. Prompt script including blocking and all technical cues such as lights, sound, deck, etc. This may be broken into two scripts.
  - b. Examples of contact sheet, cast list, rehearsal schedule, props list, sound and lighting cue sheets.
  - c. A written statement of the director's artistic concept of the production that includes a discussion of the theme and how the theme was executed.
5. The entrant will be judged on the clarity and organization of their prompt book and the effective communication of their understanding of their role as a stage manager as it related to their production.

*Theatre Marketing*

The entrant must prepare and present:

1. A case study that methodically works through the marketing process. Entrants will have a total of ten minutes to set up and make their presentation. Adjudicators will have a total of five minutes for questions following the entrant's presentation.
2. The marketing campaign they developed and executed for a published play written for the theatre and presented by the school. Designs for performances of poetry, fiction, screenplays, or any other medium are prohibited. It is strongly recommended that the entrant was responsible for actual publicity.
3. Entrants should bring three portfolio binders for adjudicators that contain the components of their marketing campaign, including:
  - a. a finished poster
  - b. a finished program
  - c. two press releases consisting of an informational article and a feature article
  - d. a copy of the marketing budget for the publicity campaign and justification of expenses
  - e. any work that shows the progression of the creative process, including a brief statement of the design choices inspired by the script, research materials, and other sources of inspiration, if any
4. Work will be judged on creativity and results, not necessarily how much the entrant had in the budget and how well the entrant spent the money.

*Presentation Format*

1. Background
  - a. Entrant should introduce his/herself and their Thespian troupe number.

- b. Quick description of the play they are marketing.
  - c. Dates of performance/number of shows.
  - d. Were they the only person responsible for executing the marketing campaign or did they have a team assisting?
2. Creative development
    - a. Entrant should describe their target market outside of school. Who, specifically, are they trying to get to attend? Are there groups of people who would naturally enjoy the production they are trying to reach through marketing?
    - b. Entrant should describe any research they did to develop the design concept. Did they consult the scene designer or research past productions of this play? Where did they draw inspiration?
    - c. How does their marketing design concept match with the production design? Will the audience have an idea of what they are going to be seeing before they see it?
    - d. Was the entrant the only person responsible for developing the marketing campaign's design concept? Did they develop the design concept and have someone else polish the final design? Or were they responsible for the development and creation?
3. Execution
    - a. The entrant should describe and demonstrate the components of their marketing campaign. Examples of marketing components are posters, tickets, promotional handouts, social media, etc.
    - b. The entrant should explain how and where this marketing was distributed.
    - c. Is there consistency in their marketing making it clear all of their marketing pieces are from the same campaign? What elements (images, colors, fonts, etc.) did they have to change to fit the media of their marketing components?
4. Outcomes
    - a. Budget versus money spent. Note: if the entrant's school offers some services for free (i.e. making copies, printing) or a vendor donates a product or service, please determine what the actual or comparable service would cost—there is a value in this!
    - b. Number of tickets sold per performance versus house capacity. Entrant should try to compare their outcome to a similar show previously produced.
    - c. As part of their presentation, an entrant should include reflections on what they might have done differently had they had more time, money, etc.

### **Securing performance rights for Individual Events materials**

EdTA has negotiated agreements regarding performance rights for chapter conferences and the Thespian Festival National Individual Events program with several play publishers. The details of those agreements, which vary among publishers, are summarized below.

The first step in determining the performance rights status of a scene or monologue is to identify the publisher of the acting edition. To find the publisher of a particular play, go to the Findaplay website ([www.findaplay.com](http://www.findaplay.com)). A title search on the play will return the name of the publisher. Then check the summaries below for information on that publisher's posture on performance rights for IE pieces.

### **Play publishers**

#### **Broadway Play Publishing, Inc.**

<http://www.broadwayplaypubl.com/>

All properties are available with no royalty charge.

#### **Dramatic Publishing Co.**

<http://www.dramaticpublishing.com/>

There is no charge for use in the International Thespian Festival NIES.

#### **Dramatists Play Service**

<http://www.dramatists.com/>

All Dramatists Play Service properties are pre-approved for the International Thespian Festival, with no written permission required, for no royalty unless the student is selected for the NIES Showcase. The only exception is plays by Samuel Beckett, which are not available.

#### **Samuel French, Inc.**

[www.samuel french.com/](http://www.samuel french.com/)

Samuel French's Red Light and Green Light lists of titles, prepared for the Kennedy Center's American College Theatre Festival Irene Ryan Acting Scholarship Auditions, provide guidance on the availability of scripts for NIES. Those lists may be accessed with the following links:

Samuel French Green Light List [http://kcactf.org/KCACTF.ORG\\_NATIONAL/French\\_Green\\_Light\\_List.html](http://kcactf.org/KCACTF.ORG_NATIONAL/French_Green_Light_List.html)

Samuel French Red Light List [http://kcactf.org/KCACTF.ORG\\_NATIONAL/French\\_Red\\_Light\\_List.html](http://kcactf.org/KCACTF.ORG_NATIONAL/French_Red_Light_List.html)

**If your monologue or scene is from a play that's on the Green Light list**, it is preapproved for use in Individual Events performances. You have permission to use it with no licensing fee. There is no need to contact Samuel French, and no written permission is required. If you are selected for the NIES Showcase at the International Thespian Festival, a licensing fee of \$15.00 (in the case of Neil Simon properties, \$75.00) will be charged for that performance. This payment must be made to Samuel French at the Thespian Festival prior to appearing on the stage.

**If your monologue or scene is from a play that's on the Red Light list**, it may not be performed in the IE program. Do not contact Samuel French to request permission to use material that's on the Red Light list. That particular piece is unavailable for monologue or scene cuttings. You will need to choose another piece.

**If you've checked both the Red Light and Green Light lists** carefully and your Samuel French title isn't on either list, the title you are looking to use must be cleared for cutting use. E-mail Samuel French at [amateur@samuel french.com](mailto:amateur@samuel french.com) requesting permission to use the material for your chapter conference or International Thespian Festival IE performance. Samuel French will respond to you as swiftly as possible and let you know if this piece is approved for your use. Please note that Samuel French cannot guarantee approval.

#### **Playscripts, Inc.**

<http://www.playscripts.com/rights>

Royalties are waived for the performance of excerpts lasting less than ten minutes at adjudicated school theatrical festivals or auditions, unless otherwise noted in the script. These particular performances, and only these, are automatically authorized by the playwright when you purchase books from Playscripts. (Note: Any other cuttings must receive prior approval from Playscripts.)

### **Smith and Kraus**

<http://www.smithkraus.com>

Most Smith and Kraus collections and monologue books include a blanket permission statement for audition use. These collections in some cases provide a loophole if you're desperate to perform a piece listed on Sam French's "Red Light List" of plays. Remember, however, the particular piece you're interested in performing *must* be found in one of these collections that include blanket permission.

### **Theatrefolk**

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

Monologues and scenes/excerpts lasting ten minutes or less taken from plays published by Theatrefolk may be performed in any Thespian Society Individual Event program without royalty.

### **YOUTHPLAYS**

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

Royalties are waived for monologues and scenes/excerpts lasting less than 10 minutes for Thespian IEs. Participants need only purchase through our website a single printable perusal copy of the play from which the monologue or scene comes and then email [info@youthplays.com](mailto:info@youthplays.com) with their name(s), school and event information to receive a statement of permission. Please email us with any questions about the usage of materials.

<http://www.jonathandorf.com>

Playwright, Screenwriter and Script Consultant  
Co-Chair, Alliance of Los Angeles Playwrights  
Resident Playwriting Expert, Final Draft and The Writers Store

<http://www.youngplaywrights101.com>, the resource for young playwrights and teachers

<http://YouthPLAYS.com>, plays for young actors and audiences

### **Securing performance rights for songs**

Performances of songs from shows in IE programs are considered a fair use under the educational purpose rule. The student performer is not required to secure the rights to the work as long as the performance environment is one in which the student is being evaluated/judged. The same rule applies to the NIES showcase. All NIES performances are adjudicated and critiqued, and thus qualify for this licensing exemption.