



The National Individual Events Showcase (NIES) is an educational program that offers Thespian Festival delegates the opportunity to receive constructive feedback on prepared theatrical material and technical designs. The performance Individual Events include: Monologue, Duet Acting, Group Acting, Solo Musical Theatre, Duet Musical Theatre, and Group Musical Theatre. The technical Individual Events include: Costume Construction, Costume Design, Lighting Design, Scenic Design, Short Film, Sound Design, Stage Management, and Theatre Marketing.

**New for 2013-14:** A new performance-based assessment rubric is in place for Individual Events. The Superior/Excellent/Good/Fair ratings have been replaced by Accomplished (4), Proficient (3), Partially Proficient (2), and Not Evident (1). Please familiarize yourself with the new rubrics, scoring, and critique sheets. To determine an entrant's rating, average the adjudicators' final scores. Assessment rubrics are available to help entrants understand adjudication. Forms can be found at [Schooltheatre.org](http://Schooltheatre.org) or by contacting EdTA. The Educational Theatre Association recommends using three adjudicators, but you must at least two. Match an entrant's average to the scale below to determine their overall assessment.

- 100–90 average = Accomplished (qualifies for the Thespian Festival)
- 89–80 average = Proficient
- 79–61 average = Partially Proficient
- 60 and below average = Not Evident

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

#### **1. Students from State Chapters that offer Individual Events**

Most entrants qualify for NIES at their State Chapter Conference/Festival or at a similar qualifying event for their state. The last adjudicated event in the State Chapter—even if it is a regional and not a State Chapter-wide event—is the State Chapter's qualifying event. To qualify for NIES at the Thespian Festival, entrants must receive an Overall Assessment rating of Accomplished (90-100). After their State Chapter Conference/Festival, State Chapter Directors are **required** to send the Individual Events Qualifier Form listing students who qualified for NIES to EdTA. Students who register for NIES at the Thespian Festival must appear on their State Chapter's Individual Events Qualifier Form.

#### **2. Students from State Chapters that do not have a State Chapter Conference/Festival or do not offer Individual Events. These students may qualify for NIES in the following ways:**

- Entrants may qualify by receiving an overall rating of Accomplished (90-100) at a similar non-Thespian theatre festival. Those entrants must submit proof of their rating with their Thespian Festival registration.
- Or, entrants may qualify by submitting two letters of recommendation from individuals other than the student's troupe director who teach or direct theatre. Letters must justify in detail why an entrant should participate in the Individual Events program.

### **Inclement weather**

In the event that weather prevents entrants from traveling to the State Chapter's qualifying event, a school administrator must provide written documentation to EdTA stating that entrants were prevented from attending the State Chapter event because the administration canceled all travel due to inclement weather. EdTA must receive this written documentation within the two weeks following the qualifying event. When this letter has been received then entrants may follow the procedure for schools that do not offer Individual Events.

### **Registering for Individual Events**

**All complete registrations for the Individual Events program at the Thespian Festival will be accepted on a first-come, first-served basis until May 1, 2014.**

*Note:* Individual Events registrations will not be accepted until all Festival registration requirements are met. A troupe's entire Festival registration process will be delayed due to incomplete Individual Events registrations. If the EdTA has not received an entrant's complete IE registration by May 1, 2014 then the IE registration is considered **void and no refund will be provided**.

An Individual Events registration is considered incomplete if:

1. entrant is not registered for Festival,
2. entrant has not paid the registration fee,
3. the State Chapter Director has not provided the State Chapter's Individual Events Qualifier Form,
4. entrant did not include title(s) of performance or design presentations,
5. entrant did not follow the Securing Performance Rights process (see end of this Guide.)

To participate in the Individual Events program at the Thespian Festival, an entrant must:

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

### **Participating in Individual Events**

*Note:* Entrants must be aware of performance times if they plan to participate in college auditions, Thespian scholarship auditions, Chapter Select, or Freestyle Theatre at the Thespian Festival.

#### **Arriving**

All entrants registered for the Individual Events program at the Thespian Festival **must** arrive on Monday, June 23. Currently, Individual Events are scheduled for Tuesday from 9:00 a.m.–6:00 p.m. Any performance or technical IEs that must be made up because of travel issues will be held on Wednesday, on an as-needed basis.

#### **Callbacks**

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 the Showcase will be posted by 7:45 p.m. Thursday in the Lied lobby. Technical IEs do not have callbacks, but names of technical finalists will be posted in the Lied lobby by 7:45 p.m. on Wednesday. Films will be viewed in advance and shown in a special workshop session.

#### **Audience**

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

#### **Showcase**

The Showcase will be presented before the entire Festival delegation. Technical theatre finalists will showcase their work in the Lied lobby beginning Thursday morning. Those selected for the Showcase, both performance and technical, must participate in a tech run-through. Twelve performances will be selected for showcase. Not all categories may be represented. Short film that have received a rating of Accomplished will be shown as part of the Showcase.

### **Volunteering for NIES**

Troupe directors and chaperones are welcome to volunteer to be door guards and time keepers for the IE program. When assigning responsibilities, the volunteer coordinator will attempt to accommodate preferences indicated during the Festival's online registration process. Volunteers must arrive by 8 am Tuesday morning.

### **Rules for all Individual Events**

1. Performance events are limited to five minutes after the introduction. Monologue has a three-minute limit. All technical presentations are limited to ten minutes and up to five minutes for questions. **Any entrant who goes over the time limit—even by one second—will be disqualified.**
2. Material for all performance and technical Individual Events (excluding short film) must be drawn from published scripts written for theatre only. Works from other forms such as poetry, fiction, or film are prohibited. This includes stand-alone monologues found online or in monologue books. In Musical Theatre categories, works from other forms such as film, television, poetry, fiction, or popular song lyrics not interpreted as musical theatre performance are not permitted.
3. Each entrant is permitted to participate in only one event.
4. Entrants who qualify for Individual Events through participation in a State Chapter Conference/Festival must present exactly the same work at both the state and national levels. Other qualifying entrants are expected to present the works listed on their registration.
5. Substitutions are not allowed. Entrants who qualified at a State Chapter Conference/Festival 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.

### **Performance rules**

1. **Entrants must wear all black clothing when performing or presenting their IE.** Theatrical makeup and costumes are not allowed. Clothing should be appropriate to the situation and should easily accommodate the action of a scene. Students should also wear dark, preferably black, shoes. Students should refrain from wearing anything that might distract the adjudicators.
2. No props are allowed. This includes hand-held props.
3. The introduction must only include the entrant's name, troupe number, title of selection(s), and the name of the playwright, composer, and/or lyricist.
4. For all music events, performers **MUST** use pre-recorded, non-vocal musical accompaniment. No live music, accompanists, or a capella performances are permitted. A CD player/MP3 player will be provided, however, performers are encouraged to bring their own CD player/MP3 player.

### **Technical (excluding short film and theatre marketing)**

1. The entrant must prepare a design or construction 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 give a ten-minute, oral presentation justifying the design or construction and guiding the adjudicator through the entrant's creative process. Notecards are permitted.

The introduction to the presentation must include only the entrant's name, troupe number, title of play, and playwright. A 30-second oral play synopsis should be prepared in the event an adjudicator is unfamiliar with the play. If a synopsis is required, it is part of the ten minute presentation. After the ten minute presentation, adjudicators will have up to five minutes to ask questions. The overall session, including the introduction and follow-up questions, cannot exceed fifteen minutes.

3. The entrant's presentation should address each of the following:
  - a) **The World of the Play:** An entrant should provide a brief statement of the time, place, and culture of the play as written.

- b) 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*. (Does not apply to stage management.)
- c) 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.
- d) 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.
- e) 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. (Does not apply to stage management.)
- f) 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.

### **Specific event rules**

#### *Monologue*

1. Material must be drawn from published scripts written for theatre. Works from other forms such as poetry, fiction, or film are prohibited. The use of monologues not appearing in a theatrical script is NOT permitted; this includes stand-alone monologues found online or in monologue books.
2. Entrant must present two contrasting selections that may be different in period, style, or mood.
3. 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.
4. Only one character from each play may be used.
5. The introduction must be done at the beginning for both selections and must include only the 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. Material must be drawn from published scripts written for theatre. Works from other forms such as poetry, fiction, or film are not permitted.
2. Entrants must present one selection.
3. The performance cannot exceed five minutes.
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. Up to two chairs may be used.

#### *Group Acting*

1. Material must be drawn from published scripts written for theatre. Works from other forms such as poetry, fiction, or film are not permitted.
2. "Group" means three to sixteen performers.
3. Entrants must present one selection.
4. The performance cannot exceed five minutes.
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. 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 theatre performance are not permitted. Remember, this is a musical theatre selection. The adjudicators 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."
2. Entrant must present one selection.
3. The performance cannot exceed five minutes.
4. For all music events, performers **MUST** use pre-recorded, non-vocal musical accompaniment. No live music, accompanists, or a capella performances are 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 entrant's name, troupe number, title of selection, and the name of the playwright, composer, or lyricist. Time will start once the music begins after conclusion of the introduction.
6. Props, costumes, or theatrical makeup are not allowed.
7. One chair may be used.

*Duet Musical Theatre*

1. 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 theatre performance are not permitted. Remember, this is a musical theatre selection. The adjudicators 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."
2. Entrants must present one selection.
3. The performance cannot exceed five minutes.
4. For all music events, performers **MUST** use pre-recorded, non-vocal musical accompaniment. No live music, accompanists, or a capella performances are 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, composer, or lyricist. Time will start once the music begins after conclusion of the introduction.
7. Props, costumes, or theatrical makeup are not allowed.
8. Up to two chairs may be used.

*Group Musical Theatre*

1. 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 adjudicators 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."
2. "Group" means three to sixteen performers.
3. Entrants must present one selection.
4. The performance cannot exceed five minutes.
5. For all music events, performers **MUST** use pre-recorded, non-vocal musical accompaniment. No live music, accompanists, or a capella performances are 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, composer, or lyricist. Time will start once the music begins 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*

1. Only one entrant may be involved in the construction. No collaborations are permitted.
2. The entrant must prepare and present:
  - a. Create a costume that reflects capabilities and strengths. Must produce a **fully constructed item**. The costume must be an **entirely original** construction created by the entrant.
  - b. 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.
  - c. 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.
3. **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.
4. After the ten minute presentation, adjudicators will have up to five minutes to ask questions. The overall session, including the introduction and follow-up questions, cannot exceed fifteen minutes.

*Costume Design*

1. Only one entrant may be involved in the design. No collaborations are permitted.
2. The entrant must prepare and present:
  - a. 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.
  - b. 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. Entrant is 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.
  - c. 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.
3. After the ten minute presentation, adjudicators will have up to five minutes to ask questions. The overall session, including the introduction and follow-up questions, cannot exceed fifteen minutes.

*Lighting Design*

1. Only one entrant may be involved in the design. No collaborations are permitted.
2. The entrant must prepare and present:
  - a. 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.
  - b. One 1/2" binder containing three complete sets of the following materials for the adjudicators.
    - A. A one page design statement summarizing:
      - i. The director's vision of the play and his/her wishes;
      - ii. The entrant's goals and visions for the design;
      - iii. Major messages or themes in the play to be emphasized, if any;
      - iv. How the entrant achieved these technically.
    - c. Copies of the entrant's research.
    - d. Additional sources of inspiration, if any.

- e. A description of light cues organized by scene, including the purpose (outcome) of the cue and the timing of the cue.
  - f. 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.) Entrant is not required to include specials.
  - g. A dimmer or channel hookup—not an instrument schedule.
3. After the ten minute presentation, adjudicators will have up to five minutes to ask questions. The overall session, including the introduction and follow-up questions, cannot exceed fifteen minutes.

### *Scenic Design*

1. Only one entrant may be involved in the design. No collaborations are permitted.
2. The entrant must prepare and present:
  - a. 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.
  - b. 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.
  - c. One 1/2" binder containing three complete sets of the following materials for the adjudicators.
    - A. A one page design statement summarizing:
      - i. The director's vision of the play and his/her wishes;
      - ii. The entrant's goals and visions for the design;
      - iii. Major messages or themes in the play to be emphasized, if any;
      - iv. How the entrant achieved these technically.
    - B. Copies of the entrant's research.
    - C. Additional sources of inspiration, if any.
3. After the ten minute presentation, adjudicators will have up to five minutes to ask questions. The overall session, including the introduction and follow-up questions, cannot exceed fifteen minutes.

### *Sound Design*

1. Only one entrant may be involved in the design. No collaborations are permitted.
2. The entrant must prepare and present:
  - A. One 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.
      1. 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.
      2. 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:
      - i. The director's vision of the play and his/her wishes;
      - ii. The entrant's goals and visions for the design;
      - iii. Major messages or themes in the play to be emphasized, if any;
      - iv. How the entrant achieved these technically.
3. Representative examples of the sound design on CD to be played on a provided sound system.
4. After the ten minute presentation, adjudicators will have up to five minutes to ask questions. The overall session, including the introduction and follow-up questions, cannot exceed fifteen minutes.

### *Stage Management*

1. An entrant 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 adjudicated 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.
  6. After the ten minute presentation, adjudicators will have up to five minutes to ask questions. The overall session, including the introduction and follow-up questions, cannot exceed fifteen minutes.

### *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 up to 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 adjudicated 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 him/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.

### *Short Film*

1. Films can be no longer than five minutes in length.
2. Films must be of original content and may be a collaboration among entrants.
3. Music must either be original or documented public domain material.
4. Material created by entrants in this event that is deemed by the adjudicator(s) to be obscene or disruptive may receive lower ratings or, in some extreme cases, may result in disqualification.
5. If your film receives a superior rating at the state level, you may upload your film to YouTube for national judging. If you don't have a YouTube channel or are unable to post it there for some reason, contact Jim Talkington ([jtalkington@schooltheatre.org](mailto:jtalkington@schooltheatre.org)) for help.
6. Mark your video's YouTube privacy settings as either Public or Unlisted so the URL can be shared with judges (do not select Private or the judges will be unable to view your film).
7. Use the form at [schooltheatre.org/shortfilmsubmission](http://schooltheatre.org/shortfilmsubmission) to submit the URL of your video on YouTube. All of the fields are required.
8. The films will be viewed and critiqued by the judges prior to the Thespian Festival.
9. At the Thespian Festival the film will be shown in a teaching workshop. The film will stand alone, i.e. the entrant will not have to make any type of presentation. The film will be discussed and openly critiqued by one of the judges. At that time the entrant will be given his/her critique sheets that were completed by all the judges.

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

It is the responsibility of entrants to obtain permission for the use of copyrighted material. In certain cases, permission is not required. The performance of a song from a published musical in an adjudicated IE program is considered a fair use, and no permission is required. The performance of a monologue or scene from a non-musical play at a State Conference/Festival or in an adjudicated Individual Events program may be subject to one of a number of agreements negotiated between EdTA and several major publishers. Determine the identity of the publisher (noted on the title page of the script, or consult an internet database like [findaplay.com](http://findaplay.com) or [doollee.com](http://doollee.com)), and then check the following listing for that publisher's policy. If the work is published by a house that's not included here, an entrant must obtain permission. Complete the appropriate sections of the IE Rights Application and Permission Form and mail it to the publisher or leasing agent. The name and address of the publisher or agent should be in a notice of copyright published with the script.

### **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 Thespian Festival NIES.

**Dramatists Play Service:** <http://www.dramatists.com>

All Dramatists Play Service properties are pre-approved for the 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.

**Samuel French, Inc.:** <http://www.samuel french.com/catalog/search?attr=496-24>

All titles which are pre-approved for cutting will list “competition or audition material” under the FEATURES/CONTAINS heading in the title’s description on the Samuel French, Inc. website.

If your monologue has the above noted pre-approval, 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.

Samuel French has a Red Light list, prepared for the Kennedy Center’s American College Theatre Festival Irene Ryan Acting Scholarship Auditions. Check this list if your monologue or scene does not have a pre-approval notation. If the material 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. You may access the 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 you've checked your title and it doesn't have the noted pre-approval nor does it appear on the Red Light list, the title you are looking to use must be cleared for cutting use. Email Samuel French at [amateur@samuel french.com](mailto:amateur@samuel french.com) requesting permission to use the material for your State Chapter Conference or 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 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 scripts 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. To receive a statement of permission, an entrant must purchase through the YouthPLAYS website a single, printable perusal copy of the play and then email [info@youthplays.com](mailto:info@youthplays.com) with their name(s), school, and event information.

