

# Texas Thespian Festival 2011

## Details

**What:** Theatre Festival that allows students to audition for scholarships, attend main stage and play marathon productions, attend workshops, and compete in individual events.

**When:** December 1- 3, 2011 (Leaving November 30 / Returning December 4)

**Where:**

George R. Brown Convention Center and Hilton Americas  
Houston, Texas  
Convention Center and Hotels

**Transportation:**

Depending on the number of students attending, we will be taking a charter bus, leaving AHS on Wednesday, November 30, 2011. We will return on Sunday Evening, December 4, 2011.

**Conditions for Participation:**

In order to attend the Texas Thespian Festival, students must meet the following requirements:

1. Every student attending must be competing in one of the many events and/or auditioning for scholarships.
2. Students must agree to actively participate in all festival activities.
3. Students must be passing all classes.
4. Students must attend all meetings and meet all festival deadlines.

**Cost:** \$300

Cost includes registration, transportation, hotel room, security at the hotel and convention center, registration fees, and all meals. Seniors wishing to audition for scholarships must pay the audition fee in addition to the cost of the trip.

**Payment Schedule:**

\$160 Due September 2, 2011

\$140 Due by October 1, 2011

Checks should be made payable to Austin High School Theatre Department.

The "No-Pass-No-Play" law applies to all extracurricular events. If you fail a class in the second six weeks, you will not be permitted to attend and you will NOT receive a refund.

*Money should never be a hindrance for you being able to participate in a theatre event. If you are in need of financial assistance, please see Ms. Dragoo about the possible payment plans and scholarships.*

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## Texas Individual Events

### Rules

Rules for all performance/design events are as follows:

1. The performance events offered at International Thespian Festival are

Monologue	Group Acting	Lighting Design
Duet Acting	Mime (solo or duet)	Theatre Marketing
Solo Musical Theatre	The technical events	Scenic Design
Duet Musical Theatre	offered are	Short Film
Group Musical	Costume Design	Sound Design
Theatre	Costume Construction	Stage Management

2. Each entrant is permitted to participate in only one event.

3. Entrants who qualify for NIES auditions through participation in a chapter Thespian conference **must present the same work** at both chapter and international levels. Other qualifying entrants are expected to present the works listed on their registration.

4. **Substitutions are not allowed**; those who qualified at a chapter conference (and who are listed on the registration form) are the only ones who are qualified to perform at Festival; however, in the category of Group Musical and Group Acting, drops will be allowed. **No substitutions are permitted in any category.**

5. No theatrical makeup is allowed in any event. Costumes are not allowed. Participants should dress as they would for a general audition or interview. The wearing of appropriate footwear is strongly encouraged in all events. In duet and group events, an actor wearing dancewear and coordinated clothing of combinations of black and white or colors is acceptable if, in the opinion of the judges, it does not costume the character in a traditional way (appropriate to the time and place of the piece as written). Care should be taken to avoid replicating a non-traditional costume style associated with the selection.

6. No props are allowed. This includes hand-held props.

7. All performance events are limited to five (5) minutes after the introduction. All technical presentations will be limited to ten (10) minutes. 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.

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9. For all music events, performers **MUST** use pre-recorded, non-vocal musical accompaniment. **NO** live music, no accompanist, no a capella is permitted. A CD player will be provided. Performers are encouraged to bring their own CD player.

10. For Mime, a CD player/MPS player will be provided. Performers are encouraged to bring their own CD player or MPS sound system.

11. Evaluation forms are available to NIES participants to help them understand adjudication criteria; the forms can be found on the EdTA website or by contacting the NIES coordinator at the ITS home office.

12. There will be **NO** refund of the \$25 IE fee, regardless of the reason for the cancellation or disqualification.

## **Specific event rules**

### ***Monologue***

1. Entrant must present two contrasting selections that may be different in period, style, or mood.
  2. Material must be drawn from published scripts written for theatre. Works from other forms such as poetry, fiction, or film are prohibited.
  3. Only one character from each play may be used.
  4. The introduction must be 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.
  5. Props, costumes, or theatrical makeup are not allowed.
  6. One chair may be used.
  7. Monologue which now has a three (3) minute total limit.
- The performance of both selections combined cannot exceed three (3) minutes.

### ***Duet Acting***

1. Entrants must present one selection.
2. Material must be drawn from published scripts written for theatre. Works from other forms such as poetry, fiction, or film are not permitted.
3. Each participant must be actively involved in the scene.
4. The performance cannot exceed five (5) minutes.
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 or theatrical makeup are not allowed. In duet acting, an actor wearing dance wear and coordinated clothing of combinations of black and white or colors is acceptable if, in the opinion of the judges, it does not costume the character in a traditional way (appropriate to the time and place of the piece as written). Care should be taken to avoid replicating a non-traditional

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costume style associated with the selection.

7. Two chairs may be used.

## ***Group Acting***

1. "Group" means three (3) to sixteen (16) performers.
2. Entrants must present one selection.
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 participant must be actively involved in the scene.
5. The performance cannot exceed five (5) minutes.
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 and theatrical makeup are not allowed. Costumes are NOT permitted; however, in group acting, an actor wearing dancewear and coordinated clothing of combinations of black and white or colors is acceptable if, in the opinion of the judges, it does not costume the character in a traditional way (appropriate to the time and place of the piece as written). Care should be taken to avoid replicating a non-traditional costume style associated with the selection.
8. Up to six chairs and one table maybe used.

## ***Solo Musical Theatre***

1. Entrant must present one selection.
2. Material must be drawn from songs from published scripts written for theatre, film, or television. Works from other forms such as 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 they are sung.**
3. The selection may contain dialogue; however, remember this is primarily a sung and not spoken selection.
4. The performer must use pre-recorded, non-vocal musical accompaniment. No accompanist will be provided. No a Capella is permitted. A CD/MP3 Player will be provided. Performers are STRONGLY encouraged to bring their own electronic medium performing device.
5. The performance cannot exceed five (5) minutes. Time will start once the music begins 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. Material must be drawn from songs from published scripts written for theatre, film, or television. Works from other forms such as poetry, fiction, or

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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 they are sung.**

3. The selection may contain dialogue; however, remember this is primarily a sung and not spoken selection.
4. The performer must use pre-recorded, non-vocal musical accompaniment. No accompanist will be provided. No a Capella is permitted. A CD/MP3 Player will be provided. Performers are STRONGLY encouraged to bring their own electronic medium performing device
5. Each participant must be actively involved in the scene.
6. The performance cannot exceed five (5) minutes. Time will start once the music begins after conclusion of the introduction.
7. Props and theatrical makeup are not allowed. Costumes are NOT permitted; however, in duet musical theatre, an actor wearing dancewear and coordinated clothing of combinations of black and white or colors is acceptable if, in the opinion of the judges, it does not costume the character in a traditional way (appropriate to the time and place of the piece as written). Care should be taken to avoid replicating a non-traditional costume style associated with the selection.
8. Two chairs may be used.

## ***Group Musical Theatre***

1. "Group" means three (3) to sixteen (16) performers.
2. Entrants must present one selection.
3. Material must be drawn from songs from published scripts written for theatre, film, or television. Works from other forms such as 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 they are sung.**
4. The selection may contain dialogue; however, remember this is primarily a sung and not spoken selection.
5. The performers must use pre-recorded, non-vocal musical accompaniment. No accompanist will be provided. No a Capella is permitted. A CD/MP3 Player will be provided. Performers are STRONGLY encouraged to bring their own electronic medium performing device.
6. Each participant must be actively involved in the scene.
7. The performance cannot exceed five (5) minutes. Time will start once the music begins after conclusion of the introduction.
8. Props and theatrical makeup are not allowed. Costumes are NOT permitted; however, in group musical theatre, an actor wearing dancewear and coordinated clothing of combinations of black and white or colors is acceptable if, in the opinion of the judges, it does not costume the character in a traditional way (appropriate to the time and place of the piece as written). Care should be taken to avoid replicating a non-traditional costume style associated with the selection.
9. 6 chairs and one table may be used.

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## ***Mime***

1. Entrant(s) must present one selection.
2. Only solo or duet performances are allowed.
3. No lip-synching or audible vocal sounds by the performer(s) are permitted.
4. Performer(s) **MUST** use pre-recorded, non-vocal musical accompaniment or non-vocal sound effects. A CD/MP3 Player will be provided. Performers are **STRONGLY** encouraged to bring their own electronic medium performing device.
5. If the performance is a duet, both participants must be actively involved in the scene.
6. Performance cannot exceed five (5) minutes. Time will start once a performer moves after conclusion of the introduction.
7. Props, theatrical make up and costumes are **NOT** permitted.
8. One chair (solo) or two chairs (duet) may be used.

## ***Costume Design***

1. Presentation must be a design for one published play written for the theatre. Designs for performances of poetry, fiction, screenplays, or any other medium are not permitted.
2. The entrant must present five (5) character renderings. These may represent five different characters, or follow a single character though several appropriate changes. No more than five (5) renderings are permitted. No finished costumes are permitted.
3. Each design must be executed in full color 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.
4. 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.
5. Only one entrant maybe involved in the design. No collaborations are permitted.
6. Notes of clarification on the design may be written on the board. Fabric swatches are encouraged and may be attached. 7. A 1/2" binder should contain the following materials: (a) a brief statement of the design choices inspired by the script, (b) research materials, (c) preliminary sketches, and (d) other sources of inspiration for design and color palette, if any were used.
8. The entrant must make an oral presentation justifying the designs. Note cards may be used, in addition to the binder. The entrant must also be prepared to answer questions about the design presented. Questions are not part of the ten-minute allotted presentation time.
9. The introduction must include only the entrant's name, troupe number,

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title of play, and playwright.

10. The overall session cannot exceed fifteen (15) minutes, including set up and questions and answers.

## *Costume Construction NEW CHOICES THIS YEAR*

There are two categories; the entrant must choose one:

- Garment patterning and construction
  - Costume craft—millinery patterning and construction
1. The entrant **must fully construct** the item; the costume/hat must be an entirely original construction by the student.
  2. Any patterns may be used, but the cost must be considered within the given budget.
  3. The cost of all materials used to construct the costume, such as fabric, thread, buttons, zippers, and trim, The student must provide an itemized expense sheet and receipts as proof. This expense sheet must be mounted on the display board as described below.
  4. In addition to the costume, each entrant must create a costume research collage. This may include environmental background pictures of the time period in which the play takes place, costume renderings, pattern envelopes, fabric swatches, etc.
  5. Presentation must be of one of the female characters listed below (Size 8 or 10) from **one** of the listed plays for this year. These will be announced in October. Include photos of the patterning process and construction.
  6. The collage must be presented on a 20" × 30" presentation board.
  7. The board should be labeled in the following manner:
  8. Upper left-hand corner: Name of show and playwright
  9. Upper right-hand corner: Name of character, act, and scene
  10. Lower right-hand corner: Entrant's name and troupe number
  11. The costume must be presented on the provided dress form. Do NOT wear the costume to the IE session.
  12. The introduction must include only the entrant's name, troupe number, title of play, and playwright.
  13. The oral presentation cannot exceed ten (10) minutes. Time will begin once the entrant speaks after conclusion of the introduction. The overall session will not exceed fifteen (15) minutes.

## *Theatre Marketing*

The following materials are to be presented:

1. Presentation must be a publicity campaign for one published play written for the theatre. Designs for performances of poetry, fiction, screenplays, or any other medium are not permitted. **It is strongly recommended that the entrant was actually responsible for a publicity campaign of the selected play.**

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2. The following materials are to be presented:
  - Poster design or finished poster (11" × 17")
  - Program design or finished program
  - Two press releases consisting of an informational article and feature article
  - A promotional project idea or documentation of a completed promotional project
  - **Information about the budget for the publicity campaign and justification of expenses must be included. Your work will be judged on *how you spent the money*.**
3. Only one entrant may be involved in the design. No collaborations are permitted.
4. The entrant must make an oral presentation justifying the designs. Note cards may be used. The entrant must also be prepared to answer questions about the design presented. Questions are not part of the ten (10) minutes of allotted time.
5. The introduction must include only the entrant's name, troupe number, title of play, and playwright.
6. The oral presentation cannot exceed fifteen (15) minutes, including setup and questions and answers.

## ***Scenic Design***

1. Presentation must be a design for one published play written for the theatre. Designs for performances of poetry, fiction, screenplays, or any other medium are not permitted.
2. The entrant must construct an original, three-dimensional model OR a perspective rendering executed to the scale of either 1/4" = 1'0" or 1/2" = 1'0", showing the set and its relationship to the theatrical space. Either model or rendering will be permitted, but not both.
3. At least one figure must be included in the rendering or model to show proportion and scale.
4. The entrant must draw a floor plan to the same scale.
5. All forms of staging are permitted. The set design must clearly define the performance space and audience configuration.
6. The entrant must present a justification of the design. Note cards may be used. The entrant must also be prepared to answer questions about the design presented. Questions are not part of the ten-minute allotted time.
7. Only one entrant may be involved in the design. No collaborations are permitted.
8. A 1/2" binder is strongly recommended. This binder should contain the following materials: (a) a brief statement of the design choices inspired by the script, (b) research materials, and (c) other sources of inspiration, if any were used.
9. The introduction must include only the entrant's name, troupe number, title of play, and playwright.

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## ***Short Film***

1. Entrant must submit a DVD with an original short film that is no longer than five (5) minutes in length from opening title screen to final credits.
2. Films must be of original content and may be collaborations between students.
3. Music must be original or documented public domain material.
4. Material created by students 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.

## ***Stage Management***

1. Entrants must present a production book including but not limited to: a. Script with blocking and tech cues (i.e., sounds, lights, etc.) b. Schedules: rehearsal and performance c. Scene shift information d. Costume plot information e. Prop plot information
2. Entrant has fifteen (15) minutes to present the production book and address the adjudicators' questions.

## ***Lighting Design***

1. Presentation must be a design for one published play written for the theatre. Designs for performances of poetry, fiction, screenplays, dance and/or any other medium are not permitted.
2. The entrant must present a *Light Plot*. Acceptable scales are 1/4" or 1/2" = 1'0". However, the plot cannot be printed larger than 24" x 36". The single page should include a *Unit Key* for clarification of all stage fixtures and a *Title Block* indicating show name, producer, facility, date of production, and drawn by and scale data.
3. Provide a one-page document. *Conceptual Visualization*. Discuss the director's point of view of the play and his/her lighting wishes; discuss your visions for light; discuss any major messages in the play that light should enhance; and discuss how the lighting dreams and visions were technically achieved.
4. Provide a one-page document, *Angle Color Visualization (magicsheet)*. Visually show the colors used in the design and the angles you chose for all major components of the design (specials are not required to be noted). Minimum size: 8.5" x 11". Maximum size: 18" x 24". Notes on the document should justify the choices made.
5. Provide a dimmer or channel hook up of only the light plot (not a unit schedule).
6. A section (side view of the stage-showing fixtures) is helpful but not required.
7. Only one entrant may be involved in the design. No collaborations are allowed.
8. The applicant must make an oral presentation justifying the design. Note cards may be used. The applicant must be prepared to answer questions about the design. Questions are not part of the ten (10) minutes of allotted time.

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9. The introduction must include ONLY the entrant's name, troupe number, title of play, and playwright. 10. The oral presentation cannot exceed fifteen (15) minutes, including setup and questions and answers.

## ***Sound Design***

1. Presentation must be a design for one published play written for the theatre. Designs for performances of poetry, fiction, screenplays, dance and/or any other medium are not permitted.

2. The entrant must present a Sound System Plot on 2 pages.

a. Page 1 should be the 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.

b. Page 2 should be the block diagram in dicating signal flow through the sound system and should attempt to follow 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) .

3. Provide 2 copies of a one page Design Statement: Discuss The director's point of view of the play and his/her sound wishes, discuss your vision for sound, discuss any major messages in the play that sound should enhance, and discuss technically how the sound was achieved.

4. Provide suitable examples of the sound design on CD to be played on a provided sound system. Please take good care of your media and bring back-ups to ensure a smooth presentation. Examples should cover the major goals outlined in the design statement. You should master your CD so that once the level is set for your first track all of your other examples will be at the ideal volume

5. Plan your presentation so that you can play your examples without talking over them. The created sound is your product; let it shine.

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

7. The applicant must make an oral presentation justifying the design. Note cards may be used. The applicant must be prepared to answer questions about the design. Questions are not part of the ten (10) minutes of allotted time.

8. The introduction must include ONLY the entrant's name, troupe number, title of play, and playwright.

9. The oral presentation cannot exceed ten (10) minutes and the overall session cannot exceed fifteen (15) minutes, including setup and Q&A.

**Securing Performance Rights for chapter conferences and Festival has now been simplified.**

To find the publisher of a particular play, go to the following website:

<http://www.playscripts.com/findaplay/>. Then, click on the publisher of your scene and/or monologue for performance rights information. We have negotiated the following process with several publishers. Please see the

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specifics for each.

**SAMUEL FRENCH** <http://www.samuelfrench.com/> You can consider the Samuel French scene or monologue available for use if it **does not appear on the "red light" list** and providing that it is not from a play written by one of the following playwrights:

Woody Allen	Eugene Ionesco	Eugene O'Neill
Enid Bagnold	George S. Kaufman	Elmer Rice
Amiri Baraka	(and all plays with his	Willy Russell
Philip Barry	collaborators)	Peter Shaffer
Bertolt Brecht	Ira Levin	Claudia Shearer
Eduardo DiFillipo	Charles Ludlam	Sam Shepard
Ben Elton	Ken Ludwig	Tom Stoppard
Michael Frayn	David Mamet	Thornton Wilder
Charles Fuller	Jane Martin	Hugh Whitmore
John Guare	Steve Martin	
David Hare	Peter Nichols	

If your piece is from a play that you find on the Green Light Plays List, you have permission to perform the piece with no royalty charge. **DO NOT CONTACT SAMUEL FRENCH IF A PROPERTY IS ALREADY ON THE GREEN LIGHT LIST!!!** It is pre-approved for use and doesn't require anything in writing. **NO ROYALTY CHARGE** will be assessed for these properties unless the student is selected for the NIES Showcase at the International Thespian Festival. The royalty will then be \$15.00 (or \$75.00 in the case of Neil Simon properties). This payment must be made at Festival **PRIOR** to appearing on the stage.

If your play is on the Red Light Plays List, you may **NOT** perform this piece, and you **MUST NOT** ask permission to do so. That request has already been made and denied. Please consult these lists carefully and do not call Samuel French with questions regarding availability. If a script is on the Red Light list- **DO NOT CONTACT SAMUEL FRENCH TO PLEAD YOUR CASE.** Perform another piece.

If you've checked both the RED and GREEN light lists several times and your SAMUEL FRENCH property doesn't fall on either list- **THIS MEANS THAT AVAILABILITY STATUS HASN'T YET BEEN DETERMINED AND THE STUDENT NEEDS TO FAX SAMUEL FRENCH FOR PERMISSION - DO NOT CALL or WRITE.** The request can be faxed to: Stephen Schreuder, Amateur Leasing Samuel French, Inc. 212.206.1429 (fax)

**DRAMATISTS PLAY SERVICE, INC.** <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. **EXCEPTION - PLAYS WRITTEN BY SAMUEL BECKETT— (THESE ARE NOT AVAILABLE).**

**BROADWAY PLAY PUBLISHING, INC.** <http://www.broadwayplaypubl.com/> All

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properties are available with no royalty charge.

**DRAMATIC PUBLISHING** <http://www.dramaticpublishing.com/> There is no charge for use in the International Thespian Festival NIES.

**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 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.

**PLAYSCRIPTS, INC.** <http://www.playscripts.com/rights> Currently, royalties are waived for the performance of excerpts lasting less than 10 minutes at adjudicated school theatrical festivals or auditions, unless otherwise noted. 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.)

**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 at any Thespian Individual Event without royalty.

## **EDWARD ALBEE**

Edward Albee's plays are now available for use in the International Thespian Festival NIES with the following rules:

- None of the scenes are to be altered in any way, including the deletion of characters' lines for the formation of a monologue.
  - The scenes must be performed contiguous and unaltered (no internal cuts).
- No royalty is required unless the student is selected for the NIES Showcase.

## **Securing performance rights FOR SONGS**

Songs from shows fall into that vague space between grand and small rights. A licensing company (for example, MTI) owns the rights to the entire show. BMI and ASCAP own the "non-dramatic interpretation" of the individual songs. Dramatic interpretation (use of acting, props, costumes, movement) is not owned by the licensing houses nor BMI and ASCAP. Therefore, the "education use" rule becomes the basis for determining use.

In that case, the student does not need to secure the rights as long as the environment is one in which he/she is evaluated/judged. This same process applies in a showcase environment. As long as there is presence of at least two adjudicators in the audience for the showcase, the performance 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. At the International Thespian Festival, there are judges present at the Festival showcase. There **WILL** be judges at the Festival showcase.

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