

85th Annual

ALABAMA CONFERENCE OF THEATRE



# *Sponsor & Events Manual*

Approved Changes as of August 25 2025

Edits/Clarifications Since Manual was Published

## **ACT MISSION STATEMENT**

*The Alabama Conference of Theatre is a network of theatre artists who promote, strengthen, and sustain theatre in Alabama.*



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Every effort has been made to ensure accuracy of this document.  
Corrections or suggestions should be submitted to the Festival Director and State Chair.

# TIMELINE AND DEADLINES

## ANNUAL SCHEDULE

- AUGUST 23 ACT THEATRE SUMMIT & AWARDS: ASU, Tullibody Fine Arts Center, Montgomery**  
*Theatre teachers and professionals from across the state meet for professional development, important information, and fellowship. The High School Breakout session is a place for teachers to express their excitement and concerns about the upcoming Festival Season.*
- SEPTEMBER 2 DISTRICT FESTIVAL REGISTRATION OPENS by 5:00pm**  
**ACT SCHOLARSHIP REGISTRATION OPENS**
- OCTOBER 15 DISTRICT FESTIVAL REGISTRATION CLOSES at 5:00pm**  
**NOMINATIONS FOR STATE VICE-CHAIR AND TEACHER OF THE YEAR OPENS**
- NOVEMBER 1 TRUMBAUER DISTRICT FESTIVALS FOR DISTRICT 1, 2, 3, 4, 5, and 7**  
District Festival payment must be received before this date. Do not give to the District Chair.  
Email signed PO or picture of check to Festival Director if there is doubt it will be received in time.
- NOVEMBER 3 NOMINATIONS FOR STATE VICE-CHAIR AND TEACHER OF THE YEAR CLOSSES 3:00pm**
- NOVEMBER 5 STATE REGISTRATION & VOTING FOR SVC AND TOY OPENS by 5:00pm**
- NOVEMBER 7 DEADLINE TO SUBMIT ACT SCHOLARSHIP & VIDEO SUBMISSIONS**
- NOVEMBER 8 TRUMBAUER DISTRICT FESTIVALS FOR DISTRICT 6**  
District Festival payment must be received before this date. Do not give to the District Chair.  
Email signed PO or picture of check to Festival Director if there is doubt it will be received in time.
- NOVEMBER 12 STATE REGISTRATION CLOSSES at 5:00pm.**  
**VOTING CLOSSES FOR STATE VICE-CHAIR AND TEACHER OF THE YEAR at 5:00pm**
- DECEMBER 5-7 TRUMBAUER STATE FESTIVAL: THE UNIVERSITY OF ALABAMA AT BIRMINGHAM**  
State Festival payment must be received before this date or given at the registration desk  
Email signed PO or picture of check to Festival Director if there is doubt it will be received in time.
- 12/4:** One-Act and Studio Theatre Load-Ins and Walk-throughs
- 12/5:** Technical & Playwriting IEs, Group Acting & Musical, Studio Theatre, One-Acts, Sponsor Meeting, Workshops, Tech Fair, Acting/Musical Scholarship Auditions
- 12/6:** Performance IEs, Studio Theatre, One-Acts, College Fair, Sponsor Meeting, Workshops, Awards, Technical Theatre Scholarship Auditions, College/University Meeting

## CHECK-IN CHATS

- Check in Chats will be scheduled periodically as the need arises

## RESPONSIBILITIES

- [District Chair Responsibilities](#)
- [State Chair & Vice-Chair Responsibilities](#)
- [State Host Site Coordinator Responsibilities](#)
- [Festival Director Responsibilities](#)

# CHANGES FOR 2025

See the [Appendix](#) for a complete explanation of how changes are decided and approved.

All current and past changes can be found in [Manual Change History](#) document

- **INDIVIDUAL EVENTS**

- JUKEBOX MUSICAL: Due to consistent low participation, The Jukebox Musical Category will be eliminated
- SPLIT CATEGORY: Due to so many superior-ranking performances being capped and not being allowed to pass to state, Musical Dramatic 1980-2016 will be split into two rooms at state, each with top three winners.
- TECHNICAL IE ORIGINALITY (This was not updated with performance IEs from 2024 due to oversight): Sponsors must complete and sign the linked document confirming all work is only that of the participant, is original, and has not been previously used in any ACT sponsored festival within the last 5 years.
- TECH EVENT DESIGN (add wording): Designs for screenplays or other recorded mediums are not allowed.
- ORIGINAL WORKS: Update wording: Selections must be an original written composition by a *current* registered ACT student member. This will NOT count against the author's two IE registrations unless they are also performing. Only the performing student(s) will be awarded with medals or trophies. Selections written by former ACT student members should be registered in contemporary acting. Selections must be Acting only (no musical) and completely memorized.
- PERFORMANCE LENGTH, Categories 04, 05, and 14: Solo performances may be up to 3 minutes. Duet performances may be up to 5 minutes. The timer will begin after the introduction.
- CHAIRS FOR IE, wording update: 1 straight back chair for each performer may be used and will be provided by the host facility.
- ARTIFICIAL INTELLIGENCE IN PLAYWRITING, Add wording: Artificial Intelligence tools may not be used. Any entries identified as having used AI will be disqualified. This does not include proofing tools, such as Grammarly.
- PLAYWRITING, Single Column, Update wording: No more than 30 typed pages using 12-point Times New Roman font and 1-inch margins on all sides. Multiple columns may not be used. The title page and character page are not included in the 30 pages.
- COSTUME CONSTRUCTION, Add Wording: It is essential for costumes to be crafted from scratch. This approach allows for a greater degree of creativity and personalization, ensuring that each costume is unique and tailored to the individual's vision. Consider using various materials and techniques to bring your ideas to life, allowing for intricate details and originality in the design process. Any purchased items should be upcycled or significantly altered.
- COSTUME DESIGN, Add Wording: Students are not allowed to bring constructed costumes to the interview.
- STUDENT EXPERIENCE LEVEL (this has been an unwritten rule but never specified in manual): Registering in a higher experience level for a duet or ensemble event does NOT affect the experience level for a solo IE. A novice student may be registered in a solo event as a novice and a duet event as a varsity.

- **PLAY FESTIVAL**

- ONE-ACT FORMULA TO STATE: Each of the 7 Districts are allowed to send 2 superior-ranking shows to state. If a District does not have two superior-ranking shows, one or more WildCards will be chosen to ensure a total of 14 shows attend state.
- WILDCARDS: If a WildCard is enacted, all Districts that had at least one superior-ranking show that was cut will be put into a hat and drawn at random. The District drawn will be allowed to send their next highest ranked school to the state festival and will be assigned the earliest time slot on Friday morning. If a second WildCard is needed, a second District will be drawn from the remaining districts and will be assigned the earliest time slot on Saturday morning.
- PLAY FESTIVAL, Rights Specification: Performance Rights must specifically include the date of District Festival (or be within a range of dates specified). If the performance passes to the State Festival, the date of the State Festival must also be specified. Add Wording: If a performance begins after the start of the play, stops before the end of the play, or has any content removed from the middle, Cutting rights must be obtained from the publisher and uploaded into Knack.
- PLAY FESTIVAL: Open Walk-Through (this has been practiced but never specified in the manual): If the schedule permits, one or more Open Walk-Throughs will be scheduled at the state festival. This is an optional time for sponsors and students to familiarize themselves with the performance venue and tech offerings, meet the stage manager, and ask questions.
- ONE-ACT, 10x10 Safety, Update Wording: Unstable or Unsafe 10x10's, as determined by the stage manager, may be recommended for disqualification.

- ONE-ACT: Tech Time Adults, Update Wording: Only *registered* school sponsor(s) and students are allowed on stage or backstage during tech time. No chaperones or other adults are allowed.
- ONE-ACT: Sound, Update Wording: Host facilities will not provide any *individual* sound amplification, but may provide *general* sound amplification at their discretion. Schools may only amplify music and general sound effects through their own provided sound source equipment (laptop, iPad, phone, etc.) if allowed. Contact the District or State Chair to find out the available options. Schools are not allowed to plug equipment directly into the host facility's soundboard using anything other than an auxiliary cord provided by the host.
- **TECHNICAL EVENTS**
  - Playwriting - Verbiage change of Ballot from "Presentation" to "Format"
  - Checklists added to the rubrics for: Playwriting, Properties Design, Puppet Design, Scenic Design, Lighting Design, Sound Design, Stage Management
  - Playwriting entries will be sent to judges at least 1 week before District Festival
  - Terminology change on heading on Playwriting ballot from "Presentation" to "Format"
  - Originality Statement Updated to add 1) sponsors read playwriting submissions,
  - Checklists on Ballots of each technical event represents the MINIMUM requirements that must be present
- **OTHER**
  - TEACHER OF YEAR: Recipient of the Teacher of the Year Award will be announced at the Awards Ceremony.
  - STATE VICE-CHAIR ANNOUNCEMENT: The newly elected State Vice-Chair will be announced in email the day following the close of voting.
  - JUDGE QUALIFICATIONS (policy adopted by ACT board May 2024 already in place, but now included in manual): All Judges must pass a basic background check completed by an ACT selected screening service. This screening will be valid for 3 years. (ACT BOARD ACTION 01-25-25)
  - CHAPERONES (add line): Due to capacity and space at state Trumbauer, extra parents should not be *encouraged* to attend, but if they plan to attend regardless they should be registered as Chaperones and paid for in advance.
  - IMPLEMENTING CHANGES: The Process and Procedures for Implementing Changes document will be added to the Appendix of the manual.
  - 24-HOUR PLAY FESTIVAL: A 24-hour Play Festival should be added to Trumbauer

# COMMUNICATION

## OFFICIAL COMMUNICATION

- Official Trumbauer Festival information will be posted on the <http://trumbauer.info> webpage. Reminders will be sent periodically via email and or Remind instructing sponsors to check the feed.
- A Remind.com Sponsor group will be set up in September for communication throughout the Trumbauer season.

## WHO TO CONTACT

- If a sponsor has a question or concern, they should first contact their District Chair.
- If no response is received, contact the State Vice-Chair, then State Chair, then the Festival Director giving at least 24-hour response time in between.

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### District 1 - Nov 1

- **Chair:** Bryan Comer  
[rbcomer@madisoncity.k12.al.us](mailto:rbcomer@madisoncity.k12.al.us)
- **Vice-Chair:** Jessie Kisor  
[jessie.kisor@hsv-k12.org](mailto:jessie.kisor@hsv-k12.org)
- **District Festival:** James Clemens High School

### District 2 - Nov 1

- **Co-Chair:** Sara-Margaret Cates  
[smcates@tuscaloosaacademy.org](mailto:smcates@tuscaloosaacademy.org)
- **Co-Chair:** Megan Garner  
[mgarner@jefcoed.com](mailto:mgarner@jefcoed.com)
- **Vice-Chair:** Emily Allred  
[eallred@jefcoed.com](mailto:eallred@jefcoed.com)
- **District Festival:** Shelton State Community College

### District 3 - Nov 1

- **Chair:** Lena Austin  
[lena.austin@dcs.k12.al.us](mailto:lena.austin@dcs.k12.al.us)
- **District Festival:** Decatur High School

### District 4 - Nov 1

- **Chair:** Jeff Glass  
[jeff.glass@elmoreco.com](mailto:jeff.glass@elmoreco.com)
- **District Festival:** Opelika Arts Center

### District 5 - Nov 1

- **Chair:** Haley Green  
[hgreen@mcpss.com](mailto:hgreen@mcpss.com)
- **Vice-Chair:** Morgan Smith  
[mtsmith@mcpss.com](mailto:mtsmith@mcpss.com)
- **District Festival:** Murphy High School

### District 6 - Nov 8

- **Chair:** Hannah Sizemore  
[hannah.sizemore@acsboe.org](mailto:hannah.sizemore@acsboe.org)
- **Vice-Chair:** Joey Plaia  
[jplaia@jcchs.org](mailto:jplaia@jcchs.org)
- **District Festival :** Thompson High School

### District 7 - Nov 1

- **Chair:** Jason Bozeman  
[jason\\_bozeman@ecboe.org](mailto:jason_bozeman@ecboe.org)
- **Vice-Chair:** Jason St. John  
[jason\\_stjohn@ecboe.org](mailto:jason_stjohn@ecboe.org)
- **District Festival:** Albertville High School

A list of schools in each district may be found in [Appendix A](#) and [Appendix B](#) of this document.

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## HIGH SCHOOL LEADERSHIP TEAM

- **State Chair:** Revel Gholston  
[revel.gholston@opelikaschools.org](mailto:revel.gholston@opelikaschools.org)
- **State Vice-Chair:** Jane Ganey  
[ganeyj@mtnbrook.k12.al.us](mailto:ganeyj@mtnbrook.k12.al.us)
- **Past State Chair:** Chris Carter  
[ccarter@artshuntsville.org](mailto:ccarter@artshuntsville.org)
- **Festival Director:** Brian Cocke  
[bcocke@altheatre.org](mailto:bcocke@altheatre.org)  
[trumbauer@altheatre.org](mailto:trumbauer@altheatre.org)

## ACT LEADERSHIP TEAM

- **ACT Executive Director:** Cindy Harper  
[charper@altheatre.org](mailto:charper@altheatre.org)
- **ACT President:** Allison Upsahw  
[allisonupshawphd@gmail.com](mailto:allisonupshawphd@gmail.com)
- **ACT Vice-President:** Adam Miller  
[amiller@sheltonstate.edu](mailto:amiller@sheltonstate.edu)
- **ACT Past President:** Jeff Glass  
[jeff.glass@elmoreco.com](mailto:jeff.glass@elmoreco.com)

# INFORMATION & PROCEDURES

## PURPOSE AND MISSION

The Walter S. Trumbauer Theatre Festival, established in 1940, was designed to foster theatre education through practical experience and to recognize and showcase student performances and achievements in theatre. We strive to create an equitable theatre festival that allows high school students of all experience levels across Alabama to practice and immerse themselves in educational and competitive theatrical experiences.

## STRUCTURE

- The Walter S. Trumbauer High School Theatre Festival features a two-level structure - District and State.
- District Festivals are *generally* the first Saturday in November. Each entry will be judged and receive a numerical score and rating of *good*, *excellent*, or *superior*. Performances receiving superior ratings will be eligible to participate at the State Festival unless there is a cap for that category.
- The State Festival is *generally* the first Friday and Saturday in December. Each entry will be judged and receive a numerical score and rating of *good*, *excellent*, or *superior*. The top three performances in each category will be acknowledged with a trophy.

## ACT MEMBERSHIP

- All schools, sponsors, students, and chaperones must be current ACT members to participate in or attend Trumbauer Festivals.
- All sponsors, students, and chaperones must first be registered and then complete the online membership form, which includes standard release waivers. Direct students and chaperones to <http://trumbauer.info> for directions.
- [ACT Member Benefits](#)
- **STUDENT**
  - Any student in the state of Alabama in grades 9-12 is eligible to participate as long as they are registered by a current ACT Member School.
  - Student ACT membership fees are \$10 for each student and are paid with District Registration.
  - A student can only be registered and participate with *one* school. For example, they cannot do a One-Act with *School A* but participate in IEs under *School B*.
  - Students in grades 4-8 are not allowed to participate in any component of the Trumbauer High School festival but may be eligible to register in ACT's Trumbauer Junior branch.
- **SPONSOR**
  - A *sponsor* is the primary contact and official representative for a member school. A sponsor does not necessarily have to be a director or certified teacher but must be authorized by the school principal to represent the school.
  - Sponsor ACT membership fees are \$30 for each sponsor and are paid with District Registration.
  - Sponsors are responsible for registration, tending to paperwork, distributing information to their students, organizing festival attendance, and making sure their students are monitored at the festival.
- **SCHOOL**
  - Any accredited public or private school in Alabama may participate in the Trumbauer Festivals. Schools must have a registered sponsor and join as an organizational member of ACT.
  - Organizational ACT membership fees are \$45 and are paid with District Registration.
  - Private Studios and local community theatre groups are not allowed to participate but may be eligible to participate in ACT's Community Theatre branch.
- **HOME SCHOOL STUDENTS**
  - **Homeschool Cover School:** The cover school that oversees the homeschool may be registered as a participating school with permission from administration of that school. Students of that school may be registered under that school.
  - **Participate with Another ACT Member School:** Home school students wishing to participate with another ACT Member School must obtain written permission from 1) The theatre sponsor of the member school, 2) the administration of the member school, AND 3) the administration of the home school. The homeschooled students would be registered as part of the ACT Member School.

- **CHAPERONES**

- Chaperones are registered during State registration and should assist the sponsor in monitoring and managing students. They do not need to be registered for District Festivals.
- Chaperone memberships are \$30 each and are paid with State Registration.
- Each school should have *at least* one sponsor or chaperone for every ten students attending the State Festival.
- Due to capacity and space at state Trumbauer, extra parents should not be *encouraged* to attend, but if they plan to attend regardless they must be registered as Chaperones and paid for in advance.
- A Sponsor who is already a registered ACT member does NOT need to be registered as a chaperone.
- A Judge representing a school at the State Festival does NOT need to be registered as a chaperone.
- Bus Drivers, Nurses, Parents, and other adults wanting to attend the State Festival events must be registered as chaperones.
- Chaperones are welcome to attend events, but Trumbauer is designed for the student's experience. Chaperones may be asked to leave crowded events to allow students to attend.

## **PARTICIPATION FEES**

- Participation in Individual Events (IEs) are \$10 *per person per event per festival*.
- Participation in Group Events are \$40 *per performance per festival*.
- Participation in the Studio Theatre Play Festival is \$125 *per festival*.
- Participation in the One-Act Play Festival is \$150 *per festival*.
- Student members attending the State Festival as observers *not participating* in IEs or performances must pay \$10 to attend the State Festival.
- Fees must be paid before participating at District Festivals and again if the performance is selected to advance to the State Festival. Fees not received by ACT before a school's first event will not be allowed to participate.

## **ELECTIONS & VOTING**

- **VOTING RIGHTS**

- Each current sponsor member is eligible to submit nominations and cast a vote for State Vice-Chair and Teacher of the Year, as well as on other matters during High School branch meetings where a vote is called.
- The High School Chair and High School Vice-Chair get a vote on the ACT Executive Board. They only get a vote at District Chair or High School branch meetings if a tie needs to be broken.
- Each District gets ONE vote during District Chair meetings. If the District Chair cannot attend a meeting where a vote is taking place, another designated proxy may vote in their place. If a district decides to have Co-Chairs, the Co-Chairs must decide in advance who will cast the official vote. Anyone voting on their District's behalf should vote for their District's overall consensus on each topic.
- The Executive Director and Festival Director only get a vote during ACT Executive Board meetings or District Chair meetings if they are asked to break a tie.

- **STATE VICE-CHAIR NOMINATIONS**

- Nominations for State Vice-Chair will open after District Registration closes.
- Nominees for State Vice-Chair must be current ACT members with high school teaching experience, but do not necessarily have to be actively teaching in a high school while serving in this capacity.
- Nominees must have at least three consecutive years of Trumbauer Festival participation (not necessarily the last three consecutive years) to be eligible to be placed on the ballot for State Vice-Chair.
- Nominees for State Vice-Chair must let the Festival Director know if they accept the nomination before their name is placed on the ballot and will be asked to record a short video introducing themselves, the experience they bring with them, and what their plans or goals are for being State Vice-Chair.
- The State Vice-Chair will be announced to membership via email within a day after the close of the election.

- **DISTRICT CHAIR NOMINATIONS**

- Current District Chairs should meet with their District sponsors at the State Festival to discuss the process for choosing the next District Chair. If multiple sponsors are interested in serving as Chair, a vote on-site or by email should occur among all District Members.
- Districts may or may not have a Vice-Chair. Should they have a Vice-Chair, they must decide if the Vice-Chair will serve as an assistant-type role and/or as a progression plan for the following year.

- Districts may or may not have a Co-Chair. Should they have a Co-Chair, it must be decided which chair gets to cast the official vote at meetings where a vote is required. Anyone voting on behalf of their District should vote the overall consensus of their District on each topic.
- District Chairs must be current ACT members with high school teaching experience but do not necessarily have to be actively teaching in a high school position while serving in this capacity.
- **TEACHER OF THE YEAR NOMINATIONS**
  - Nominations for Teacher of the Year will open after District Registration closes.
  - Only current ACT members can be nominated for Teacher of the Year.
  - Nominees for Teacher of the Year must be a teacher currently teaching in an Alabama high school.
  - A sponsor may only receive the Teacher of the Year award once in 3 years. Sponsors nominated before the three years are up will be ineligible to be placed on the ballot.
  - Recipients of the Teacher of the Year award will be announced at the State Awards Ceremony and receive a customized plaque.

## STATE FESTIVAL HOSTS

- **THE UNIVERSITY OF ALABAMA BIRMINGHAM (UAB)**
  - 2025
- **TROY UNIVERSITY**
  - 2022, 2021, 2019, 2018, 2015, 2014, 2013, 2009, 2008, 2007, 2004
- **THE UNIVERSITY OF NORTH ALABAMA (UNA)**
  - 2024, 2023, 2017, 2016, 2012, 2011, 2010
- **GOING FORWARD**
  - We are interested in investigating other options and ideas.
  - Some of the main things needed are: A performance venue with 600+ seating for One-Acts, Performance area with 250+ seating for Studio Theatre, 30+ classrooms for IEs, four large rooms for Group Acting, Group Musical, and two workshops, a large ballroom-type room for lunch and meetings, a room to serve as headquarters, and a venue of 1800+ for the Awards Ceremony.
  - [Trumbauer State Festival - Host Facility Needs](#)
  - [Trumbauer State Festival - Room Worksheet](#)

# DISTRICT FESTIVAL

## DISTRICT REGISTRATION

- District Registration will open the first week of September at <https://act.knack.com/trumbauer>.
- Sponsors will 1) complete their information, 2) register students, 3) register events, and 4) enter judges.
- Registration will close at a specified date around mid-October and will not be reopened for additions or changes after the deadline. Double-check the “District Summary” and “Invoice” tabs for accuracy *before* submitting.

## COMPLETE SPONSOR & SCHOOL INFORMATION

- Log into <https://act.knack.com/trumbauer> with the email address on file with ACT. The default password is 12345, which should be changed after logging into the system.
- Click the “My Information [Sponsor]” tab and complete and/or check all the information.
- Contact the Festival Director for help logging in or if the school listed is incorrect.

## STUDENT EXPERIENCE LEVELS

- Each student will have two separate experience levels that sponsors will have to input - Performance and Technical
- **STUDENT EXPERIENCE LEVEL - PERFORMANCE CATEGORIES (01-23)** *Novice, Intermediate, and Varsity.*
  - **NOVICE:** First-year participants should be entered as *Novice*, regardless of their grade or age, unless the sponsor determines that Intermediate or Varsity would be more appropriate.
  - **INTERMEDIATE:** Second-year participants should be entered as *Intermediate*, regardless of their grade or age, unless the sponsor determines that Varsity would be more appropriate. Second-year participants may never be moved back to Novice.
  - **VARSITY:** Third-year participants must be entered as *Varsity* regardless of their grade or age. Third-year participants may never move back to Novice or Intermediate.
- **EXPERIENCE LEVEL - TECHNICAL CATEGORIES (24-31)** *Novice and Varsity*
  - Technical Category experience levels are separate from Performance Category experience levels. A participant could be in a Varsity Acting or Musical category but Novice Costume Design, or a participant could be in Varsity Makeup Design but Novice acting or musical category
  - **NOVICE:** First-year participants in a Technical category should be entered as *Novice*, regardless of their grade or age, unless the sponsor determines that Varsity would be more appropriate.
  - **VARSITY:** Second-year participants in a Technical category must be entered as *Varsity*, regardless of their grade or age. Second-year participants may never move back to Novice.

## REGISTER STUDENTS

- Sponsors will register all students (including cast, crew, technicians, audience, plants, musicians, etc. in play festivals) into the registration system and enter them into events.
- **KNACK: TO ADD A NEW STUDENT**
  - Click the “Students” tab and then the “Add Student” button
  - Complete the information and click “Submit.”
  - Direct students to go to the “Student” tab of <https://trumbauer.info> to complete registration.
- **KNACK: ADDING A STUDENT THAT PARTICIPATED IN A PREVIOUS YEAR**
  - Click the “Students” tab and then the “Inactive Students” button to find the student.
  - Click the “Status” column and change it to “Active.”
  - Direct students to go to the “Student” tab of <https://trumbauer.info> to complete registration.
- **KNACK: CHANGING A STUDENT’S INFORMATION**
  - Click the “Students” tab.
  - Click the boxes that need to be changed and update the information.
- **KNACK: REMOVING A STUDENT**
  - Click the “Students” tab and find the student.
  - Click the “User Status” box and select “inactive.”
  - The student will still appear in the inactive list but will not be included in your registration.
- **KNACK: RESETTNG A STUDENT’S PASSWORD**
  - Click the “Students” or “District Summary” tab.
  - Find the student and click in the far right column “Edit PW.”

## REGISTER EVENTS IN KNACK

- **KNACK: REGISTERING A NEW EVENT**
  - Log in to knack and click the “Event Registration” tab.
  - Find the type of Event (Performance IE, Technical IE, or Performance) and click the “+” button.
  - One-Act or Studio Theatre entries must have the [ACT TEMPLATE](#) (NOT a custom-designed program) and performance rights with the date of District festival uploaded before the close of registration.
  - Playwriting and Original Work entries must have an [Originality Statement](#) uploaded before the close of registration. Playwriting entries must also have the finalized script in PDF format.
- **KNACK: CORRECTING AN EVENT**
  - Selection name, author name, or file attachments can be updated by clicking in those fields.
  - If anything else needs to be changed, delete the IE and create a new registration.
- **KNACK: TO DELETE AN EVENT BEFORE REGISTRATION IS CLOSED**
  - *You will not be charged if an event is deleted BEFORE registration closes.*
  - Click the “Event Registration” tab.
  - Find the event you wish to delete and click “delete” on the far right.

## PROVIDING JUDGES

- Each school must provide and register *qualified* judges for District Festival according to the number of Individual Events entered in the competition.
  - 1-25 IEs = 1 judge                      26-50 IEs = 2 judges                      51 + IEs = 3 judges
- If a sponsor needs help locating a judge, they should contact their District Chair for help.
- Sponsors must judge if they cannot find someone else. Sponsors should NOT adjudicate their students and should let the District Chair know if they are assigned to a category that includes their students.
- Direct judges to the Judge section of <https://trumbauer.info> to complete their information, judging preferences, and background check. They cannot be assigned to judge until these steps are completed.
- Judges may adjudicate events in which that school’s performers participate as long as they have not worked with the student on their competition selection and/or know the performers personally.
- Make all efforts to get judges to complete their preferences and background check before the close of registration. Judges can not be counted or assigned to an event until they complete this step.
- Judges must complete a background check by an ACT selected screening service. If a judge does not pass the screening, they will be notified by the background service and given a chance to appeal. The Executive Director or ACT president will send the judge an email informing the sponsor that they need to find a different judge.
- **Background checks will be valid for 3 years.**
- **JUDGE QUALIFICATIONS**
  - Judges must be at least 21 years old.
  - Judges should have a minimum of 5 years experience in theatre beyond high school.
  - A degree in theatre or music is preferred, but not required.
  - **Judges must pass a basic background check.**
- A penalty fee of **\$500** per judge will be enacted on a school that fails to provide the satisfactory number of qualified judges needed for District or State Festival. Schools cannot participate until the fee is paid.
- Sponsors should attend the Judge Meetings at District and State Festivals in case volunteers are needed to fill in.
- **SPONSORS WHO WISH TO JUDGE**
  - **DO NOT CREATE A NEW ACCOUNT TO USE AS A JUDGE.**
  - In Knack, click the “My Info [Sponsor]” tab and check option for “I WANT to Judge”
  - Click on the “My Judges - District” page and click “Connect/Remove a Judge to my School.”
  - Find your name in the list and click “Submit.”
  - Make sure to complete your judging preferences on the “My Info [District Judge]” tab.
- **KNACK: CONNECTING A JUDGE TO MY SCHOOL**
  - In Knack, click the “My Judges - District” tab and click “Connect/Remove a Judge to my School”.
  - Click in the Judges box, begin typing their name, and find them in the list.
  - Click Submit.
- **KNACK: ADDING A NEW JUDGE**
  - In Knack, click the “My Judges - District” tab and then the “Add a New Judge To The System” button.
  - Enter their name, email address, and (optional) telephone number.

- If you receive an error that says “Email must be unique,” **they are already in the system.** Click the X to cancel, then follow the instructions in the next section.
- Direct them the Judge section of <https://trumbauer.info> to complete their information and preferences.
- **KNACK: REMOVING A JUDGE FROM YOUR SCHOOL**
  - In Knack, click the “Judges” tab and click “Connect/Remove a Judge to my School.”
  - Click the X next to their name.
  - Click “Submit.”
- **KNACK: MANUALLY CONFIRMING YOUR JUDGE**
  - It is preferred for the judges to log in themselves and complete their preferences, but if there is an issue, the sponsor may do this.
  - In Knack, click the “Judges” tab.
  - Under the “All Judges Connected to My School” Table, find your judge and click “view” details.
  - Edit all of the preferences and choose “submit.”

## SUBMIT REGISTRATION

- **KNACK: CHECK YOUR REGISTRATION**
  - Click on the “District Summary” tab and double check all information
- **KNACK: SUBMIT DISTRICT REGISTRATION**
  - When your registration has been checked and is complete, click the “Submit District Registration” tab.
  - Answer any questions there, click the check, and click Submit.
- **KNACK: CHANGES AFTER SUBMITTING**
  - If changes need to be made and registration is still open, click on the “Submit District Registration” tab
  - Click the “Edit Submission,” button, click “No” and then click the “UNsubmit District Registration” button.
  - Don’t forget to Submit your registration again after you have made changes.
- **CHANGES TO REGISTRATION AFTER REGISTRATION IS CLOSED**
  - No changes may be made to registration after the registration period has closed.
  - If there is an extreme situation, contact your District Chair.
  - No refunds or credits will be given after registration has closed.

## INVOICE AND PAYING

- Invoices may be viewed or printed in Knack by clicking the “Invoice” tab and then the “District Invoice” button.
- Schools are responsible for all charges on their invoice and changes may not be made after registration closes.
- **KNACK: VIEWING YOUR INVOICES**
  - In Knack, click the “Invoices” tab and then the “District Invoice” button.
  - If you feel something is inaccurate, contact the Festival Director.
- **KNACK: PAYING YOUR DISTRICT INVOICE WITH CREDIT CARD**
  - In Knack, click the “Invoices” tab and then the “District Invoice” button.
  - Scroll to the bottom of the page and click the “Make Payment with Credit Card” button. Payments will have to be confirmed by ACT staff before they will show up as being paid on your Balance Invoice.
  - A credit card processing fee (admin fee) will be applied when credit cards are used.
- **KNACK: PAYING YOUR DISTRICT INVOICE WITH CHECK**
  - In Knack, click the “Invoices” tab and then the “District Invoice” button.
  - Click the “Print” button in the top right corner.
  - Make your check payable to “Alabama Conference of Theatre” and mail it to:  
P.O. Box 361945  
Birmingham, AL 35236-1945
- Any balance not paid from the previous year will appear on the District Invoice and must be paid in full.
- All payments must be received before the day of District Festivals. Schools cannot participate in the festival if payment or proof of full payment has not been received.
- DO NOT GIVE YOUR PAYMENT TO THE DISTRICT CHAIR. If there is any doubt that the payment will be received in time, a photo of the check or scan of the signed school purchase order can be emailed to [trumbauer@altheatre.org](mailto:trumbauer@altheatre.org)
- No refunds or credits will be given after registration has closed.

## DROPPING EVENTS

- After registration has closed, sponsors may “drop” an event but will still be charged. Dropping an event lets the District Chair know not to schedule that event.
- **KNACK: TO DROP AN EVENT AFTER REGISTRATION IS CLOSED**
  - In Knack, click the “District Summary” tab.
  - Find the event, click the “Drop” box on the far right, and check the statement.

## VIEWING FEEDBACK After District Festival

- All Scores and Feedback will be available to sponsors within 24 hours after the Festival.
- **KNACK: VIEWING AVERAGES AND RATINGS**
  - In Knack, click the “Results [Sponsors]” tab and then the “District Results” button.
  - The “Scores and Ratings” table displays your student’s events, the scoring average, and ratings.
- **KNACK: VIEWING INDIVIDUAL BALLOTS**
  - In Knack, click the “Results [Sponsors]” tab and then the “District Results” button.
  - The “District Judging Ballots” table displays each ballot’s scores and comments.
  - Scroll to the far right to see a “printable” button.
  - Before printing, decide if you “need” to. Students can log into their accounts and view ballots.
  - In Knack, click the “Results [Sponsors]” tab.
- **KNACK: RELEASING BALLOTS TO THE STUDENTS**
  - In Knack, click the “Results [Sponsors]” tab and then the “District Results” button.
  - The “District Judging Ballots” table displays each ballot’s scores and comments.
  - Click the red “Approve” cell and it will change to green. The students will be able to see it in their portal.

## SECURITY AND SAFETY PROTOCOLS

- Sponsors are required to wear their school identification badge at District Festivals.
- The priority is for students to watch the performances. Parents and/or Chaperones may be asked to leave from Individual Events, Group Events, and One-Act and Studio Theatre performances if there are not enough seats for students.

# STATE FESTIVAL

## STATE REGISTRATION

- State Registration will open by the Wednesday following District Festivals at <https://act.knack.com/trumbauer>.
- Sponsors will 1) confirm State-eligible entries, 2) register chaperones, 3) register State judges, 4) update playwriting files, Play Festival Templates and Performance Rights if necessary, and 5) select additional students who will attend the State Festival as observers.
- If there is an issue with a missing event from the registration, sponsors should immediately email their District Chair AND Festival Director at [trumbauer@altheatre.org](mailto:trumbauer@altheatre.org). Any correspondence should include the REG#, the performer's first and last name, and the event number.
- Registration must be SUBMITTED before the closing of State Festival Registration on a specified date around Mid-November. No changes will be permitted after registration is closed.

## CONFIRMING STATE-ELIGIBLE EVENTS

- In Knack, click the "State Registration" tab.
- Click the "State Participation" column on the right to confirm each event.

## REGISTER CHAPERONES

- In Knack, click the "Chaperone" tab.
- Click "Add New Chaperone."
- If you receive an error that says "Email must be unique," they are already in the system. Click the X to cancel and then email the Festival Director at [trumbauer@altheatre.org](mailto:trumbauer@altheatre.org). **DO NOT ENTER A DIFFERENT EMAIL ADDRESS.**

## STUDENT OBSERVERS TO THE STATE FESTIVAL

- Student Members NOT participating in an IE or in a performance at the State Festival must be registered as observers and pay a \$10 fee to attend the State Festival.
- Student observers attending the State Festival must have already been registered as ACT members for the District Festival for the current year. Sponsors may not take students who did not initially participate in their District Festival to the State Festival **without approval from the Festival Director**.
- Students in One-Act or Studio Theatre performances (cast, crew, technician, audience plant, musician, etc.) do NOT need to be registered as observing students as long as they are listed as participants on the One-Act or Studio Theatre registration in Knack.
- **ADDING STUDENT OBSERVERS TO THE STATE FESTIVAL**
  - In Knack, click the "State Registration" tab and scroll the "Student Observers to the State Festival" table.
  - Click the "Add Student Observers to Attend State" button and select them from the list.

## PROVIDING JUDGES

- Sponsors need to Connect State Judges to their schools EVEN IF they used them for District Festival.
- Each school must provide a *qualified* judge for *both* days of the State Festival according to the number of Individual Events entered in the competition. If a school brings a judge who can only judge on Friday, they must bring another judge for Saturday. 1-25 IEs = 1 judge 26-50 IEs = 2 judges 51 + IEs = 3 judges
- If a sponsor needs help locating a judge, they should contact their District Chair or State Chair for help.
- Sponsors must judge if they cannot find someone else. Sponsors should NOT adjudicate their students and should let the Festival Director know if they are assigned to a category that includes their students.
- Direct judges to the Judge section of <http://trumbauer.info> to complete their information. They will not count toward the school's judge count and can not be assigned until this is completed.
- Judges may adjudicate events in which that school's performers participate as long as they have not worked with the student on their competition selection and/or know the performers personally.
- **JUDGE QUALIFICATIONS**
  - Judges should be at least 21 years old.
  - Judges should have a minimum of 5 years of experience in theatre beyond high school.
  - A degree in theatre or music is preferred but not required.
  - **Pass a basic background check completed by an ACT selected screening service.**

- **CONNECTING A JUDGE TO MY SCHOOL**
  - In Knack, click the “Judges State” tab and click “Connect/Remove a Judge to my School.
  - Click the Judges box, begin typing their name, and find them in the list.
  - Click Submit.
- **ADDING A NEW JUDGE**
  - Do this if the judge you did not find the judge in the system
  - In Knack, click the “My Judges - State” tab and click “Add a New Judge To The System.”
  - Enter their name, email address, and (optional) telephone number.
  - If you receive an error that says “Email must be unique,” they are already in the system. Click the X to cancel, then follow the instructions in the next section.
  - Direct judges to the Judge section of <https://trumbauer.info> to complete their registration.
- **REMOVING A JUDGE FROM YOUR SCHOOL**
  - In Knack, click the “My Judges - State” tab and click “Connect/Remove a Judge to my School.”
  - Click the x next to their name.
  - Click “Submit.”
- **MANUALLY CONFIRMING YOUR JUDGE**
  - It is preferred for judges to log in themselves and complete their preferences, but if there is an issue, the sponsor may do this.
  - In Knack, click the “Judges” Tab.
  - Under the “All Judges Connected to My School” Table, find your judge and click “view” details.
  - Edit all of the preferences and choose “submit.”
- A penalty fee of **\$500** per judge will be enacted on a school that fails to provide the satisfactory number of qualified judges needed for District or State Festival. Schools cannot participate until the fee is paid.
- Sponsors should attend the Judge Meetings at the State Festivals in case volunteers are needed to fill in.

## SUBMIT REGISTRATION

- In Knack, check all information on the “State Summary” tab for accuracy.
- Click the “State Registration” tab, read the paragraph, click the check, and click Submit.
- If State registration is still open and changes are needed, click the “Submit State Registration” tab, then the “Edit Submission” button, Click the “No” option, click “UNsubmit My Registration,” and make any necessary changes.

## INVOICE AND PAYING

- Invoices may be viewed or printed in Knack by clicking the “Invoice” tab and then the “State Invoice” button.
- Schools will be responsible for all charges on their invoice and no changes may be made after registration closes.
- **VIEWING YOUR INVOICES**
  - In Knack, click the “Invoices” tab and then the “State Invoice” button.
  - If you feel something is inaccurate, contact the Festival Director.
  - District Festival charges will appear on the State Invoice until they are received and entered.
- **PAYING YOUR INVOICE WITH CREDIT CARD**
  - In Knack, click the “Invoices” tab and then the “State Invoice” button.
  - Scroll to the bottom of the page and click the “Make Payment with Credit Card” button. Payments will have to be confirmed by ACT staff before they will show up on your Balance Invoice.
  - A credit card processing fee (admin fee) will be applied when credit cards are used.
- **PAYING YOUR INVOICE WITH CHECK**
  - In Knack, click the “Invoices” tab and then the “State Invoice” button.
  - Make your check payable to “Alabama Conference of Theatre” and mail it to:  
P.O. Box 361945  
Birmingham, AL 35236-1945
- **PAYING YOUR INVOICE IN PERSON**
  - Give your check directly to the Executive Director at the State Festival Check-In.
- All payments, or proof of payments, must be received before participating in the State Festival, or they cannot participate in the festival. If there is doubt that the payment will be received in time, a photo of the check or scan of the signed school purchase order can be emailed to [trumbauer@altheatre.org](mailto:trumbauer@altheatre.org).

## DROPPING EVENTS

- After registration has closed, sponsors may “drop” an event but will still be charged. Dropping an event lets the Festival Director know not to schedule that event.
- **TO DROP AN EVENT AFTER REGISTRATION IS CLOSED**
  - In Knack, click the “State Summary” tab.
  - Find the event, click the “Drop” box on the far right, and check the statement.

## STATE FESTIVAL REGISTRATION CHECK-IN

- Sponsors must check in at the State Festival to 1) receive a packet with their sponsor name tag, wristbands for students and chaperones, etc., and 2) inform us of any additional events that need to be dropped.
- If the sponsor is unavailable, prior arrangements should be made with the Festival Director for an alternative sponsor or chaperone to pick up the packets.
- Judges must check in on-site at the Judge’s Meeting EACH DAY they have a judging assignment to receive their name badge, Judging Assignment packet, and confirm they are present.

## SCHOLARSHIP AUDITIONS

- Applications for scholarship auditions are due by the date listed in the “Timelines and Deadlines” section of this manual. No exceptions will be made.
- Auditions can be submitted virtually or be presented in person at the state festival.
- See the main ACT website [www.altheatre.org](http://www.altheatre.org) for more information.

## SECURITY AND SAFETY PROTOCOLS

- Sponsors and judges will be given ACT issued name tags. Students and chaperones will be given ACT issued wristbands. These will be checked at the entrance to each event.
- The State Festival is NOT open to the public. All persons attending must be registered as an ACT member. Parents are not allowed to attend unless they are registered as chaperones.
- Campus security will be present in the lobby at the State Festival during One-Act Performances.

# FESTIVAL EVENTS

	Max Time	Max/school	Max to Sate
<b>ONE-ACT PLAY FESTIVAL</b>	45	1	14
<b>STUDIO THEATRE PLAY FESTIVAL</b>	30	1	16
<b>GROUP PERFORMANCES</b>			
• Group Acting	10	3	22
• Group Musical	10	3	22
<b>INDIVIDUAL EVENTS - PERFORMANCE EVENTS</b>			
• Three levels each: Novice, Intermediate, Varsity. All are solo unless noted.			
<b>ACTING CATEGORIES</b>	<b>Max Time</b>	<b>Max/school</b>	<b>Max to Sate</b>
01. Pantomime	3 min	6	40
02. Duet/Ensemble Pantomime	5 min	3	40
03. Duet Reader's Theatre	5 min	3	40
04. Acting Dramatic Classical (pre1900 solo & duet)	5 min	6	40
05. Acting Comedic Classical (pre1900 solo & duet)	5 min	6	40
06. Acting Dramatic 1900-1974	3 min	6	40
07. Acting Comedic 1900-1974	3 min	6	40
08. Acting Dramatic 1975-2004	3 min	6	40
09. Acting Comedic 1975-2004	3 min	6	40
10. Acting Dramatic 2005-present	3 min	6	40
11. Acting Comedic 2005-present	3 min	6	40
12. Duet Acting Dramatic Contemporary (1900-present)	5 min	3	40
13. Duet Acting Comedic Contemporary (1900-present)	5 min	3	40
14. Original Works (solo & duet)	5 min	3	40
15. <i>no category 15 this year to allow for future expansion</i>			
<b>MUSICAL CATEGORIES</b>			
16. Musical pre1980	5 min	6	40
17. Musical Dramatic 1980-2015	5 min	6	80
18. Musical Comedic 1980-2015	5 min	6	40
19. Musical Dramatic 2016-present	5 min	6	40
20. Musical Comedic 2016-present	5 min	6	40
21. <i>No category 21 this year to allow for future expansion</i>			
22. Duet Musical Dramatic	5 min	3	40
23. Duet Musical Comedic	5 min	3	40
<b>INDIVIDUAL EVENTS - PLAYWRITING EVENT</b>			
• Two levels each: Novice and Varsity			
24. Playwriting	10 min	4	14
<b>INDIVIDUAL EVENTS - TECHNICAL EVENTS</b>			
• Two levels each: Novice and Varsity			
25. Properties Design (Props)	10 min	4	25
26. Puppet Design	10 min	4	25
27. Costume Design	10 min	4	25
28. Costume Construction	10 min	4	25
29. Makeup Design	10 min	4	25
30. Scenic Design	10 min	4	25
31. Lighting Design	10 min	4	25
32. Sound Design	10 min	4	25
33. Stage Management	10 min	4	25

# PLAY FESTIVAL

The Trumbauer Festival aims to grow and encourage Theatre programs in all of Alabama's high schools. We believe Theatre Arts is for everyone regardless of a program's size, budget, ethnic or racial background, experience, etc. These are KIDS on the stage and behind the scenes! Some may pursue a professional career in Theatre; most will not. They are here because they love theatre. Some schools have large programs with large budgets, some have small programs with tiny budgets, and others in between. Some directors/sponsors have degrees and experience in Theatre; some do not. Some teach Theatre Arts full-time, some are full-time English teachers with after-school Theatre programs. Some programs have large stages, scene shops, and rehearsal spaces, and some programs rehearse and perform in found spaces. Again, we believe Theatre is for everyone, and we want to celebrate the Theatre that each school is doing. We are all here to learn and grow as artists. We want judges to score performances in a way that holds us to high standards, BUT we also want Trumbauer to be a positive and encouraging experience for everyone.

## GENERAL PLAY FESTIVAL RULES

- **PARTICIPANTS**

- Schools participating in Trumbauer Play Festivals must be registered ACT members and directors must be registered sponsors or students of the participating school.
- Students participating in One-Act and Studio Theatre performances (*including cast, technical crew, musicians, dressers, loaders, audience plants, etc.*) must be in grades 9-12, registered as ACT members, and listed as participants in the One-Act or Studio Theatre registration in Knack.

- **SELECTION OF MATERIAL**

- A school may not enter in both the One-Act Play Festival and the Studio Theatre Play Festival.
- Any play (published, original, or student-written) or cutting from a longer play or musical is acceptable.
- A school may not enter the SAME play within five years.
- All entries must be suitable for high school participants, their school, and the community concerning language and subject matter. Ask, would my principal find this acceptable?

- **MUSIC**

- If using musical recordings, supplemental or background vocals on any are not allowed.
- Lip-syncing is not permitted in dialogue or music unless it is part of the action and content of the play. A school can not perform a musical and lip-sync to vocals on the track.

- **PROGRAM TEMPLATE & AWARDS WORKSHEET**

- These are included in the judge binders and serve as information and tools for the judges. They take the place of custom programs and cast lists.
- Make a copy of the linked template to complete and upload with District Festival Registration. Only add show information and do not include graphics or other embellishments.
- **NAMING YOUR PROGRAM TEMPLATE:** PDF files for the program template should be named with "PROGRAM-" and the "REG#" for example: PROGRAM-OA-160-2342. It must be in PDF Format.
- School and Sponsor names should NOT appear anywhere on your program.
- Content Warning (*if applicable*): Include notes about any potentially sensitive content such as suicide, self-harm, slurs, gunshots, strobe lights, smoke/fog, sudden loud noises, mature themes, etc.
- Director's Note (*optional*): Include anything judges need to know before the performance, such as what is happening when the show opens, what to expect, or if there are confusing aspects, themes, etc.
- The Cast List should be accurate and include all performers, technical help, audience plants, musicians, etc. This section is to help judges identify specific students to make comments about their performance or recommend them for awards. Pictures are optional and may be included on subsequent pages.

- **PROOF OF PERFORMANCE RIGHTS**

- Copies of Royalty Agreement and/or Permission to Cut published plays must be uploaded into **knack** in PDF format. Schools without Performance Rights uploaded will not be allowed to perform.
- If a performance begins after the start of the play, stops before the end of the play, or has any content removed from the middle, Cutting rights must be obtained from the publisher and uploaded into knack.
- Performance Rights must **specifically include** the date of District Festival (or be within a range of dates **specified**). If the performance passes to the State Festival, **the date of the State Festival must also be specified**.
- [Complete this form](#) if presenting a play in the public domain, a non-published play, or a self-written play such as a sponsor or student-written work.

- Schools must obtain permissions for all music or sound cues longer than 10 seconds or using a copyrighted recording. Sound cues or music in the public domain are not subject to this rule.
- **NAMING YOUR PERMISSION RIGHTS:** PDF files for the script should be named with “RIGHTS-” and the “REG#” for example: RIGHTS-OA-160-2342. It must be in PDF Format.
- **SCHOOL ANONYMITY**
  - School names will be intentionally kept anonymous from the judges. This is to help prevent potential bias.
- **SPONSOR AND CHAPERONE ASSISTANCE**
  - **Registered** sponsors are the only adults allowed backstage during **set-up, tech, or performance** time and may only assist with technical elements, Spike, Strike, Load-In, and Load-Out. Sponsors may not participate onstage as performers or musicians.
  - **Other Designated Adults or Chaperones**, are *only* allowed to assist with Load-In and Load-Out and should not be onstage or backstage during the **set-up, tech, or performance** time.
- **CREW AND SAFETY GUIDELINES**
  - The Backstage crew should not exceed 20 students without approval from the District or State Chair. Only students with assignments essential to the production should be allowed backstage.
  - Concerns about Load-In, backstage safety, attitude, respect, demeanor, festival delay, etc., may be referred to the District or State Chair for potential disqualification.
  - Stage Managers must be made aware of any stunts, tricks, fight choreography, or dangerous staging before the performance.
  - No running backstage.
- **STAGE MANAGERS**
  - At the District Festival, the District Chair will arrange a Stage Manager for One-Act and Studio Theatre. This may be the same person, depending on space and scheduling.
  - At the State Festival, the Festival Director will arrange a Stage Manager for One-Acts and Studio Theatre.
  - Neither the Stage Managers nor Assistant Stage Managers may be high school sponsors, directors, chaperones, parents, or other volunteers associated with a school.
  - QUALIFICATIONS
    - Professional working or retired stage manager and/or a degree in stage management
    - Technical theatre degree focused on Stage Management
  - RESPONSIBILITIES
    - Attend the One-Act and Studio Stage Manager meeting.
    - Complete documentation based on each school’s backstage demeanor, attitudes, safety procedures, ability to Load-In and Load-Out without interfering with any current or upcoming performances, and capacity for keeping the schedule on track.
    - Be encouraging and uplifting while ensuring a safe, calm, respectful, and efficient Load-In/Out, Tech Time, and Performance Time while keeping students working efficiently and safely.
    - Keep the festival on or ahead of schedule.
    - Be present at the start of the Judge Deliberation meeting to answer any questions.
  - AFTER THE LAST PERFORMANCE
    - Be sure the final show completes their full Load-Out and gets all belongings.
    - Ensure the house is empty and judges know how to get to the deliberation room.
    - Gather any lost and found belongings and take them to the Festival headquarters.
    - Discuss any issues with the District or State Chair and Festival Director.
    - Check with the District Chair or State Chair before leaving.
- **STARTING THE SHOW**
  - The Stage Manager will come to the stage and ask, “Judges, are you Ready?”
  - Upon confirmation from the judges, they will address the audience to introduce the play title and any provided content warnings.
  - The Stage Manager will then ask, “Performers, are you ready?”
  - Upon confirmation from the cast and crew, the Stage Manager will say, “Your time begins now” and start the timer.
  - The Stage Manager will NOT announce the name of the school or the director.
  - Stopping a performance should ONLY happen over a health or safety concern and only as a last resort.
- **ADJUDICATORS**
  - **DISTRICT FESTIVAL:** The District Chair will assign a *minimum* of 3 judges to adjudicate Studio Theatre and One-Act Performances. These may be the same judges depending on space and scheduling.
  - **STUDIO AT STATE FESTIVAL:** The Festival Director will assign a *minimum* of 3 judges to adjudicate the Studio Theatre Play Festival. Two or more of the judges *should be* from out of state if feasible.

- **ONE-ACT AT STATE FESTIVAL:** The Festival Director will assign a *minimum* of 3 judges to adjudicate the One-Act Play Festival. Three or more of the judges *should be* from out of state if feasible.
- If five judges are used, the highest and lowest scores will be dropped before calculating the final average.
- A Judge Assistant may be enlisted to ensure the judges do not confer with each other until results are tabulated.
- **ADJUDICATION & SCORING**
  - Adjudication at Trumbauer Festivals will be written feedback only. No oral adjudication will take place.
  - Judges will score each production using a ballot based on a 100-point scale and will receive a rating based on that score - Superior 79.5-100, Excellent 59.5-79.4, Good 59.
  - Each judge will independently compile their list of show and performer awards. These will be given to the Festival Director at the end of the last performance.
  - The Stage Manager will complete documentation based on each school's backstage demeanor, attitudes, safety procedures, ability to Load-In and Load-Out without interfering with any current or upcoming performances, and capacity for keeping the festival schedule on track. Major concerns could be subject to disqualification by the Secondary Chair (when the Chair does not have a show) the Vice-Chair (when the Chair has a show, but the Vice-Chair does not), or the next member of the ACT Executive Committee, President, Vice President, Secretary, then Treasurer, without a show.
  - Judges will be provided the [Scoring Assistance Guide](#)
- **TABULATION AND DELIBERATION PROCESS**
  - District Chairs will oversee or assign Play Festival Deliberation at their festivals. The Festival Director will oversee or assign Play Festival Deliberation at the State Festival.
  - The [Deliberation Guide](#) will be provided to the Deliberator.
  - No sponsor with a play festival entry should be involved in the tabulation and deliberation process.
- **CAPS & ADVANCING TO THE STATE FESTIVAL**
  - A maximum of 16 Studio Theater performances earning superior ratings will be allowed to pass to the State Festival. A mathematical formula will determine the number advancing from each district and will be calculated at 14 to allow for rounding.
  - A maximum of 14 One-Act performances earning superior ratings will be allowed to pass to the State Festival. **Each district will be allowed to send their top two performances.**
  - Only shows receiving superior ratings are eligible for Best in Show and advancement to the State Festival, so there is a *possibility* that no shows from a District could be passed.
  - The same play District Judges select must be presented at the State Festival.
- **WILDCARD**
  - If 16 Studio Theatre performances or 14 One-Act Performances are not passed to the State Festival, **all districts that had performances earning superior ratings that were cut will be entered into a drawing,** which will be held within a week after District Festivals on Facebook Live or Google Meets.
  - The **district** receiving the wildcard **will be allowed to invite the school with the next highest ranked One-Act performance** to the state festival and will be assigned the earliest time slot on Saturday. If there is a second wildcard, it will be given the earliest time slot on Friday. If there is a third (or more) wildcard, they will be given a remaining time after all other schools have been drawn for their times.
  - Wildcard recipients do not receive a District Festival trophy.
- **ORDER OF PERFORMANCES AT STATE**
  - A drawing on Facebook Live or Google Meets will determine the schedule for the State Festival.
  - If there is a circumstance where a sponsor requests a particular day to perform their Studio Theatre or One-Act performance because of a *legitimate conflict that can not be avoided*, that request must be approved by the State Chair. There will be a drawing for that school for the time slots on the requested day first before the drawing of the remainder of the schools.
  - Once the drawing concludes, the schedule is final. If there is a significant and legitimate conflict, the school's principal must make an appeal to the Festival Director explaining factors prohibiting the school from performing at the assigned time. The appeal must be approved by a majority vote of the Executive Director, Festival Director, President, and High School Chair (or Vice-Chair if there is a conflict of interest).
- **DISQUALIFICATION**
  - A Disqualification could be issued for not following any of the rules laid out in this document at the discretion of the Secondary Chair (when The Chair does not have a show) or the Vice-Chair (when the Chair has a show, but the Vice-Chair does not), or the next member of the ACT Executive Committee, President, Vice President, Secretary, then Treasurer, without a show.

- Only the District or State Chair can issue a Disqualification. Judges and Stage Managers may recommend a disqualification, but the final decision is that of the District or State Chair.
- Any participant who distracts judges or competitors with unnecessary noise, movement, etc., during another performance may be disqualified.
- If a show is Disqualified, no portion of the show will be considered for awards including Best in Show, Show Awards, Best Performer Awards, and All-Star Cast.
- **WITHDRAWING FROM THE PLAY FESTIVAL**
  - **BEFORE REGISTRATION CLOSES**
    - If a performance is registered for District Festival, but the sponsor decides to withdraw while district registration is still open, they may delete the event from the District Registration page.
    - If a performance is passed to the State Festival, but the sponsor decides to withdraw while State Festival registration is still open, they can unregister the performance and not be charged.
  - **AFTER REGISTRATION CLOSES**
    - **DISTRICT:** If a performance is registered for District Festival, but the sponsor decides to withdraw after district registration has closed, the performance will be marked as dropped, but the school is still responsible for the charges on the district invoice.
    - **STATE:** If a performance is passed to the State Festival, but the sponsor decides to withdraw after State Festival registration has closed, the performance will be marked as dropped, but the school is still responsible for the charges on the State Festival invoice.
  - **REPLACING A SHOW**
    - If a show withdraws after they have been passed to the State Festival and there are other eligible shows from that District, the show with the next highest score from that District will be allowed to take that slot. If there are no other eligible shows from that District, a wild card from all other superiors in the state will be drawn.
    - If time slots have already been drawn, all non-wildcard shows will be offered the opportunity to be placed in a drawing for the timeslot of the school that withdrew.
    - If a new wildcard card is drawn to replace the withdrawn show, that wildcard performance will get the time of the school that won the drawing for the new time slot.
- **EMERGENCY REPLACEMENTS AFTER THE CLOSE OF REGISTRATION**
  - Any replacement should be requested in an emergency *only* when there are no other options. Every effort possible should be made before requesting a replacement.
  - The District Chair at District Festivals or the State Chair at the State Festival must approve replacements.
  - **BEFORE DISTRICT FESTIVAL**
    - If one or more cast or crew member(s) (less than fifty percent of the group) cannot participate at the District Festival, the sponsor may choose replacement member(s) already registered ACT members. The group performing at the District Festival should be the same at the State Festival.
  - **BEFORE STATE FESTIVAL**
    - If a cast or crew member cannot participate at the State Festival, the sponsor may choose a replacement who is already a registered ACT member. The judges will be made aware of any cast replacements. If more than fifty percent of the group that participated at the District Festival cannot participate at the State Festival, the event must be dropped.
    - If one or more cast or crew members(s) that participated at the District Festival (less than fifty percent of the group) cannot participate at the State Festival, the sponsor may choose replacement member(s) already registered ACT members.
- **TRUCKS AT DISTRICT FESTIVALS AND THE STATE FESTIVAL**
  - All Trucks loading and unloading must have [THIS TEMPLATE](#) printed and displayed on the windshield.
  - Sponsor and Bus Driver phone numbers are optional but must be given to the Stage Manager.
- **OPEN WALK-THROUGH AT STATE FESTIVAL**
  - If the schedule permits, one or more Open Walk-Throughs will be scheduled at the state festival. This is an optional time for sponsors and students to familiarize themselves with the performance venue and tech offerings, meet the stage manager, and ask questions.
- **WRISTBANDS**
  - Participants may remove their wristbands before the performance and give them to their sponsor.
  - The sponsor will turn all wristbands into the stage manager in exchange for a packet of new wristbands.
- **DISTRICT AND STATE AWARDS**
  - **STUDIO: BEST ENSEMBLE**
  - **ONE-ACT: BEST ENSEMBLE, BEST COSTUME DESIGN, BEST SCENIC DESIGN, BEST TECHNICAL DESIGN**
  - **ALL-STAR CAST**

- All-Star Cast Awards are given to students who make an impression and stand out positively.
  - Each production should receive at least 1 All-Star Cast Award.
  - Each judge will compile their selections for All-Star Cast. The Deliberator will tally all names submitted. All participants that receive two or more nominations will receive the recognition.
- **BEST SUPPORTING PERFORMANCE (2) & BEST LEADING PERFORMANCE (2)**
  - These awards are no longer divided by gender.
  - Ensemble roles are not eligible for these awards.
- **BEST IN SHOW (up to 3 for Studio Theatre, up to 5 For One-Acts [capped at District])**
  - District Festival: An allotted number of productions in each district that score “Superior” will be awarded Best In Show and passed to the State Festival. See “Caps and Advancing to the State Festival” above.
  - State Festival: The top three (3) Studio Theatre performances and top five (5) One-Act performances scoring “Superior” ratings will be awarded Best in Show.
  - If there is a tie, the judges will vote between only the tied productions to decide.
  - Photo opportunities with a Best In Show trophy will be given at District Festivals. The actual Trophy with a custom nameplate will be distributed at the State Festival. If a school places Best In Show at the State Festival, they will receive their State trophy at the State Festival. A custom nameplate will be mailed.
- **SETC BEST IN SHOW (State One-Act Performances ONLY)**
  - The One-Act performances that place 1<sup>st</sup> and 2<sup>nd</sup> at the State Festival can be further awarded the honor of representing the state of Alabama at the Southeastern Theatre Conference (SETC) Secondary Theatre Festival.
  - If the 1<sup>st</sup> or 2<sup>nd</sup> place One-Act performances have stated they do NOT desire to be considered for this honor, the 3<sup>rd</sup> place school will be chosen, followed by the 4<sup>th</sup>, then 5<sup>th</sup> place.
- **ATTENDING PERFORMANCES**
  - Only ACT Members with identification wristbands will be allowed in the auditorium. A university employee will be in charge of house management. University students will assist with doors.
  - Any person who distracts judges or competitors with unnecessary noise or movement during a performance may be referred to the District or State Chair for potential disqualification from events for which they are registered.
  - A single line will be created in the lobby of the One-Act venue at the State Festival and monitored by campus police. Audience members will be admitted on a first-come, first-served basis in line. The line may begin forming as early as 1 hour before the performance.
  - Students will be given priority to watch the performances. If the auditorium fills up and there are still students waiting to enter, adults *may* be asked to leave the auditorium.
  - The auditorium will be completely emptied and refilled between each production during setup and Strike.

# STUDIO THEATRE SPECIFIC RULES

- **DESCRIPTION**

The Studio Theatre Play Festival has been developed to highlight and feature pure performance - acting, directing, and writing. Little emphasis should be placed on technical production values. All adjudication will be based solely on the performance aspects of the work with a consideration of backstage safety, efficiency, and organization. Studio Theatre pieces are intended to be versatile, nimble, and travel easy. Every effort will be made to have a proper theatre space in the host venue, but if that is not possible, shows must be designed to adapt easily to limited spaces, such as a ballroom or large classroom.

- **TIME LIMITS**

- Any school that hinders the ability of another performing school to Load-In and/or Out, interferes with the festival schedule or a performance in progress, or exceeds any of the time limits may be recommended for disqualification. This applies to ALL timed sections of the Studio Theatre Festival.
- **45-Minute Dressing Room**
  - This will occur immediately before the 15-minute Setup Time.
  - This includes: getting into costumes, applying makeup, cleaning up, etc.
- **15-Minute Setup Time**
  - This will occur after the 45-minute Dressing Room and before the official 30 minutes.
  - This Includes: Load-In, walking the stage, running transitions, volume check, lighting check, sound check, moving EVERYTHING and EVERYONE behind the Go Lines (SR and SL), and placing spike tape.
  - Only registered school sponsor(s) and students are allowed on stage or backstage during set-up time. No chaperones or other adults are allowed.
  - The stage must be completely bare (except for spike tape) before the end of the 15 minutes.
  - If a school does not utilize the entire 15 minutes, they may inform the Stage Manager that they are ready to begin. The Stage Manager may wait for the 15 minutes to expire to stay on schedule or may reset the clock and immediately begin the performance. Any remaining Tech time will NOT be added to the 30 minutes.
  - At the end of the 15 minutes, the Stage Manager will state the Play title, read any content warnings, ask if the judges are ready, ask if the performers are ready, and start the timer.
- **30-Minute Performance**
  - This will occur immediately following the 15-minute Setup Time.
  - This Includes: Moving everything from behind the Go Lines (SR/SL) onto the stage, performing the show, and moving everything back behind the Go Lines. Only spike tape may remain on the floor.
  - Any school exceeding the 30-minute performance time will be disqualified.
- **10-Minute Strike**
  - This will occur immediately following the 30-minute Performance time.
  - This includes: removing the spike tape and thoroughly clearing the stage and backstage area.
  - Stage and go lines must be COMPLETELY clear by the end of this 10 minutes.

- **GO LINES**

- Stage Left and Stage Right will be marked.
- All performers, props, set pieces, etc., must be behind either of the Go Lines. Nothing may be placed on the stage in front of the Go Lines.

- **SET PIECES**

- Only cubes, chairs, and a table may be used. Nothing else may be set on the stage that ONLY provides scenic value or decoration, including free-standing set pieces or set dressings.
- **CUBES:** Up to a *TOTAL* of eight (8) basic weight-bearing cubes, solid black, non-embellished, and no larger than 24" may be used.
- **CHAIRS:** Up to a *TOTAL* of four (4) basic, non-embellished, solid black, weight-bearing, 4-legged or sled-based, standard height, desk-type chairs may be used. The frame may be metal if it is factory-original. Benches, stools, barstools, or any other type of seating may not be used.
- **TABLES:** *ONLY* one (1) basic, weight-bearing, non-embellished, solid black table may be used. Any shape is acceptable as long as it is not larger than the space of a 4ft x 6ft rectangular table. The frame may be metal if it is factory-original.
- The host facility will provide at least three (3) cubes, four (4) chairs, and one (1) table for participants who wish to use them. Schools may bring their table, cubes, and chairs as specified above if they prefer.

- Sponsors may email photographs of their cubes, chairs, or tables to the District or State Chair before their performance if there is any uncertainty about the appropriateness or appearance.
- **HAND PROPS**
  - For this event, a hand prop is defined as something that is used, manipulated, or wielded by the actors. It should not be something that is simply held in place or set down. Props should be necessary to advance the action or plot of the play.
  - All Props must be provided by the performing school, fit through a standard 36" door, and be able to be carried by only one person.
  - Props may be set on the stage, cubes, chairs, or table, before or during the performance, as long as they are used at some point as part of the plot/script. Items used purely for decoration, atmosphere, set dressing, drapery, etc., are not allowed.
  - Props that require an extension cord or offstage power outlet are not allowed. Any power source must be self-contained within the prop itself. The only exception is a single electronic musical instrument (*see the sound section below for more details*).
  - Free-standing items (such as an easel or tripod) and items on wheels (such as a stroller), must be sure to meet the event definition of a hand prop, as stated above. Free-standing items with flat surfaces on wheels (such as bar carts, media carts, etc.) are considered furniture and are not allowed.
  - **EXAMPLE 1**
    - ACCEPTABLE - A picture frame is set on the stage before the production begins, but is picked up at some point and used by a character as part of the scene. It may be set back down after.
    - NOT ACCEPTABLE - A picture frame is set on the table and is never moved or used.
  - **EXAMPLE 2**
    - ACCEPTABLE - A whiteboard resting on an easel is brought on stage. Actors write on the board as part of the plot/script. The easel is picked up and used at some point as a weapon
    - NOT ACCEPTABLE - A whiteboard resting on an easel is brought on stage with words already written on it and is never moved or used.
  - **EXAMPLE 3**
    - ACCEPTABLE - A tablecloth is set on the table at the beginning of the play, but is later picked up and used as a cape for an actor and then used for a tug-of-war battle
    - NOT ACCEPTABLE - A tablecloth is set on the table as a set dressing but is never moved or used
- **COSTUMES AND MAKEUP**
  - Costumes and makeup may be used at the school's discretion but will not be adjudicated in any way.
- **SOUND**
  - Music recordings or soundtracks may be used as long as proper permissions have been obtained.
  - Any participating school may use the sound system at the host facility at the discretion of the host facility.
  - Participating schools must provide Input sources, such as laptops, cell phones, iPods, MP3 players, etc., Check with the District or State Chair for specifics on connections before the performance.
  - Schools may provide a speaker or amp instead of using the host facility sound system, but it must be placed in front of the curtain and should not exceed 2ft x 4ft. It should be used only as a sound source and may not double as a prop or set piece. No one may sit or stand on the equipment.
  - A school may use their amp (as described above) for music/sound by connecting to a laptop, phone, CD player, etc., In this case, the amp and source may be set up in the house (or on the extreme side of the apron if it is clearly removed from the playing area) during the school's 15-minute setup time. Any such setup is not subject to the rules governing the stage being clear, Go Lines, etc., but should be removed from the house immediately after time is stopped. Any questions about location/placement will be at the discretion of the Stage Manager.
  - No more than one amplified musical instrument may be used. Any such instrument must plug directly into the speaker or amp without any additional equipment.
  - Acoustic musical instruments may be used. If used as props, they must follow the guidelines in the props section above.
  - Practical microphones in any form are prohibited.
- **LIGHTING**
  - The host venue will provide lighting. Lights can be used for lights up and lights down only, with the exception of warming light (around 10-20% if possible at the specific venue) for any scene change, set-up, and/or tear down. Check with the District/State Chair for Studio Theatre venue specificity.
  - Lighting is a general wash and not separated into the nine performance areas. Lighting may be Up at Full or Down at Full.

- The Studio Theatre Stage Manager should determine what “full” means at their discretion. For example, if 80% is deemed a Full Wash, all shows will perform with a Full Wash of 80%.
- Fades are prohibited.
- Each director will have the opportunity to meet with the Studio Theatre Stage Manager and a technician from the host facility during their setup time.
- No additional lighting equipment (including spotlights) may be brought in or used, except for handheld props such as flashlights, which may not exceed 12in x 10in x 8in.
- **HOLDING ROOM**
  - If the host facility has the space, a holding room for Studio Theatre items will be provided.
- **STUDIO AT SETC**
  - SETC is implementing a Studio Theatre Festival this year. The two documents provided below originate directly from SETC. For Trumbauer, all previously stated rules must be followed. However, if a production advances to SETC, the production must comply fully with the official SETC Guidelines
  - [Guidelines](#)
  - [Rubric](#)

# ONE-ACT SPECIFIC RULES

- **DESCRIPTION**

The One-Act Play Festival has been developed to highlight the best high school theatre in the state of Alabama. Adjudication is based on a combination of all performance and technical aspects with a consideration of backstage safety, efficiency, and organization.

- **TIME LIMITS**

- Any school that hinders the ability of another performing school to Load-In and/or Out, interferes with the festival schedule or a performance in progress, or exceeds any of the time limits may be recommended for disqualification. This applies to ALL timed sections of the One-Act Festival.

- **30-Minute Load-In and Walk Through**

- This may or may not be immediately preceding the tech and performance time.
- Includes: unloading the truck, assembling sets, packing the 10x10, becoming familiar with the auditorium, stage, dressing rooms, light board, spots, power outlets, soundboard, looking at formations, testing the feel of the stage, etc.
- Schools **MUST** complete their Load-In within the 30-minute limit to keep the festival schedule on track. A disqualification may be recommended if a Load-In is not completed within this time.

- **45-Minute Dressing Room**

- This will occur immediately before the 15-minute Tech Time.
- Includes: getting into costumes, applying makeup, cleaning up, moving everything to the holding room (*if necessary and if the host facility allows*)

- **15-Minute Tech Time**

- This will occur after the 45-minute Dressing Room and before the 45-minute Performance.
- Includes: unloading the 10x10, placing spike tape, running transitions, volume check, zone check, sound check, and moving EVERYTHING and EVERYONE behind the Go Lines.
- All front-of-house student technicians will go to their respective tech locations during the 15-Minute Tech Time and remain there through the 45-minutes Performance time.
- The stage must be completely bare (except for spike tape) before the end of the 15 minutes.
- Only **registered** school sponsor(s) and students are allowed on stage **or backstage** during tech time. No chaperones or other adults are allowed.
- The Host sponsor may or may not provide headsets for technical communication. Contact the District Chair for specifics. Schools are permitted to bring a means of communication.
- If a school does not utilize the entire 15 minutes, they should inform the Stage Manager that they are ready to begin. The Stage Manager may decide to wait for the 15 minutes to expire to stay on schedule or may decide to reset the clock and immediately start the performance. Any remaining Tech time will NOT be added to the 45 minutes.
- At the end of the 15 minutes, the Stage Manager will state the Play title, read any content warnings, ask if the judges are ready, ask if the performers are ready, and start the timer.

- **45-Minute Performance**

- This will occur immediately following the 15-minute Tech Time.
- Includes: Moving everything from behind the Go Lines to the stage, performing the show, and moving EVERYTHING back behind the Go Lines. Only the spike tape may remain on the stage.
- Does NOT include: Load-In, Tech Time, removal of spike tape, or Load-Out.
- If no set-up or Strike is involved, performance time may be up to 45 minutes.
- There is no minimum time requirement. Any school exceeding 45 minutes will be disqualified.

- **15-Minute Strike**

- This will occur immediately following the 45-minute Performance Time.
- Includes: Removing spike tape, moving everything away from the Go Lines toward the loading dock, and beginning to load the truck.
- Stage and go lines must be **COMPLETELY** clear by the end of the 15 minutes.

- **+ 15-Minute Load-Out**

- This is a continuation of the previous 15 minutes.
- Includes: moving all sets, props, costumes, makeup, tech, and other belongings from the load out space to the truck
- All belongings should be completely cleared from the host facility at the end of this time.

- **SETS AND PROPERTIES**

- Participating schools must provide all needed set pieces and properties.

- **10x10 REQUIREMENT**

- Everything used in the production, excluding cast and technical crew, must fit safely in the 10x10 box and move behind the Go Lines within the 45-minute time limit.
- *ITEMS TO INCLUDE:* set pieces, props, puppets, musical instruments, costumes and makeup that are not worn at the beginning of the production, sound equipment (amps, speakers, etc.) and supplemental lighting brought by the school, tools used for assembly of props, etc.
- *ITEMS TO EXCLUDE:* Cast, Crew, Costumes and Makeup worn at the beginning of the production, handheld technical equipment
- Sponsors should contact their District Chair before the festival if there are concerns about what should or should not be included in the 10x10.
- There are no height restrictions on the 10x10 as long as it can stand SAFELY on its own. Set pieces too tall to be maneuvered safely into the Load-In space or 10x10 during the allotted time may not be allowed during the performance.
- Unstable or unsafe 10x10's, as determined by the stage manager, may be recommended for disqualification to the District or State Chair.

- **BASIC LIGHTING**

- Basic lighting will be provided for each entry. Warm and cool washes will be provided. Most host venues *should* have: 9 areas from front-of-house, 9 warm down, 9 cool down, a full wash warm, a full wash blue, house control, and a possible slider for red, green, and blue cyc.
- General lighting isolation is provided in nine acting areas (Zone 1- DR, Zone 2- DC, Zone 3- DL, Zone 4- RC, Zone 5- C, Zone 6- LC, Zone 7- UR, Zone 8- UC, and Zone 9- UL).
- Some host facilities may not have this exact configuration.
- Some venues may offer additional lighting opportunities at their discretion. Contact the District or State Chair for specifics.
- No recorded cues are allowed for any school.
- Lighting will use preset area sliders based on lighting sheets provided at District and State Festivals.

- **BASIC SOUND**

- Host facilities will not provide any *individual* sound amplification, but may provide *general* sound amplification at their discretion. Schools may only amplify music and general sound effects through their own provided sound source equipment (laptop, iPad, phone, etc.) if allowed. Contact the District or State Chair to find out the available options.
- Schools are not allowed to plug equipment directly into the host facility's soundboard using anything other than an auxiliary cord provided by the host.
- Sponsors bringing their sound equipment must set it up and test it during the 15-minute Tech Time. All such equipment must be moved back behind the Go Line until the official 45-minute performance time begins and must be returned behind the Go Line by the end of the 45 minutes.

- **SPECIAL EFFECTS**

- Open flames, fire, flash paper, flash pots, and similar pyro effects are prohibited.
- Fog, Dry Ice, and similar Haze Effects must be approved by the host facility before use.

- **DRESSING ROOMS**

- Dressing Rooms will be made available for performers to prepare for their performance.
- Each school will have access to these facilities only during their scheduled time.
- If the host facility has the space, two rooms will be available to change after the performance.

- **GO LINES**

- Stage Left, Stage Right, and Upstage Go Lines will be marked.
- Upstage Go Line should be near the mid-traveler (if possible). If a venue has the depth to accommodate this, participants will be made aware before the Festival. The District and State Chairs are responsible for providing this information.
- All performers, props, set pieces, etc. must be behind any of the Go Lines. Nothing may be placed on the stage in front of the Go Lines except spike tape until the 45-minute time begins.

- **PROGRESSING TO SETC**

- All One-Act entries at the State Festival compete for the chance to represent Alabama at the Southeastern Theatre Conference Secondary School Festival. The top two performances will be selected to attend.
- SETC can be VERY expensive and knowing the fees involved in advance is important. Contact the SETC Office at [setc@setc.org](mailto:setc@setc.org) or (336) 272-3645 for current information.
- ACT awards \$1,000 to each show chosen for SETC. Other expenses are School's responsibility.
- [SETC Folder & Information](#)

# GROUP EVENTS

## RULES AND REQUIREMENTS

- **SCHOOL ENTRY LIMITS**
  - Up to THREE GROUPS (3) from each school may be registered in each event. A school could register 3 Group Acting performances and 3 Group Musical performances.
- **PARTICIPANTS**
  - Groups should consist of at least three and at most 15 students.
  - Group events DO NOT count against the student's maximum of two Individual Events but an individual student may not perform in the same group event more than once. For example, a student could be in a 1 Group Musical, 1 Group Acting, and 2 Individual Events but may not participate in two Group Musical or two Group Acting events.
- **STATE FESTIVAL CAPS**
  - A maximum of 22 entries in each Group Event will be allowed to pass to the State Festival.
  - A mathematical formula will be used to determine the number advancing from each district and will be calculated at 20 to allow for rounding.
  - If 22 performances are not passed to the State Festival, the Festival Director will select and offer superior ranking performances with the next highest scores that were cut from District the opportunity until there are 22.
- **TIME LIMIT**
  - Performances may be up to 10 minutes in length after the introduction.
  - There is no penalty for shorter performances.
- **SELECTIONS**
  - Acting selections must come from a play, screenplay, teleplay, or an original written work (if approved by the sponsor). Musical selections must come from a musical play, revue, a musical movie, or a musical series. All selections must be memorized.
  - *Musical* selections should be **complete** numbers or scenes, **not a medley** in Show Choir Style.
  - A school may not enter a selection featured in its Studio Theatre or One-Act Play Festival entry but may enter a selection that was cut from the performance.
  - Selections should be as equally balanced between characters as possible
  - All entries must be approved by their sponsor and be suitable for high school students, their school, and community concerning language and subject matter.
- **ATTIRE**
  - NO costumes, properties, or stage makeup are allowed; however, dance shoes (such as taps) or safety items (such as knee pads) are acceptable. Performers may use a surface that allows them to perform the dance part of their performance if necessary.
  - Students should wear school-appropriate unless the sponsor deems other clothing is appropriate for specific performances.
  - Clothing identifying the student's school, pajamas, or athletic wear should not be worn.
- **PROPS**
  - Six straight-back chairs are permitted and will be provided by the host facility.
  - No other set pieces or props may be used.
- **INTRODUCTION**
  - One student should state the selection that will be performed, the author or composer of the selection, and any important information that the judge should know before hearing the selection.
  - Students should not state their school or sponsor's name.
  - Time begins after the introduction is finished.
- **MUSICAL ACCOMPANIMENT**
  - Performers in Group Musical must provide a portable device with a speaker and should enlist someone to operate their sound or do it themselves.
  - The accompaniment recording must be music only. No vocals (including background vocals) are allowed.
  - Performers may not sing a cappella nor use a live accompanist.
  - Entries should be staged/blocked/choreographed with intent. It is imperative that the students "act" the piece, as this is more than just a vocal competition.

- **REPLACEMENT OF PERFORMERS AFTER THE CLOSE OF REGISTRATION**
  - If registration is still open, the sponsor may delete events or replace performers as needed. The information below applies AFTER registration has closed.
  - Any replacement should be done in an emergency **only** when there are no other options. Every effort possible should be made before requesting a replacement.
  - The District Chair or State Chair must approve replacements.
    - **REPLACEMENTS BEFORE DISTRICT FESTIVAL**
      - If more than fifty percent of the group cannot participate in the District Festival, the group must be dropped. No refunds will be given.
      - If one or more group member(s) (less than fifty percent of the group) cannot participate in the District Festival, the sponsor may choose replacement group member(s) already registered as ACT members. The group performing at the District Festival should be the same group at the State Festival.
    - **REPLACEMENTS BEFORE STATE FESTIVAL**
      - If more than fifty percent of the group that participated at the District Festival cannot participate in the State Festival, the group must be dropped. No refunds will be given.
      - If one or more group member(s) that participated at the District Festival (less than fifty percent of the group) cannot participate in the State Festival, the sponsor may choose a replacement group member(s) who is already a registered ACT member.
- **DISTRICT AWARDS**
  - Each district will be allowed to award an allotted number of performances earning superior ratings with Best in Show Award and pass them on to the State Festival.
  - Photo opportunities with a Best In Show Trophy will be given at the District Festival, but the actual trophy with a custom nameplate will be given at the State Festival.
- **STATE AWARDS**
  - The top three performances at the State Festival will receive a Best In Show trophy.

# INDIVIDUAL EVENTS RULES

## PERFORMANCE EVENTS

- These rules apply to ALL Performance Individual Events. See rules for specific categories following this section.
- **PARTICIPATION LIMITS**
  - Individual participants may participate in a *maximum* of two (2) Individual Events, one (1) Group Acting entry, and one (1) Group Musical entry.
  - Participants may not participate in the same category more than once. A “category” is considered the numbered category such as “01. Pantomime” or “04. Acting Dramatic pre1900.”
- **SCHOOL ENTRY LIMITS**
  - The rules for each event on the following pages will specify the maximum number of entries each school may register in each experience level (Novice, Intermediate, Varsity). For example, if the number is three, a school may enter 3 Novice entries, 3 Intermediate entries, and 3 Varsity entries in that event.
- **DUET AND ENSEMBLE CATEGORIES**
  - If the category is a duet or ensemble, participants should be registered in the **highest** performance level of the **pair/ensemble**: 1) If two *Novice* participants register, they must register in the *Novice* category 2) If two *Intermediate* participants register, they must register in the *Intermediate* category 3) If two *Varsity* participants register, they must register in the *Varsity* category 4) If a *Novice* and an *Intermediate* participant register, they must register in the *Intermediate* category 5) If a *Novice* and a *Varsity* participant register, they must register in the *Varsity* category 6) If an *Intermediate* and a *Varsity* participant register, they must register in the *Varsity* category.
  - Registering in a higher experience level for a duet or ensemble event does NOT affect the experience level for a solo IE. A novice student may be registered in a solo event as a novice and a duet event as a varsity.
- **STATE FESTIVAL CAPS**
  - A maximum of 40 entries in each Performance Event (#01-23) will be allowed to pass to the State Festival.
  - A mathematical formula will determine the number of entries each district will be allowed to send to the State Festival and will be calculated at 38 for Performance Events to allow for rounding.
  - If the maximum number of entries are not passed to the State Festival, the Festival Director will select and offer superior rated performances that were cut with the next highest scores the opportunity to go.
- **SELECTIONS**
  - Individual participants may not use selections they have previously used in any ACT sponsored festival within the last 5 years.
  - A school may not enter a selection featured in its Studio Theatre or One-Act Play Festival entry, but may enter a selection from the same show that was not featured in the performance.
  - All entries must be approved by the sponsor as suitable for high school participants, their school, and community concerning language and subject matter. Ask, “Would my principal find this acceptable?”
- **INTRODUCTION**
  - All performers should state their name, the title of the selection they will be performing, and any other important information that the judge should know before hearing the selection.
  - Performers should NOT state the name of the school or sponsor.
  - Time begins after the introduction is finished.
- **LANGUAGES**
  - Participants are welcome to perform an IE in a foreign language.
  - Participants should either provide the judges with a copy of the translation before their performance or give a synopsis, in English, of what the selection is about during their introduction.
- **ATTIRE & DRESS CODE**
  - NO costumes, properties, or stage makeup are allowed; however, dance shoes (such as taps) or safety items (such as knee pads) are acceptable. Performers are allowed to use a surface that allows them to perform the dance part of their performance if necessary.
  - Participants should wear school-appropriate clothing unless the sponsor deems other clothing is appropriate for specific performances.
  - Clothing identifying the participant’s school, pajamas, or athletic wear should not be worn.
- **BLOCKING**
  - Entries should be blocked/staged/choreographed with intent.
  - This is more than just a vocal competition, and it is imperative that the participants “act” the piece.

- **PROPS**
  - 1 straight back chair for each performer may be used and will be provided by the host facility.
  - No other set pieces or props may be used.
- **AUDIO**
  - Participants must provide a playback device/speaker and enlist someone to operate it.
  - Recordings must only contain music accompaniment without vocals (including background vocals)
  - Live accompanists may not be used. Participants may not sing a cappella.
- **DISTRICT AWARDS**
  - Performances with Superior ratings will be eligible to pass to the State Festival unless there is a cap.
  - Performances receiving Superior and Excellent ratings will receive ribbons with medals (2 for duets).
- **STATE AWARDS**
  - Performances receiving Superior and Excellent ratings will receive ribbons with medals (2 for duets).
  - The top three ranked performances will receive a trophy, regardless of their rating (2 for duets).
  - Schools that cannot attend the Awards Ceremony should pick up their award bags before leaving the festival or designate someone else to pick them up. Awards that are not picked up will be mailed to the school address and the school will be charged shipping and handling.
- **DISQUALIFICATIONS**
  - Judges can recommend a disqualification to the District or State Chair if **any** of the rules are not followed.
  - The District or State Chair will carefully consider if a disqualification is warranted and approve or decline it.
- **EMERGENCY REPLACEMENTS AFTER THE CLOSE OF REGISTRATION**
  - If registration is still open, the sponsor may replace or delete events or participants as needed. The information below applies AFTER registration has closed.
  - Any replacement should be done in an emergency **only** when there are no other options. Every effort possible should be made before requesting a replacement.
  - The District Chair at District Festivals or the State Chair at State Festival must approve replacements.
  - **SOLO EVENT REPLACEMENTS**
    - **BEFORE DISTRICT FESTIVAL**
      - If Registration is Open: The event should be deleted
      - If Registration is Closed: The event must be dropped. No refunds will be issued.
    - **BEFORE STATE FESTIVAL**
      - If Registration is Open: If a participant in a solo event qualifies for the State Festival but is not able to participate at the State Festival, no other participant or event may replace that participant or event. The event should not be selected to attend state.
      - If Registration has Closed: If a participant registered in a solo event is not able to participate at Festival, that event must be dropped. No refunds will be issued.
  - **DUET PARTNER REPLACEMENTS**
    - **BEFORE DISTRICT FESTIVAL**
      - If both participants registered in a duet event cannot participate at the District Festival, the event must be dropped. No refunds will be issued.
      - If a registered partner is not able to participate at the District Festival, the sponsor may choose a replacement partner who is already a registered ACT member and is currently enrolled in 1 or less Individual Event. The pair that perform at the District Festival should be the same pair that perform at the State Festival.
    - **BEFORE STATE FESTIVAL**
      - If Registration is Open: If both participants registered in a duet event are not able to participate at the State festival, the event should not be selected to attend state.
      - If Registration is Closed: If both participants registered in a duet event are not able to participate at the State festival, the event must be dropped. No refunds will be issued.
      - If a pair of partners participate at the District Festival, but then one cannot attend the State Festival, a replacement partner who is already a registered ACT member and is currently enrolled in 1 or less Individual Event may perform in their place.
- **TITLES & SHOWS OF INDIVIDUAL EVENTS**
  - Complete the titles for ALL Individual Events going to the State Festival. Don't over think these. It is to help the judges know what they're about to see and Remember what they watched when they discuss awards
  - Example:
    - **GOOD** Selection Title: For Good
    - **GOOD** Selection Show/Author: Wicked
    - **AVOID:** Wicked, Lyrics and music by Stephen Schwartz, and book by Winnie Holzman

## 01. PANTOMIME

- **This is a "Performance Event."** Make sure to review all the general rules for Performance Events above.
- **ENTRY LIMITS:** A school may enter up to SIX (6) entries in each experience level
- **TIME LIMIT:** Performances may be up to 3 minutes after the introduction.
- **PARTICIPANTS:** This is a solo event and must only be performed by one participant.
- **PERFORMANCE**
  - The performer should create a **STORY** using their body, movement, and pantomime. This can not exclusively be a choreographed dance routine if a story is not being told.
  - No dialogue, lip-syncing, or audible sounds by the performer are allowed.
- **AUDIO**
  - Musical accompaniment or recorded sound effects are optional
  - If audio is used, participants must provide a playback device/speaker and enlist someone to operate it.
  - Recordings must only contain music accompaniment without vocals (including background vocals).
  - Live accompaniment may not be used.

## 02. DUET/ENSEMBLE PANTOMIME

- **This is a "Performance Event."** Make sure to review all the general rules for Performance Events above.
- **ENTRY LIMITS:**
  - A school may enter up to THREE (3) entries in each experience level
  - This event counts toward a student's 2 events
- **TIME LIMIT:** up to 5 minutes after the introduction
- **PARTICIPANTS**
  - This event must be performed by a minimum of two participants, but no more than five.
  - Each participant must be actively involved in the scene as equally balanced as possible.
- **PERFORMANCE**
  - The performers create a **STORY** using their body, movement, and pantomime. This can not exclusively be a choreographed dance routine if a story is not being told.
  - No dialogue, lip-syncing, or audible sounds by the performer are allowed.
- **AUDIO**
  - Musical accompaniment or recorded sound effects are optional
  - If audio is used, participants must provide a playback device/speaker and enlist someone to operate it.
  - Recordings must only contain music accompaniment without vocals (including background vocals).
  - Live accompaniment may not be used.

## 03. DUET READER'S THEATRE

- **This is a "Performance Event."** Make sure to review all the general rules for Performance Events above.
- **ENTRY LIMITS:** A school may enter up to THREE (3) entries in each experience level
- **TIME LIMIT:** Performances may be up to 5 minutes after the introduction.
- **PARTICIPANTS**
  - This is a duet event and must be performed by two participants
  - Each participant must be actively involved in the scene as equally balanced as possible.
- **SELECTIONS**
  - Selections must be cuttings from a play, screenplay, teleplay, or literature
  - Compilations from more than one selection are permitted providing they contain a unified theme.
- **PERFORMANCE**
  - Participants must perform in the traditional reader's theatre style and must not interact with each other.
  - Participants must remain seated.
- **PROPS**
  - Hand props and costume pieces (hats, scarves, shawls, etc.) is permitted.
  - Two chairs, two baskets (standard laundry size), and two music stands will be provided by the host facility.
  - Participants must use the chairs but may elect to not use the baskets and/or music stands.
  - Participants may use up to two baskets to hold their props and/or costume pieces. The baskets may sit on the floor next to the performer and all props/costume pieces must fit inside the baskets.

## 04-05. CLASSICAL ACTING

- This is a "Performance Event." Make sure to review all the general rules for Performance Events above.
- **CATEGORIES**
  - 04. Acting Dramatic Classical (pre1900- solo and duet)
  - 05. Acting Comedic Classical (pre1900 - solo and duet)
- **ENTRY LIMITS:** A school may enter up to SIX (6) entries in each experience level of each category
- **TIME LIMIT:** Solo performances may be up to 3 minutes. Duet performances may be up to 5 minutes. The timer will begin after the introduction.
- **PARTICIPANTS:**
  - Solo and Duets can be entered in these categories.
  - Solo events must only be performed by one participant, portraying one character.
  - Duet events must be performed by two participants, each portraying one character. Each participant must be actively involved in the scene as equally balanced as possible.
- **SELECTIONS:**
  - Selections must be dated before 1900, come from a play, screenplay, teleplay, or monologue. and be memorized completely.
  - Although many monologues contain elements which are both comedic and dramatic, the central theme or tone of the piece should be appropriate for the category entered.
- **MUSIC:** No music (background, live, or other) may be used during acting scenes.

## 06-11. CONTEMPORARY ACTING

- This is a "Performance Event." Make sure to review all the general rules for Performance Events above.
- **CATEGORIES**
  - 06. Acting Dramatic 1900-1974
  - 07. Acting Comedic 1900-1974
  - 08. Acting Dramatic 1975-2004
  - 09. Acting Comedic 1975-2004
  - 10. Acting Dramatic 2005-present
  - 11. Acting Comedic 2005-present
- **ENTRY LIMITS:** A school may enter up to SIX (6) entries in each experience level of each category
- **TIME LIMIT:** Performances may be up to 3 minutes after the introduction.
- **PARTICIPANTS:** These are solo events and must only be performed by one participant, portraying one character.
- **SELECTIONS:**
  - Selections must come from a play, screenplay, teleplay, or monologue and be memorized completely.
  - Although many monologues contain elements which are both comedic and dramatic, the central theme or tone of the piece should be appropriate for the category entered.
  - Original scenes are not allowed in these categories and must be entered in the Original Works category.
- **MUSIC:** No music (background, live, or other) may be used during acting scenes.

## 12-13. DUET ACTING

- This is a "Performance Event." Make sure to review all the general rules for Performance Events above.
- **CATEGORIES**
  - 12. Duet Acting Dramatic Contemporary (post 1900)
  - 13. Duet Acting Comedic Contemporary (post 1900)
- **ENTRY LIMITS:** A school may enter up to THREE (3) entries in each experience level
- **TIME LIMIT:** Performances may be up to 5 minutes after the introduction.
- **PARTICIPANTS**
  - This is a duet event and must be performed by two participants, each portraying one character.
  - Each participant must be actively involved in the scene as equally balanced as possible.
- **SELECTIONS:**
  - Selections must be dated after 1900, come from a play, screenplay, teleplay, or monologue, and be memorized completely.
  - Although many monologues contain elements which are both comedic and dramatic, the central theme or tone of the piece should be appropriate for the category entered.
  - Original scenes are not allowed in these categories and must be entered in the Original Works category.
- **MUSIC:** No music (background, live, or other) may be used during acting scenes.

## 14. ORIGINAL WORKS

- This is a "Performance Event." Make sure to review all the general rules for Performance Events above.
- **ENTRY LIMITS:** A school may enter up to **THREE (3)** entries in each experience level.
- **TIME LIMIT:** Solo performances may be up to 3 minutes. Duet performances may be up to 5 minutes. The timer will begin after the introduction.
- **PARTICIPANTS:**
  - Solo or Duet performances may be entered into this category.
  - Solo performances must be performed by one participant portraying one character.
  - Duet performances must be performed by two participants, each portraying one character. Each participant must be actively involved in the scene as equally balanced as possible.
  - The student(s) performing does not necessarily have to be the author.
- **SELECTIONS:**
  - Selections must be an original written composition by a *current* registered ACT student member. This will NOT count against the author's two IE registrations unless they are also performing. Only the performing student(s) will be awarded with medals or trophies.
  - Selections written by former ACT student members should be enrolled in contemporary acting.
  - Selections must be Acting only (no musical) and completely memorized.
  - Adaptations, musicals, plays containing copyrighted music or song lyrics, and plays that copy the plots of other shows are prohibited.
- **ORIGINALITY STATEMENT:**
  - Sponsors must complete and sign the linked document confirming that all work is only that of the participant, is original, and has never been submitted in a competition before this academic year.
  - Originality Statements should be named "OS-" and the "REG#." For example, OS-15-160-2343.
  - Originality Statements must be uploaded in the registration system by the close of registration.
  - Participants do not need to bring a printed copy with them to the festival
- **MUSIC:** No music (background, live, or other) may be used during acting scenes.

## 15. No category 15 this year to allow for future expansion

## 16-21. MUSICAL

- This is a "Performance Event." Make sure to review all the general rules for Performance Events above.
- **CATEGORIES**
  - 16. Musical pre1980
  - 17. Musical Dramatic 1980-2015
  - 18. Musical Comedic 1980-2015
  - 19. Musical Dramatic 2016-present
  - 20. Musical Comedic 2016-present
- **ENTRY LIMITS:** A school may enter up to SIX (6) entries in each experience level of each category
- **TIME LIMIT:**
  - Performances may be up to 5 minutes including spoken dialogue. This does not include the introduction.
  - For example, Adelaide's dialogue before she sings "Adelaide's Lament" counts toward the 5 minutes.
- **PARTICIPANTS:** These are solo events and must only be performed by one participant portraying one character.
- **SELECTIONS**
  - Selections must come from a musical-based play, revue, movie, or series and be memorized completely
  - Although many songs contain elements which are both comedic and dramatic, the central theme or tone of the piece should be appropriate for the category entered
  - A participant can use a song from a self-written musical as long as the participant has written an *entire* musical and uses a song from it. It cannot be a song that they wrote in musical style and could include in a musical one day if and when it is completed.
  - **LIST OF MUSICALS:** You may use this document as a *guide* to assist you. Because there are many variables concerning what year a musical may be classified (publication date, first performance, world premier, Broadway premier, Broadway revival, etc.), this is not meant as a strict guide. Use your best judgment of what category to place your selection.
- **BLOCKING**
  - Entries should be blocked/staged/choreographed with intent.
  - This is more than just a vocal competition, and it is imperative that the participants "act" the piece.

## 22-23. DUET MUSICAL

- This is a "Performance Event." Make sure to review all the general rules for Performance Events above.
- **CATEGORIES**
  - 22. Duet Musical Dramatic
  - 23. Duet Musical Comedic
- **ENTRY LIMITS:** A school may enter up to THREE (3) entries in each experience level of each category
- **TIME LIMIT:**
  - Performances may be up to 5 minutes including spoken dialogue. This does not include the introduction.
  - For Example: Adelaide's dialogue before she sings "Adelaide's Lament" counts toward the 5 minutes.
- **PARTICIPANTS**
  - This is a duet event and must be performed by two participants, each portraying one character
  - Each participant must be actively involved in the scene as equally balanced as possible.
- **SELECTIONS**
  - Selections must come from a musical-based play, revue, movie, or series and be memorized completely
  - Although many songs contain elements which are both comedic and dramatic, the central theme or tone of the piece should be appropriate for the category entered.
  - A participant can use a song from a self-written musical as long as the participant has written an *entire* musical and uses a song from it. It cannot just be a song that they wrote in musical style and could include in a musical one day if and when it is completed.
- **BLOCKING**
  - Entries should be blocked/staged/choreographed with intent.
  - This is more than just a vocal competition, and it is imperative that the participants "act" the piece.

## PLAYWRITING EVENT

### 24. PLAYWRITING

- **Novice and Varsity experience levels only. Playwriting will take place on the same day as Tech Events.**
- **ENTRY LIMITS:** A school may enter up to **FOUR (4)** entries in each experience level
- **SUBMISSIONS**
  - Playwriting Scripts must be uploaded in knock before the close of Registration
  - Scripts must be in PDF format named: "SCRIPT-" and the "REG#" for example: SCRIPT-PW-160-2342.
- **STATE CAPS**
  - A maximum of 14 entries in each Playwriting event will be allowed to pass to the State Festival.
  - A mathematical formula will determine the number of entries each district will be allowed to send to the State Festival and will be calculated at 12 for Playwriting Events to allow for rounding.
  - If the maximum number of entries are not passed to the State Festival, the Festival Director will select and offer superior ranking performances that were cut with the next highest scores the opportunity to go.
- **SCRIPT REQUIREMENTS**
  - No more than 30 typed pages using 12-point Times New Roman font and 1-inch margins on all sides. Multiple columns may not be used. The title page and character page are not included in the 30 pages.
  - The playwright's name and play title should be in the right header.
  - Page numbers should be in the right footer.
  - A Title Page should list the title and the Participant's name. Do NOT include the school or sponsor.
  - A Character Page with the list of characters should follow the title page.
  - Character names should be centered with the dialogue underneath. Stage directions should be in italics.
  - No collaboration is permitted between multiple participants in this category.
- **SUBJECT:**
  - Entries must be an original straight play and may be on any topic.
  - Adaptations, musicals, plays containing copyrighted music or song lyrics, and plays that copy the plots of other shows are prohibited.
  - Artificial Intelligence tools may not be used. Any entries identified as having used AI will be disqualified. This does not include proofing tools such as Grammarly.
- **ORAL CRITIQUE**
  - Judges will be given the scripts a minimum of one week before attending the District and State Festivals.
- Participants will be assigned a time (up to 10 minutes) to meet with the judges to talk about their play. **EXAMPLES**
  - [Playwriting Example 1](#)   [Playwriting Example 2](#)   [Playwriting Example 3](#)

# TECHNICAL EVENTS

- These rules apply to ALL Technical Individual Events. See rules for specific categories following this section.
- **PARTICIPATION LIMITS**
  - Individual participants may participate in a *maximum* of two (2) Individual Events, one (1) Group Acting entry, and one (1) Group Musical entry.
  - Participants may not participate in the same category more than once. A “category” is considered the numbered category such as “01. Pantomime” or “04. Acting Dramatic pre1900.”
- **ENTRY LIMITS**
  - A school may enter up to FOUR (4) entries in each experience level
- **TIME LIMIT**
  - Participants will be assigned a 10-minute time to meet with the judges to talk about their design.
    - 2 minutes - prepared verbal presentation by the participant
    - 3 minutes - judge led talk back
    - 5 minutes - time for judges to write comments
  - Judges may lengthen or shorten times if necessary to adequately judge the participant’s work.
- **STATE FESTIVAL CAPS**
  - A maximum of 25 entries in each Technical Event (#25-32), will be allowed to pass to the State Festival.
  - A mathematical formula will determine the number of entries each district will be allowed to send to the State Festival and will be calculated at 23 to allow for rounding.
  - If the maximum number of entries are not passed to the State Festival, the Festival Director will select and offer superior rated performances that were cut with the next highest scores the opportunity to go.
- **ATTIRE & DRESS CODE**
  - Participants should wear school-appropriate clothing
  - Clothing identifying the participant’s school, pajamas, or athletic wear should not be worn.
- **ORIGINALITY STATEMENT**
  - Sponsors must complete and sign the linked document confirming all work is only that of the participant, is original, and has not been previously used **in any ACT sponsored festival within the last 5 years.**
  - Originality Statements should be named with “OS-” and the “REG#.” For example: OS-PW-160-2343
  - Originality Statements must be uploaded in the registration system by the close of registration
- **DISTRICT AWARDS**
  - Performances with Superior ratings will be eligible to pass to the State Festival unless there is a cap.
  - Performances receiving Superior and Excellent ratings will receive ribbons with medals.
- **STATE AWARDS**
  - Performances receiving Superior and Excellent ratings will receive ribbons with medals.
  - The top three ranked performances will receive a trophy, regardless of their rating.
    - *Participants will pick up their trophies on stage during the awards ceremony and proceed to a specified location where awards will be verified and nameplates will be issued.*
  - Schools that cannot attend the Awards Ceremony should pick up their bags before leaving the festival or designate someone else to pick them up. Awards that are not picked up will be mailed to the schools and charged shipping and handling.
- **TECH FAIR**
  - A Tech fair will take place at the State festival if space and logistics are feasible.
  - Tables will be located in a central location for students to set up their projects and display them.
  - When it is time for their scheduled IE time, the participant will get their project from the Tech Fair, take it to the IE location for their interview, and then return the project to the Tech Fair.
- **A DESIGNER’S APPROACH**
  - All entries in all technical categories must include a short paper briefly stating character descriptions and script references to aid in design analysis and concept.
- **CHECKLISTS**
  - **Checklists on Ballots of each technical event represents the MINIMUM requirements that must be present**
- **DISQUALIFICATIONS**
  - Judges can recommend a disqualification to the District or State Chair if any of the rules are not followed.
  - The District or State Chair will carefully consider if a disqualification is warranted and approve or decline it.
- **PRESENTATION OF WORK**
  - Projects may be presented on a trifold board, in an art portfolio book, or digitally on technology provided by the participant.

## 25. PROPERTIES DESIGN (PROPS)

- This is a “Technical Event.” Make sure to review all the general rules for Technical Events above.
- **DESCRIPTION:** Participants will create a Prop Design, Prop List, and one realized Prop for a play, musical, or opera. Designs for screenplays or other recorded mediums are not allowed.
- **PROP RENDERING**
  - A color rendering displaying the prop should be consistent in proportion and scale.
  - The rendering may be drawn digitally and printed or drawn conventionally.
  - The lower right-hand corner of each rendering should have the title of the show, name of the character using the prop (if applicable), act and scene number, and the participant’s name.
- **PROP LIST**
  - A complete list of all properties in the production
  - Organized by act, scene, and list the character using the prop(s)
- **PROPS RESEARCH**
  - Show evidence of your research in designing your prop. Reference pictures, articles, web based research can all be used as part of your presentation and mentioned in your written statement.
- **PROP CONSTRUCTION & PRESENTATION**
  - Construct an actual, realized, practical prop that reflects the design you have presented and could be utilized in a stage production.
  - The prop designer must be able to demonstrate the props mechanisms and operation
- [EXAMPLES OF PROPERTIES DESIGN ENTRIES](#)

## 26. PUPPETRY DESIGN

- This is a “Technical Event.” Make sure to review all the general rules for Technical Events above.
- **DESCRIPTION:** Participants will create at least one Puppet rendering and build at least one puppet for a play, musical, or opera. Designs for screenplays or other recorded mediums are not allowed.
- **PUPPET RENDERINGS**
  - Puppet renderings should be consistent in proportion and scale
  - The rendering may be drawn digitally and printed or drawn conventionally.
  - The lower right-hand corner of each rendering should have the title of the show, name of the character, act and scene number, and the participant’s name.
- **PUPPET CONSTRUCTION & PRESENTATION**
  - Puppets should be constructed to an established scale, or the scale used must be explicitly defined in the design documentation
  - The puppet designer must be able to demonstrate the puppet’s mechanisms and operation; however, actual performance or puppeteering skill will not be evaluated as part of the adjudication process.
- **DESIGN RESEARCH**
  - Present research on your design with reference pictures, gathered resources, web references, and other information/inspiration you gathered during your creative design process for your puppet that reflect on both the puppet’s and its manipulation.
- [EXAMPLES OF PUPPETRY DESIGN ENTRIES](#)

## 27. COSTUME DESIGN

- This is a "Technical Event." Make sure to review all the general rules for Technical Events above.
- **DESCRIPTION:** Participants will create Costume Designs for a play, musical, or opera. Designs for screenplays or other recorded mediums are not allowed.
- **COSTUME RENDERINGS**
  - 6-8 color renderings of different costumes displaying them proportionally on a human body.
  - Figures in the renderings should be consistent in proportion and scale.
  - The renderings may be drawn digitally and printed or drawn conventionally.
  - The lower right-hand corner of each rendering should have the title of the show, name of the character, act and scene number, and the participant's name.
  - Plates with final renderings for display need fabric swatches to showcase colors, patterns, textures, etc.
  - Participants are not allowed to bring constructed costumes to the interview.
- **ADDITIONAL RENDERING**
  - One (1) additional color rendering for accessories (such as shoes, coats, hats, etc.) in a larger scale to offer a "close up" of these special pieces of the design.
- **REFERENCE FOLDER:** Contains pictures and research done
- [EXAMPLES OF COSTUME DESIGN ENTRIES](#)

## 28. COSTUME CONSTRUCTION

- This is a "Technical Event." Make sure to review all the general rules for Technical Events above.
- **DESCRIPTION:** Participants will create one Costume rendering and build one Costume for a play, musical, or opera. Designs for screenplays or other recorded mediums are not allowed.
- **COSTUME RENDERING**
  - Costume rendering should be consistent in proportion and scale on a human body.
  - The rendering may be drawn digitally and printed or drawn conventionally.
  - The lower right-hand corner of each rendering should have the title of the show, name of the character, act and scene number, and the participant's name.
  - Plates with final renderings for display need fabric swatches to showcase colors, patterns, textures, etc.
- **COSTUME CONSTRUCTION & PRESENTATION**
  - It is essential for costumes to be crafted from scratch. This approach allows for a greater degree of creativity and personalization, ensuring that each costume is unique and tailored to the individual's vision. Consider using various materials and techniques to bring your ideas to life, allowing for intricate details and originality in the design process. Any purchased items should be upcycled or significantly altered.
  - Costume should NOT be worn for adjudication during the interview.
  - Costume should be presented on a hanger or mannequin.
- [EXAMPLES OF COSTUME CONSTRUCTION ENTRIES](#)

## 29. MAKEUP DESIGN

- This is a "Technical Event." Make sure to review all the general rules for Technical Events above.
- **DESCRIPTION:** Participants will create a Makeup Design for a play, musical, or opera. Designs for screenplays or other recorded mediums are not allowed.
- **MAKEUP RENDERINGS**
  - 6-8 color renderings of different makeup designs displaying them on the front view of the face
  - Faces in the renderings should be consistent in proportion and scale.
  - The renderings may be drawn digitally and printed or drawn conventionally. Do not color over a photo or photocopy of a person's image.
  - For the purposes of this competition, teeth and hair are considered makeup.
  - Applications such as fake noses, wounds, scars, body paint effects, tattoos, and even partial masks that are blended with makeup on the face are considered part of the makeup design.
  - Each rendering should include typed step-by-step directions, explaining the application of the design
  - The lower right-hand corner of each rendering should have the title of the show, name of the character, act and scene number, and the participant's name.
- **REFERENCE FOLDER**
  - Include pictures and research done
- [EXAMPLES OF MAKEUP DESIGN ENTRIES](#)

### 30. SCENIC DESIGN

- This is a "Technical Event." Make sure to review all the general rules for Technical Events above.
- **DESCRIPTION:** Participants will create a Scenic Design for a play, musical, or opera. Designs for screenplays or other recorded mediums are not allowed.
  - If a play, musical, or opera with multiple settings and/or set configurations is chosen, this must be reflected in the participant's presentation. This may be achieved by multiple ground plans, multiple renderings, movable pieces on the scale model, or a combination thereof. A fully realized presentation (ground plan, rendering, and model) of each setting is NOT REQUIRED, but the participant must demonstrate an understanding of how the multiple settings could be accomplished by their design.
- **A GROUND PLAN**
  - Drawn in scale demonstrating an understanding of normally accepted drafting conventions and symbols as set forth by the United States Institute of Theatre Technology (USITT).
  - Choice of ground plan scale is left to the participants, though ¼" or ½" are recommended. Different components of the presentation may be rendered in different scales, for instance a ground plan may be presented in ½" scale while a model or renderings may be done in ¼" scale.
  - No ground plans may be presented on paper smaller than a standard letter size (8.5x11) sheet of paper.
- **COLOR RENDERINGS, SCALE MODEL, OR COMPUTER MODEL**
  - Renderings may be drawn digitally and printed or drawn conventionally.
  - Renderings, photographs, and research may be presented in any size and can be digital or physical.
- **ORIGINALITY**
  - If the participant is using previously existing drawings of their high school's performance space as mentioned above, this should be stated in this document, and as mentioned above is acceptable and is not grounds for disqualification. They should credit the original drafts person in their title block.
  - A participant may not copy any other show's design.
  - No collaboration is permitted between multiple participants in this category; however a participant's Scenic Design may be used as the basis for another participant's Lighting Design, Sound Design, or Costume Design entry.
- [EXAMPLES OF SCENIC DESIGN](#)

### 31. LIGHTING DESIGN

- This is a "Technical Event." Make sure to review all the general rules for Technical Events above.
- **DESCRIPTION:** Participants will create a Lighting Design for a play, musical, or opera. Designs for screenplays or other recorded mediums are not allowed.
  - All lighting designs must be for the participant's high school's performance facility, using the circuit diagram of their facility and equipment from the facility. Although the participant can add additional circuits, dimmers, and equipment to the design, the participant should have an understanding and explanation for the extra equipment.
- **LIGHT PLOT**
  - Light plots should be drawn in scale and demonstrate an understanding of normally accepted drafting conventions and symbols as set forth by the United States Institute for Theatre Technology (USITT).
  - Includes a floor plan of the set or scenery of the show.
  - Practicals may be included in the design.
  - Choice of light plot scale is left to the participants, though ¼" or ½" are recommended. Different components of the presentation may be presented in different scales, for instance a light plot may be presented in ½" scale while an area chart may be done in ¼" scale.
  - No light plots may be presented on paper smaller than the standard letter size (8.5x11). Renderings, photographs, and research may be presented in any size. Plots can also be presented digitally.
  - Each page of the lighting plot should include the title of the show and participant's name. Do not include the name of the school or sponsor.
- **CUE SHEET**
  - Should contain all cues for the show and include a proper description of each cue.
  - Each page of the cue sheet should include the title of the show and participant's name. Do not include the name of the school or sponsor.
- **AREA CHART**
  - Indicate lighting positions and colors for a typical area onstage. The lighting areas may be included on the light plot or on a separate document, or both.
- **ORIGINALITY**

- If the participant is using previously existing drawings of their high school's performance space as mentioned above, this should be stated in this document, and as mentioned above is acceptable and is not grounds for disqualification. They should credit the original draftsman in their title block.
- A participant may not copy any other show's design.
- No collaboration is permitted between multiple participants in this category; however a participant's Scenic Design may be used as the basis for another participant's Lighting Design, Sound Design, or Costume Design entry.
- [EXAMPLES OF LIGHTING DESIGN ENTRIES](#)

## 32. SOUND DESIGN

- This is a "Technical Event." Make sure to review all the general rules for Technical Events above.
- **DESCRIPTION:** Participants will create a Sound Design for a play, musical, or opera. Designs for screenplays or other recorded mediums are not allowed.
  - All sound designs must be for the participant's high school's performance facility, using the equipment of their facility. Although the participant can add additional equipment to the design, the participant should have an understanding and explanation for the extra equipment.
- **SOUND CUE PLOT**
  - All cues in the show according to the script, including sound cues (in order and numbered), description of the cue, duration of the cue, levels, track numbers, script references and/or any other necessary organizational information for proper running of a show should be included on the cue sheet.
  - A marked script may also be included if desired, but is NOT a replacement of a cue sheet.
  - Cues may include sound effects, ambient sounds, underscoring music within scenes, pre-show music, intermission music, post-show music, vocal reinforcement (microphone use), and performance music (original and actual music from show).
  - Each page of the cue sheet should include the title of the show and participant's name. Do not include the name of the school or sponsor.
- **SPEAKER PLOT**
  - Speaker plots should be drawn in scale indicating the placement of loudspeakers on the set and in the performance space. This is drawn on a ¼" or ½" floor plan of the scenery for the show.
  - Scale choice is up to the participant, though ¼" or ½" are recommended.
  - Plots can be presented digitally or on paper 8.5x11 or larger
- **BLOCK DIAGRAM**
  - Indicate signal flow through sound system components using drafting convention and symbols as set forth by the United States Institute of Theatre Technology (USITT).
- **REPRESENTATIVE SOUNDS**
  - Participants will record a representative of sounds on any medium: CD, tape, iPod, computer, etc.
  - No sound equipment will be provided. The participants must provide anything they need.
  - Ensure that judges can easily hear the work with speakers.
  - Headphones may not be used.
- **ORIGINALITY & COLLABORATION**
  - A participant may not copy any other show's design.
  - Collaboration is not permitted between multiple participants in this category
  - A participant's Scenic Design may be used as the basis for another participant's Lighting Design, Sound Design, or Costume Design entry.
  - If the participant is using previously existing drawings of their high school's performance space as mentioned above, this should be stated in this document, and as mentioned above is acceptable and is not grounds for disqualification. They should credit the original draftsman in their title block.
  - It is assumed that the designer has LEGALLY obtained all music and effects in his/her design.
- [EXAMPLES OF SOUND DESIGN ENTRIES](#)

### 33. STAGE MANAGEMENT

- This is a “Technical Event.” Make sure to review all the general rules for Technical Events above.
- **DESCRIPTION**
  - Participants will create a Prompt Book for a play, musical, or opera as either a Stage Manager or Assistant Stage Manager.
  - The prompt book may be created for an actual realized production or a theoretical production.
- **PROMPT BOOK SHOULD INCLUDE AT MINIMUM ALL OF THE FOLLOWING**
  - *TITLE SHEET* including the title of the show and participant’s name. Do not include the school or sponsor.
  - *BLOCKING NOTES* with clear and precise notes taken from rehearsal or if a theoretical production from a filmed production of the show chosen
  - *SCENE BREAKDOWN* including character, performer, act, scene, and page number.
  - *DAILY REHEARSAL REPORTS* TEMPLATE which includes dates, times (start and end), what was accomplished, and notes to each technical crew/shop (props, sets, lights/sound, costumes, choreography, management), and attendance record
  - *SCHEDULE* TEMPLATE for rehearsals and workdays for the production
  - *CONTACT SHEETS* TEMPLATE If a real contact sheet is used, all sensitive information should be blacked out (phone numbers, emails, etc.)
  - *CAST/CREW/STAFF LIST*
  - *GROUND PLAN* of the set used for blocking/choreography notes. If no ground plan is available, substitute the ground plan of the home theatre.
  - *MASTER CUES* for sound, lighting, and media. If doing a theoretical rather than realized show, pull cues from the same filmed production you used for your blocking.
  - *PROP LIST* used for the production, which includes prop location on stage or offstage at start of show
  - *RUN SHEET TEMPLATE* which includes set changes, quick changes, and prop handoffs
  - Any other additional material that demonstrates to the judges about your process and how you work
  - The mark of a good book is one that any other Stage Manager can use to call the show.
  - If creating a prompt book for a theoretical rather than realized production, you are allowed to make up any unknown information keeping in mind the chosen show’s script and your home theatre’s usual processes.
- **ORIGINALITY**
  - If the participant is using previously existing drawings of their high school’s performance space as mentioned above, this should be stated in this document, and as mentioned above is acceptable and is not grounds for disqualification. They should credit the original drafts person in their title block.
  - A participant may not copy any other show’s design.
  - A Stage Manager and Assistant Stage Manager from the same school may present the same REALIZED production, but not the same THEORETICAL production.
- [EXAMPLES OF STAGE MANAGEMENT ENTRIES](#)

# BALLOTS

# STUDIO THEATRE PLAY FESTIVAL

TITLE: \_\_\_\_\_

Author: \_\_\_\_\_

REG#: \_\_\_\_\_ DAY: \_\_\_\_\_ TIME: \_\_\_\_\_ JUDGE: \_\_\_\_\_

NOTES & COMMENTS

## ACTING

- |                                 |           |
|---------------------------------|-----------|
| 1. Character Development        | 1 2 3 4 5 |
| 2. Character Arch               | 1 2 3 4 5 |
| 3. Believability                | 1 2 3 4 5 |
| 4. Purpose/Objectives           | 1 2 3 4 5 |
| 5. Communication/Chemistry      | 1 2 3 4 5 |
| 6. Use Of Body                  | 1 2 3 4 5 |
| 7. Use Of Voice                 | 1 2 3 4 5 |
| 8. Consistency/Commitment/Focus | 1 2 3 4 5 |
| 9. Overall Energy               | 1 2 3 4 5 |
| 10. Unity Of Ensemble           | 1 2 3 4 5 |
| Total                           | _____/ 50 |

## ENSEMBLE

- |  |           |
|--|-----------|
| 11. Awareness of overall production              | 1 2 3 4 5 |
| 12. Demonstrates a unified vision                | 1 2 3 4 5 |
| 13. Blocking helps elevate the story and action  | 1 2 3 4 5 |
| 14. Works together to establish mood and meaning | 1 2 3 4 5 |
| 15. Delivery of Lines                            | 1 2 3 4 5 |
| Total  | _____/ 25 |

## DIRECTION/SELECTION

- |   |           |
|---|-----------|
| 16. Consistency of Choices/Conceptual Clarity | 1 2 3 4 5 |
| 17. Blocking/Composition/Choreography         | 1 2 3 4 5 |
| 18. Tempo/Pacing                              | 1 2 3 4 5 |
| 19. Educational and/or Entertainment Value    | 1 2 3 4 5 |
| 20. Overall Production and Preparedness       | 1 2 3 4 5 |
| Total   | _____/ 25 |

TIME <i>30 min limit</i>	RATING <i>Circle one</i>			POINTS <i>59 min. / 100 max.</i>
	GOOD 59	EXCELLENT 60-79	SUPERIOR 80-100	
DISQUALIFIED Reason: _____				Chair Signature _____

*Talk to the District or State Chair BEFORE writing anything about disqualifications in this box. Only they can APPROVE a DQ.*

**PLEASE LEAVE DETAILED COMMENTS AND NOTES. USE BACK OF SHEET IF YOU PREFER.**

# ONE-ACT PLAY FESTIVAL

TITLE: \_\_\_\_\_

Author: \_\_\_\_\_

REG#: \_\_\_\_\_ DAY: \_\_\_\_\_ TIME: \_\_\_\_\_ JUDGE: \_\_\_\_\_

NOTES & COMMENTS

## ACTING

- |                                 |           |
|---------------------------------|-----------|
| 1. Character Development        | 1 2 3 4 5 |
| 2. Character Arch               | 1 2 3 4 5 |
| 3. Believability                | 1 2 3 4 5 |
| 4. Purpose/Objectives           | 1 2 3 4 5 |
| 5. Communication/Chemistry      | 1 2 3 4 5 |
| 6. Use Of Body                  | 1 2 3 4 5 |
| 7. Use Of Voice                 | 1 2 3 4 5 |
| 8. Consistency/Commitment/Focus | 1 2 3 4 5 |
| 9. Overall Energy               | 1 2 3 4 5 |
| 10. Unity Of Ensemble           | 1 2 3 4 5 |
| Total                           | _____/ 50 |

## TECHNICAL

- |                                       |           |
|---------------------------------------|-----------|
| 11. Costumes/Makeup                   | 1 2 3 4 5 |
| 12. Sets/Props                        | 1 2 3 4 5 |
| 13. Lighting/Sound                    | 1 2 3 4 5 |
| 14. Enhancement/Support of Production | 1 2 3 4 5 |
| 15. Execution of Technical Element    | 1 2 3 4 5 |
| Total                                 | _____/ 25 |

## DIRECTION/SELECTION

- |   |           |
|---|-----------|
| 16. Consistency of Choices/Conceptual Clarity | 1 2 3 4 5 |
| 17. Blocking/Composition/Choreography         | 1 2 3 4 5 |
| 18. Tempo/Pacing                              | 1 2 3 4 5 |
| 19. Educational and/or Entertainment Value    | 1 2 3 4 5 |
| 20. Overall Production and Preparedness       | 1 2 3 4 5 |
| Total   | _____/ 25 |

TIME <i>45 min limit</i>	RATING <i>Circle one</i>			POINTS <i>59 min. / 100 max.</i>
	GOOD 59	EXCELLENT 60-79	SUPERIOR 80-100	
DISQUALIFIED Reason:				Chair Signature

*Talk to the District or State Chair BEFORE writing anything about disqualifications in this box. Only they can APPROVE a DQ.*

**PLEASE LEAVE DETAILED COMMENTS AND NOTES. USE BACK OF SHEET IF YOU PREFER.**

# GROUP ACTING

CATEGORY: \_\_\_\_\_ JUDGE: \_\_\_\_\_

REG #: \_\_\_\_\_ NAMES: \_\_\_\_\_

SELECTION: \_\_\_\_\_ NOTES & COMMENTS

## 1. CHARACTERIZATION 1 2 3 4 5 6 7 8 9 10

Were the characters believable and consistent?

## 2. MOVEMENT, BODILY EXPRESSION 1 2 3 4 5 6 7 8 9 10

Was all movement natural, suitable to the characters, motivated, and clearly executed?

## 3. VOCAL EXPRESSION, INTERPRETATION 1 2 3 4 5 6 7 8 9 10

Were the performers in control of words, phrases, and ideas?  
Were rate, pitch, and vocal variety suitable for the characters?  
Was the diction crisp?

## 4. MOVEMENT, BLOCKING 1 2 3 4 5 6 7 8 9 10

Was the movement intelligently motivated?  
Was visual interest created?

## 5. ENSEMBLE EFFECT 1 2 3 4 5

Did the cast exhibit teamwork and interaction? Was the cast functioning together? Was the ensemble used to its full potential?

## 6. SCENE SELECTION 1 2 3 4 5

Is it within the abilities or ranges of the performers? Was the scene developed into a climax? Was the cutting logical? Did the introduction give selection and author, and did it provide any necessary explanation?

TIME <i>10 min limit</i>	RATING <i>Circle one</i>			POINTS <i>29 min. / 50 max.</i>
	GOOD 29	EXCELLENT 30-39	SUPERIOR 40-50	
DISQUALIFIED Reason:				Chair Signature

Talk to the District or State Chair BEFORE writing anything about disqualifications in this box. Only they can APPROVE a DQ.

# GROUP MUSICAL

CATEGORY: \_\_\_\_\_ JUDGE: \_\_\_\_\_

REG #: \_\_\_\_\_ NAMES: \_\_\_\_\_

SELECTION: \_\_\_\_\_ NOTES & COMMENTS

## 1. TONE, DICTION, TECHNIQUE 1 2 3 4 5 6 7 8 9 10

Was the tone free and well-focused, unforced, but not breathy?  
Were the vowels rounded and open? Were the words understandable? Were the consonants crisp? Were the vowels well formed? Were the rhythms accurate? Was the pitch accurate? Was breathing correct and supported? Was the tempo suitable?

## 2. VOCAL EXPRESSION, INTERPRETATION 1 2 3 4 5 6 7 8 9 10

Were the vocalists expressive in phrasing and dynamics?  
Was the vocal style appropriate? Did the characters come through the music as well as the dialogue?

## 3. CHARACTERIZATION 1 2 3 4 5 6 7 8 9 10

Were the characters developed? Was there a sense of vitality to the performance? Did the vocalists show artistry through body movement, facial expression, and total performance?  
Did the vocalists play the song in the moment?

## 4. ENSEMBLE EFFECT 1 2 3 4 5 6 7 8 9 10

Did the cast exhibit teamwork and interaction?  
Was the cast functioning together?  
Was the ensemble used to its full potential?

## 5. MOVEMENT, DANCE, BLOCKING 1 2 3 4 5

Was the movement appropriate to the number?  
Was the movement consistent with the style of the piece?  
If a dance, was it executed well? Did it enhance the number?

## 6. SCENE SELECTION 1 2 3 4 5

Was the selection within the vocal range and capability of the performers? Was the content appropriate for high school?

TIME <i>10 min limit</i>	RATING <i>Circle one</i>			POINTS <i>29 min. / 50 max.</i>
	GOOD 29	EXCELLENT 30-39	SUPERIOR 40-50	
DISQUALIFIED Reason:				Chair Signature

*Talk to the District or State Chair BEFORE writing anything about disqualifications in this box. Only they can APPROVE a DQ.*

# 01. PANTOMIME BALLOT

CATEGORY: \_\_\_\_\_ JUDGE: \_\_\_\_\_

REG #: \_\_\_\_\_ NAME: \_\_\_\_\_

SELECTION: \_\_\_\_\_ NOTES & COMMENTS

1. CHARACTERIZATION 1 2 3 4 5 6 7 8 9 10  
Was the character(s) created believable and consistent?

2. MOVEMENT, BLOCKING 1 2 3 4 5 6 7 8 9 10  
Was the movement suitable to the scene? Did the performer execute their movements and blocking with precision and detail? Did the performer use the space effectively?

3. PHYSICALITY 1 2 3 4 5 6 7 8 9 10  
Did the performer fully embody the character? Did the performer use clear and appropriate facial expressions? Does the performer create convincing and clear objects? Does the performer keep objects consistently placed and sized?

4. MATERIAL 1 2 3 4 5 6 7 8 9 10  
Was there a clear story line? Was there a logical sequence with a clear beginning, middle, and end?

5. ORIGINALITY AND CREATIVITY 1 2 3 4 5  
Was the piece original and creative?

6. GENERAL EFFECTIVENESS 1 2 3 4 5  
Did the performance hold the audience's attention and entertain them? If music was used, was it appropriate and helpful in telling the story?

TIME <i>3 min limit</i>	RATING <i>Circle one</i>			POINTS <i>29 min. / 50 max.</i>
	GOOD 29	EXCELLENT 30-39	SUPERIOR 40-50	
DISQUALIFIED Reason: _____				Chair Signature _____

*Talk to the District or State Chair BEFORE writing anything about disqualifications in this box. Only they can APPROVE a DQ.*

## 02. ENSEMBLE PANTOMIME BALLOT

CATEGORY: \_\_\_\_\_ JUDGE: \_\_\_\_\_

REG #: \_\_\_\_\_ NAMES: \_\_\_\_\_

SELECTION: \_\_\_\_\_ NOTES & COMMENTS

### 1. CHARACTERIZATION 1 2 3 4 5 6 7 8 9 10

Were the characters created believable and consistent?

### 2. MOVEMENT, BLOCKING 1 2 3 4 5 6 7 8 9 10

Was movement suitable to the scene? Did the performers use the space effectively? Did the performer pay attention to the detail of movement?

### 3. PHYSICALITY 1 2 3 4 5 6 7 8 9 10

Did the performers possess good body control; expressive motions; clarity of body movement?

### 4. ACTORS INTERACTION, SUPPORT, CONNECTION 1 2 3 4 5 6 7 8 9 10

### 5. MATERIAL 1 2 3 4 5

Was there a clear story line? Was there a logical sequence with a clear beginning, middle, and end? Was the piece original and creative?

### 6. GENERAL EFFECTIVENESS 1 2 3 4 5

Did the performance hold the audience's attention and entertain them? If music was used, was it appropriate and helpful in telling the story?

TIME <i>5 min limit</i>	RATING <i>Circle one</i>			POINTS <i>29 min. / 50 max.</i>
	GOOD 29	EXCELLENT 30-39	SUPERIOR 40-50	
DISQUALIFIED Reason:				Chair Signature

Talk to the District or State Chair BEFORE writing anything about disqualifications in this box. Only they can APPROVE a DQ.

### 03. DUET READER'S THEATRE BALLOT

CATEGORY: \_\_\_\_\_ JUDGE: \_\_\_\_\_

REG #: \_\_\_\_\_ NAMES: \_\_\_\_\_

SELECTION: \_\_\_\_\_ NOTES & COMMENTS

#### 1. CHARACTERIZATION 1 2 3 4 5 6 7 8 9 10

Did they understand and evoke the character? Was it believable?

#### 2. MOVEMENT, BLOCKING, PHYSICAL EXPRESSION 1 2 3 4 5 6 7 8 9 10

Was movement natural, suitable to the character(s), motivated, and clearly executed? Were gestures, expressions, and posture appropriate?

#### 3. VOCAL EXPRESSION, INTERPRETATION 1 2 3 4 5 6 7 8 9 10

Was the performer in control of words, phrases and ideas? Was the rate, pitch, diction, and vocal variety suitable?

#### 4. SELECTION 1 2 3 4 5 6 7 8 9 10

Was it appropriate to the performers? Was the scene developed into a climax? Was the cutting logical?

#### 5. COMMUNICATION, UNITY, RHYTHM 1 2 3 4 5

Did performer(s) demonstrate insight into author's intent, mood, meaning, approach, and attitude toward interpretation? Did the performance hold the audience's attention and entertain them? If music was used, was it appropriate and helpful in telling the story? Were dramatic elements enhanced through timing, pauses, rhythm, and pacing?

#### 6. GENERAL EFFECTIVENESS 1 2 3 4 5

Did the performance hold the audience's attention and entertain them? If music was used, was it appropriate and helpful in telling the story?

TIME <i>5 min limit</i>	RATING <i>Circle one</i>			POINTS <i>29 min. / 50 max.</i>
	GOOD 29	EXCELLENT 30-39	SUPERIOR 40-50	
DISQUALIFIED Reason:				Chair Signature

Talk to the District or State Chair BEFORE writing anything about disqualifications in this box. Only they can APPROVE a DQ.

## 04-11. ACTING BALLOT

CATEGORY: \_\_\_\_\_ JUDGE: \_\_\_\_\_

REG #: \_\_\_\_\_ NAME: \_\_\_\_\_

SELECTION: \_\_\_\_\_

NOTES & COMMENTS

### 1. CHARACTERIZATION 1 2 3 4 5 6 7 8 9 10

Was the character(s) created believable and consistent?

### 2. MOVEMENT, BODILY EXPRESSION 1 2 3 4 5 6 7 8 9 10

Was all movement natural, suitable to the character,  
motivated, and clearly executed?

### 3. VOCAL EXPRESSION, INTERPRETATION 1 2 3 4 5 6 7 8 9 10

Was the performer in control of words, phrases, and ideas?  
Were rate, pitch, and vocal variety suitable for the character?  
Was the diction crisp?

### 4. MOVEMENT, BLOCKING 1 2 3 4 5 6 7 8 9 10

Was the movement intelligently motivated?  
Was visual interest created?

### 5. RHYTHM, PACING, UNITY 1 2 3 4 5

Was the mood of the piece enhanced through timing, pauses,  
rhythm, and pacing?

### 6. SCENE SELECTION 1 2 3 4 5

Is it within the abilities or range of the performers? Was the  
scene developed into a climax? Does the selection have literary  
merit? Was the cutting logical? Did the introduction provide any  
necessary explanation?

TIME <i>3 min limit</i>	RATING <i>Circle one</i>			POINTS <i>29 min. / 50 max.</i>
	GOOD 29	EXCELLENT 30-39	SUPERIOR 40-50	
DISQUALIFIED Reason:				Chair Signature

Talk to the District or State Chair BEFORE writing anything about disqualifications in this box. Only they can APPROVE a DQ.

## 12-13. DUET ACTING BALLOT

CATEGORY: \_\_\_\_\_ JUDGE: \_\_\_\_\_

REG #: \_\_\_\_\_ NAMES: \_\_\_\_\_

SELECTION: \_\_\_\_\_ NOTES & COMMENTS

### 1. CHARACTERIZATION

1 2 3 4 5 6 7 8 9 10

Did they understand and evoke the character? Was it believable?

### 2. MOVEMENT, PHYSICAL EXPRESSION

1 2 3 4 5 6 7 8 9 10

Was movement natural, suitable to the character(s), motivated, and clearly executed?

### 3. VOCAL EXPRESSION, INTERPRETATION

1 2 3 4 5 6 7 8 9 10

Was the performer in control of words, phrases, and ideas? Was the rate, pitch, diction, and vocal variety suitable?

### 4. BLOCKING

1 2 3 4 5 6 7 8 9 10

Was the movement intelligently motivated?  
Was visual interest created?

### 5. INTERACTION, CONNECTION, UNITY, PACING, RHYTHM

1 2 3 4 5

Did performers work well with each other and work toward interpretation? Was the mood of the piece enhanced through timing, pauses, rhythm, and pacing?

### 6. SCENE SELECTION

1 2 3 4 5

Was it appropriate to the performers? Was the scene developed into a climax? Was the cutting logical? Did the intro. give the title and author?

TIME <i>5 min limit</i>	RATING <i>Circle one</i>			POINTS <i>29 min. / 50 max.</i>
	GOOD 29	EXCELLENT 30-39	SUPERIOR 40-50	
DISQUALIFIED Reason: _____				Chair Signature _____

Talk to the District or State Chair BEFORE writing anything about disqualifications in this box. Only they can APPROVE a DQ.

## 14. ORIGINAL WORKS BALLOT

CATEGORY: \_\_\_\_\_ JUDGE: \_\_\_\_\_

REG #: \_\_\_\_\_ NAME: \_\_\_\_\_

SELECTION: \_\_\_\_\_

NOTES & COMMENTS

### 1. CHARACTERIZATION

1 2 3 4 5 6 7 8 9 10

Was the character(s) created believable and consistent?

### 2. MOVEMENT, BODILY EXPRESSION

1 2 3 4 5 6 7 8 9 10

Was all movement natural, suitable to the character, motivated, and clearly executed?

### 3. VOCAL EXPRESSION, INTERPRETATION

1 2 3 4 5 6 7 8 9 10

Was the performer in control of words, phrases, and ideas?  
Were rate, pitch, and vocal variety suitable for the character?  
Was the diction crisp?

### 4. MOVEMENT, BLOCKING

1 2 3 4 5 6 7 8 9 10

Was the movement intelligently motivated?  
Was visual interest created?

### 5. RHYTHM, PACING, UNITY

1 2 3 4 5

Was the mood of the piece enhanced through timing, pauses, rhythm, and pacing?

### 6. PLAYWRITING

1 2 3 4 5

Is the dialogue meaningful? Does the main character(s) face a conflict or resolution? Is it clear what the main character wants or needs?

TIME <i>5 min limit</i>	RATING <i>Circle one</i>			POINTS <i>29 min. / 50 max.</i>
	GOOD 29	EXCELLENT 30-39	SUPERIOR 40-50	
DISQUALIFIED Reason:				Chair Signature

Talk to the District or State Chair BEFORE writing anything about disqualifications in this box. Only they can APPROVE a DQ.

# 16-21. MUSICAL BALLOT

CATEGORY: \_\_\_\_\_ JUDGE: \_\_\_\_\_

REG #: \_\_\_\_\_ NAME: \_\_\_\_\_

SELECTION: \_\_\_\_\_ NOTES & COMMENTS

## 1. TONE 1 2 3 4 5 6 7 8 9 10

Was the tone free and well-focused, unforced, but not breathy?  
Were the vowels rounded and open?

## 2. VOCAL EXPRESSION, INTERPRETATION, DICTION 1 2 3 4 5 6 7 8 9 10

Was the vocalist expressive in phrasing and dynamics?  
Was the vocal style appropriate?  
Did the character come through the music as well as the  
dialogue? Were the words understandable? Were the  
consonants crisp? Were the vowels well formed?

## 3. TECHNIQUE 1 2 3 4 5 6 7 8 9 10

Were the rhythms accurate? Was the pitch accurate?  
Was breathing correct and supported?  
Was the tempo suitable?

## 4. CHARACTERIZATION 1 2 3 4 5 6 7 8 9 10

Was a character developed?  
Was there a sense of vitality to the performance?  
Did the vocalist show artistry through body movement, facial  
expression, and total performance?  
Did the vocalist play the song in the moment?

## 5. MOVEMENT, DANCE 1 2 3 4 5

Was the movement appropriate to the number?  
Was the movement consistent with the style of the piece?  
If a dance, was it executed well? Did it enhance the number?

## 6. SCENE SELECTION 1 2 3 4 5

Does this selection fit in this category? Was it within the performer's  
vocal range and capability? Was the content appropriate for this level?

TIME <i>5 min limit</i>	RATING <i>Circle one</i>			POINTS <i>29 min. / 50 max.</i>
	GOOD 29	EXCELLENT 30-39	SUPERIOR 40-50	
DISQUALIFIED Reason:				Chair Signature

Talk to the District or State Chair BEFORE writing anything about disqualifications in this box. Only they can APPROVE a DQ.

## 22-23. DUET MUSICAL BALLOT

CATEGORY: \_\_\_\_\_ JUDGE: \_\_\_\_\_

REG #: \_\_\_\_\_ NAMES: \_\_\_\_\_

SELECTION: \_\_\_\_\_ NOTES & COMMENTS

### 1. TONE

1 2 3 4 5 6 7 8 9 10

Was the tone free and well-focused, unforced, but not breathy?  
Were the vowels rounded and open? Did they exhibit good vocal blend?

### 2. VOCAL EXPRESSION, INTERPRETATION

1 2 3 4 5 6 7 8 9 10

Was the vocalist expressive in phrasing and dynamics? Was the vocal style appropriate? Did the character come through the music as well as the dialogue? Were the words understandable? Were the consonants crisp? Were the vowels well formed?

### 3. TECHNIQUE

1 2 3 4 5 6 7 8 9 10

Were the rhythms accurate? Was the pitch accurate?  
Was breathing correct and supported? Was the tempo suitable?

### 4. CHARACTERIZATION, UNITY

1 2 3 4 5 6 7 8 9 10

Was a character developed? Was there a sense of vitality?  
Did the vocalist show artistry through body movement, facial expression, and total performance? Did the vocalist play the song in the moment? Did the singers exhibit chemistry in working together? Was there a feeling of togetherness?

### 5. MOVEMENT, DANCE

1 2 3 4 5

Was the movement appropriate to the number?  
Was the movement consistent with the style of the piece?  
If a dance, was it executed well? Did it enhance the number?

### 6. SCENE SELECTION

1 2 3 4 5

Was the selection within the vocal range and capability of the performer?  
Was the content appropriate for high school?

TIME <i>5 min limit</i>	RATING <i>Circle one</i>			POINTS <i>29 min. / 50 max.</i>
	GOOD 29	EXCELLENT 30-39	SUPERIOR 40-50	
DISQUALIFIED Reason:				Chair Signature

Talk to the District or State Chair BEFORE writing anything about disqualifications in this box. Only they can APPROVE a DQ.

## 24. PLAYWRITING BALLOT

CATEGORY: \_\_\_\_\_

JUDGE: \_\_\_\_\_

REG #: \_\_\_\_\_ NAME: \_\_\_\_\_

SELECTION: \_\_\_\_\_

NOTES & COMMENTS

### SCRIPT

1. CHARACTERS 1 2 3 4 5 6 7 8 9 10  
 Development of the characters?  
 Characters further the plot?  
 Are they suitable for the play? Creative?
2. DIALOGUE 1 2 3 4 5 6 7 8 9 10  
 Suitable to the play? Creative?  
 Enhances the play?  
 Is the dialogue meaningful?  
 Does it further the plot?

### STORY

3. PLOT 1 2 3 4 5 6 7 8 9 10  
 Is it clear what the main character wants or needs?  
 Does the main character face conflict, leading to resolution?
4. CLIMAX AND ENDING 1 2 3 4 5 6 7 8 9 10  
 Does the story reach a climactic point where the main character either gets what they want or they do not?  
 Is the ending satisfying to the reader?

### ORAL CRITIQUE AND PRESENTATION

5. ORAL CRITIQUE 1 2 3 4 5  
 Participant explains the elements of their play, elaboration of choices and the writing process.  
 Are they suitable for the play? Creative?
6. **FORMAT** 1 2 3 4 5  
 Does the **format** of the play meet the required standards?

### CHECK LIST FOR PLAYWRITING

- \_\_\_\_\_ Page count doesn't exceed 30 pages,  
 \_\_\_\_\_ Formatting is compliant with handbook (12-point font, 1-inch margins, playwright's name and title of play displayed in right header, page numbers are located on the right footer, character names are centered with dialogue underneath, stage directions are in italics)  
 \_\_\_\_\_ Title page (without school name)  
 \_\_\_\_\_ Character page  
 \_\_\_\_\_ Originality Statement

RATING <small>Circle one</small>			POINTS <small>29 min. / 50 max.</small>
GOOD 29	EXCELLENT 30-39	SUPERIOR 40-50	
DISQUALIFIED <small>Reason:</small>			<small>Chair Signature</small>

Talk to the District or State Chair BEFORE writing anything about disqualifications in this box. Only they can APPROVE a DQ.

## 25. PROPERTIES DESIGN (PROPS) BALLOT

CATEGORY: \_\_\_\_\_ JUDGE: \_\_\_\_\_

REG #: \_\_\_\_\_ NAME: \_\_\_\_\_

SELECTION: \_\_\_\_\_

NOTES & COMMENTS

### VISUAL CRITIQUE

- |  |                      |
|--|----------------------|
| 1. ARTISTIC ABILITY  | 1 2 3 4 5 6 7 8 9 10 |
| Realistic scale? Good proportion?  |                      |
| Color scheme appropriate? Texture?   |                      |
| Realistic rendering/model? Good craftsmanship?   |                      |
| 2. DESIGN CONCEPT  | 1 2 3 4 5 6 7 8 9 10 |
| Suitable to the play? Creative? Enhances the show?   |                      |
| Do the different renderings work together? Was it original?  |                      |
| 3. PRESENTATION OF MATERIAL  | 1 2 3 4 5 6 7 8 9 10 |
| Presentation organized? Clean and neat? Props make sense? If a model, are the materials used appropriate? If a rendering, does it show enough dimension? |                      |
| 4. ACTUALIZATION OF PROP   | 1 2 3 4 5 6 7 8 9 10 |
| Does the prop look like it can be integrated into a performance?   |                      |
| Does the Prop match the rendering? Can it actually be utilized?  |                      |

### WRITTEN CRITIQUE AND INTERVIEW

- |  |           |
|--|-----------|
| 5. EXPLANATION OF DESIGN   | 1 2 3 4 5 |
| Participant explains the elements of their design, why and how things were done in the design; elaboration of design concepts, choices and the design process; explanation of materials used, <b>evidence of research demonstrated</b> |           |
| 6. GENERAL TECHNICAL KNOWLEDGE   | 1 2 3 4 5 |
| Can the concepts of the designs be achieved? Are the drawings sufficient enough to allow a technician to build the design accurately?  |           |
| Understanding of the materials used to build the design? Are they appropriate?   |           |

### CHECKLIST FOR PROPERTIES DESIGN

- Properties List
- Rendering
- Reference Folder
- Designers Approach Paper
- Originality Statement

RATING <i>Circle one</i>			POINTS <i>29 min. / 50 max.</i>
GOOD 29	EXCELLENT 30-39	SUPERIOR 40-50	
DISQUALIFIED Reason:			Chair Signature

Talk to the District or State Chair BEFORE writing anything about disqualifications in this box. Only they can APPROVE a DQ.

## 26. PUPPETRY DESIGN BALLOT

CATEGORY: \_\_\_\_\_ JUDGE: \_\_\_\_\_

REG #: \_\_\_\_\_ NAME: \_\_\_\_\_

SELECTION: \_\_\_\_\_ NOTES & COMMENTS

### VISUAL CRITIQUE

1. ARTISTIC ABILITY 1 2 3 4 5 6 7 8 9 10

Realistic scale? Good proportion?  
Color scheme appropriate? Texture?  
Realistic rendering that is not too cartoon-like??

2. DESIGN CONCEPT, FUNCTIONALITY 1 2 3 4 5 6 7 8 9 10

Suitable to the play? Creative? Enhances the show?  
Do the different renderings work together? Is it an original design?

3. PRESENTATION OF MATERIAL 1 2 3 4 5 6 7 8 9 10

Presentation organized? Clean and neat?  
Plans make sense?

4. ACTUALIZATION OF PUPPET 1 2 3 4 5 6 7 8 9 10

Does it function the way it is supposed to? Does it contain all of the  
details included in the rendering? Is it appropriate to the show it is  
designed for?

### WRITTEN CRITIQUE AND INTERVIEW

4. EXPLANATION OF DESIGN 1 2 3 4 5

Participant explains the elements of their design, why and how  
things were done in the design; elaboration of design concepts,  
choices and the design process; explanation of reference pictures

5. GENERAL TECHNICAL KNOWLEDGE 1 2 3 4 5

Can the concepts of the designs be achieved? Are the drawings  
sufficient enough to allow a technician to build the design  
accurately? Materials used to build puppet appropriate?

### CHECKLIST FOR PUPPET DESIGN

\_\_\_\_\_ Renderings  
\_\_\_\_\_ Reference Folder  
\_\_\_\_\_ Designer Approach Paper  
\_\_\_\_\_ Originality Statement

RATING <i>Circle one</i>			POINTS <i>29 min. / 50 max.</i>
GOOD 29	EXCELLENT 30-39	SUPERIOR 40-50	
DISQUALIFIED Reason: _____			Chair Signature _____

Talk to the District or State Chair BEFORE writing anything about disqualifications in this box. Only they can APPROVE a DQ.

## 27. COSTUME DESIGN BALLOT

CATEGORY: \_\_\_\_\_ JUDGE: \_\_\_\_\_

REG #: \_\_\_\_\_ NAME: \_\_\_\_\_

SELECTION: \_\_\_\_\_ NOTES & COMMENTS

### VISUAL CRITIQUE

1. ARTISTIC ABILITY 1 2 3 4 5 6 7 8 9 10  
 Realistic scale? Good proportion?  
 Color scheme appropriate? Texture?  
 Realistic rendering that is not too cartoon-like?
  
2. DESIGN CONCEPT 1 2 3 4 5 6 7 8 9 10  
 Suitable to the play? Creative? Enhances the show?  
 Do different renderings work together? Was it an original concept?
  
3. PRESENTATION OF MATERIAL 1 2 3 4 5 6 7 8 9 10  
 Presentation organized? Clean and neat?  
 Plates (renderings in presentation) make sense? All necessary  
 swatches are present? Swatches match the colors in renderings?
  
4. RENDERINGS, ACTUALIZATION 1 2 3 4 5 6 7 8 9 10  
 Does it coincide if they did one?  
 Do renderings and presentation seem achievable?  
 Does presentation give an idea they would actually know how to  
 make a costume?

### WRITTEN CRITIQUE AND INTERVIEW

5. EXPLANATION OF DESIGN 1 2 3 4 5  
 Participant explains the elements of their design, why and how  
 things were done in the design; elaboration of design concepts,  
 choices and the design process; explanation of materials used
  
6. GENERAL TECHNICAL KNOWLEDGE 1 2 3 4 5  
 Can the concepts of the designs be achieved? Are the drawings  
 sufficient enough to allow a technician to build the design  
 accurately? Appropriateness of materials used to build costumes?

### CHECKLIST FOR COSTUME DESIGN

- \_\_\_\_\_ 6-8 Costume Renderings
- \_\_\_\_\_ Reference Folder
- \_\_\_\_\_ Designer Approach Paper
- \_\_\_\_\_ Originality Statement

RATING <i>Circle one</i>			POINTS <i>29 min. / 50 max.</i>
GOOD 29	EXCELLENT 30-39	SUPERIOR 40-50	
DISQUALIFIED Reason: _____			Chair Signature _____

*Talk to the District or State Chair BEFORE writing anything about disqualifications in this box. Only they can APPROVE a DQ*

## 28. COSTUME CONSTRUCTION BALLOT

CATEGORY: \_\_\_\_\_

JUDGE: \_\_\_\_\_

REG #: \_\_\_\_\_ NAME: \_\_\_\_\_

SELECTION: \_\_\_\_\_

NOTES & COMMENTS

### VISUAL CRITIQUE

1. ARTISTIC ABILITY 1 2 3 4 5 6 7 8 9 10

Realistic scale? Good proportion? Color scheme appropriate?  
Texture? Fabric? Functional Renderings not too cartoon-like?

2. DESIGN CONCEPT, FUNCTIONALITY 1 2 3 4 5 6 7 8 9 10

Suitable to the play? Creative? Enhances the show?  
Is it an original design or concept?

3. PRESENTATION OF MATERIAL 1 2 3 4 5 6 7 8 9 10

Presentation organized? Clean and neat?  
Are all necessary materials present?

4. ACTUALIZATION OF COSTUME 1 2 3 4 5 6 7 8 9 10

Does it function the way it is supposed to? Does it contain all of the  
details included in the rendering? Is it appropriate to the show it is  
designed for? Overall quality of construction?

### WRITTEN CRITIQUE AND INTERVIEW

5. EXPLANATION OF COSTUME 1 2 3 4 5

Participant explains the elements of their design, why and how  
things were built in the design; elaboration of design concepts,  
choices and the design process; materials used, and explanation of  
reference pictures

5. GENERAL TECHNICAL KNOWLEDGE 1 2 3 4 5

Were the concepts of the designs achieved? Quality of stitches,  
seams, closures, fittings etc.?

### CHECKLIST FOR COSTUME CONSTRUCTION

- \_\_\_ Fully Realized Costume
- \_\_\_ Rendering
- \_\_\_ Reference Folder
- \_\_\_ Designer Approach Paper
- \_\_\_ Originality Statement

RATING <i>Circle one</i>			POINTS <i>29 min. / 50 max.</i>
GOOD 29	EXCELLENT 30-39	SUPERIOR 40-50	
DISQUALIFIED Reason:			Chair Signature

*Talk to the District or State Chair BEFORE writing anything about disqualifications in this box. Only they can APPROVE a DQ.*

## 29. MAKEUP DESIGN BALLOT

CATEGORY: \_\_\_\_\_

JUDGE: \_\_\_\_\_

REG #: \_\_\_\_\_ NAME: \_\_\_\_\_

SELECTION: \_\_\_\_\_

NOTES & COMMENTS

### VISUAL CRITIQUE

1. ARTISTIC ABILITY 1 2 3 4 5 6 7 8 9 10

Good proportion? Color scheme appropriate? Texture?  
Shading and highlight appropriate? **Is the rendering realistic and appropriate for the intended character?**

2. DESIGN CONCEPT 1 2 3 4 5 6 7 8 9 10

Suitable to the play? Creative? Enhances the show?  
Do different renderings work together?

3. PRESENTATION OF MATERIAL 1 2 3 4 5 6 7 8 9 10

Presentation organized? Clean and neat?  
Do the written instructions for applying the makeup make sense?

4. RENDERING, ACTUALIZATION 1 2 3 4 5 6 7 8 9 10

Does the actualization coincide, if they did one?  
Do renderings and presentation seem achievable?  
Does presentation give idea they would actually know how to apply this makeup well?

### WRITTEN CRITIQUE AND INTERVIEW

5. EXPLANATION OF DESIGN 1 2 3 4 5

Participant explains the elements of their design, why and how things were done in the design; elaboration of design concepts, choices and the design process; explanation of materials used

6. GENERAL TECHNICAL KNOWLEDGE 1 2 3 4 5

Can the concepts of the designs be achieved? Are the drawings sufficient enough to allow a technician to apply the design accurately? Quality makeup chosen? Can special effects be achieved? Would the design last under show conditions?

### CHECKLIST FOR MAKEUP DESIGN

- \_\_\_\_ 6-8 Makeup Renderings  
\_\_\_\_ Step-by-step Directions for each rendering  
\_\_\_\_ Reference Folder  
\_\_\_\_ Designer Approach Paper      \_\_\_\_ Originality Statement

RATING <i>Circle one</i>			POINTS <i>29 min. / 50 max.</i>
GOOD 29	EXCELLENT 30-39	SUPERIOR 40-50	
DISQUALIFIED Reason:			Chair Signature

Talk to the District or State Chair BEFORE writing anything about disqualifications in this box. Only they can APPROVE a DQ.

## 30. SCENIC DESIGN BALLOT

CATEGORY: \_\_\_\_\_

JUDGE: \_\_\_\_\_

REG #: \_\_\_\_\_ NAME: \_\_\_\_\_

SELECTION: \_\_\_\_\_

NOTES & COMMENTS

1. ARTISTIC ABILITY

1 2 3 4 5 6 7 8 9 10

Realistic scale? Good proportion?  
Color scheme appropriate? Texture?  
Realistic rendering/model? Good craftsmanship?

2. DESIGN CONCEPT

1 2 3 4 5 6 7 8 9 10

Suitable to the play? Creative? Enhances the show?  
Does the design support the action of the show? Is the design practical? Does the design take into consideration the demands of the rest of the show?

3. GROUND PLAN

1 2 3 4 5 6 7 8 9 10

Drawing is in scale; participant shows an understanding of accepted USITT drafting conventions and symbols; drawing is neat, clean, and easy to read.

4. EXPLANATION OF DESIGN

1 2 3 4 5 6 7 8 9 10

Participant explains the elements of their design, why and how things were done in the design; elaboration of design concepts, choices and the design process; explanation of materials used

5. PRESENTATION OF MATERIAL

1 2 3 4 5

Presentation organized? Clean and neat?  
Does the ground plan follow traditional standards? If digital, can all information be seen without difficulty? If a model, are the materials used appropriate? If a rendering, does it show enough dimension?

6. GENERAL TECHNICAL KNOWLEDGE

1 2 3 4 5

Does the designer have knowledge of the common types of scenic elements and materials used in design? Can the student interpret their design and drawings sufficiently enough to allow a technician to build the design accurately? Does the design contribute to the overall vision of a production?

### CHECKLIST FOR SCENIC DESIGN

- \_\_\_\_\_ Ground Plan
- \_\_\_\_\_ Color Renderings
- \_\_\_\_\_ Scale Model or Computer Model
- \_\_\_\_\_ Reference Folder
- \_\_\_\_\_ Designers Approach Paper
- \_\_\_\_\_ Originality Statement

RATING <i>Circle one</i>			POINTS <i>29 min. / 50 max.</i>
GOOD 29	EXCELLENT 30-39	SUPERIOR 40-50	
DISQUALIFIED Reason: _____			Chair Signature _____

Talk to the District or State Chair BEFORE writing anything about disqualifications in this box. Only they can APPROVE a DQ.

# 31. LIGHTING DESIGN BALLOT

CATEGORY: \_\_\_\_\_

JUDGE: \_\_\_\_\_

REG #: \_\_\_\_\_ NAME: \_\_\_\_\_

SELECTION: \_\_\_\_\_

NOTES & COMMENTS

## VISUAL CRITIQUE

### 1. DESIGN CONCEPT, ARTISTIC ABILITY

1 2 3 4 5 6 7 8 9 10

Suitable to the play? Creative? Enhances the show? Are the lighting instruments used well individually and in combination with other instruments? Is the combination of gels/patterns/instruments used effectively? Color scheme appropriate? Color pallet of the different gels effective? Good use of texture with patterns? Good use of specials, practicals, etc.? If intelligent lighting used, does it enhance or take away from the show?

## CUE SHEET(S) AND LIGHT PLOT

### 2. PRESENTATION OF MATERIAL

1 2 3 4 5 6 7 8 9 10

Does presentation effectively demonstrate what is going to be done? Clean and neat? Understanding of USITT symbols? Area chart details gel colors, patterns, instruments, etc. are explained? Has an understanding of the choices of lighting instruments?

### 3. CUE SHEET(S)

1 2 3 4 5 6 7 8 9 10

Organized? Neat and clean? Easily find all necessary information? Do cues make sense in their placement and timing in the show? Do cues add artistry to the show?

### 4. LIGHT PLOT

1 2 3 4 5 6 7 8 9 10

Drawing is in scale; participant shows and understanding of USITT drafting conventions and symbols. Drawing is neat, clean, and easy to read

## WRITTEN CRITIQUE AND INTERVIEW

### 5. EXPLANATION OF DESIGN

1 2 3 4 5

Participant explains the elements of their design, why and how things were done in the design; elaboration of design concepts, choices and the design process; explanation of materials used

### 6. GENERAL TECHNICAL KNOWLEDGE

1 2 3 4 5

*Does the designer have knowledge of the common types of lighting equipment and control systems used in design? Can the student interpret their design and drawings sufficiently enough to allow a technician to apply the design accurately? Does the design contribute to the overall vision of a production?*

## CHECKLIST FOR LIGHTING DESIGN

- ☐ Light Plot w/ floor plan
- ☐ Cue Sheet
- ☐ Area Chart
- ☐ Reference Folder
- ☐ Designers Approach Paper
- ☐ Originality Statement

RATING <i>Circle one</i>			POINTS <i>29 min. / 50 max.</i>
GOOD 29	EXCELLENT 30-39	SUPERIOR 40-50	
DISQUALIFIED Reason:			Chair Signature

Talk to the District or State Chair BEFORE writing anything about disqualifications in this box. Only they can APPROVE a DQ.

## 32. SOUND DESIGN BALLOT

CATEGORY: \_\_\_\_\_

JUDGE: \_\_\_\_\_

REG #: \_\_\_\_\_ NAME: \_\_\_\_\_

SELECTION: \_\_\_\_\_

NOTES & COMMENTS

### AUDIO CRITIQUE

1. ARTISTIC ABILITY 1 2 3 4 5 6 7 8 9 10

Mood and style of music appropriate to show?  
When and how sound is used is effective for show?

2. DESIGN CONCEPT 1 2 3 4 5 6 7 8 9 10

Suitable to the play? Creative? Enhances the show? Cues are well-placed for show's needs? Choices of music in the design concept are effective?

### CUE SHEET(S) AND LIGHT PLOT

3. PRESENTATION OF MATERIAL 1 2 3 4 5 6 7 8 9 10

Presentation organized?  
Speaker play clean and neat?  
Block diagram of equipment hookup in order? Understandable?

4. CUE SHEET(S) 1 2 3 4 5 6 7 8 9 10

Cue numbers, cue lines, tracker, duration of cues, etc.

### WRITTEN CRITIQUE AND INTERVIEW

5. EXPLANATION OF DESIGN 1 2 3 4 5

Participant explains the elements of their design, why and how things were done in the design; elaboration of design concepts, choices and the design process; explanation of speaker/microphone placement and usage.

6. GENERAL TECHNICAL KNOWLEDGE 1 2 3 4 5

Understand the use of sound equipment for the show, the placement of speakers, microphones, etc.

### CHECKLIST FOR SOUND DESIGN

- \_\_\_\_\_ Sound Cue Plot
- \_\_\_\_\_ Speaker Plot
- \_\_\_\_\_ Block Diagram
- \_\_\_\_\_ Representative Sounds
- \_\_\_\_\_ Reference Folder
- \_\_\_\_\_ Designers Approach Paper
- \_\_\_\_\_ Originality Statement

RATING <i>Circle one</i>			POINTS <i>29 min. / 50 max.</i>
GOOD 29	EXCELLENT 30-39	SUPERIOR 40-50	
DISQUALIFIED Reason: _____			Chair Signature _____

Talk to the District or State Chair BEFORE writing anything about disqualifications in this box. Only they can APPROVE a DQ.

### 33. STAGE MANAGEMENT BALLOT

CATEGORY: \_\_\_\_\_

JUDGE: \_\_\_\_\_

REG #: \_\_\_\_\_ NAME: \_\_\_\_\_

SELECTION: \_\_\_\_\_

NOTES & COMMENTS

#### VISUAL CRITIQUE

- |   |                      |
|---|----------------------|
| 1. BASIC INFORMATION  | 1 2 3 4 5 6 7 8 9 10 |
| Good organization?  |                      |
| Thorough information?   |                      |
| 2. PROMPT BOOK  | 1 2 3 4 5 6 7 8 9 10 |
| Blocking? Does the book take into consideration the demands of the show, performers, crew, production, etc?                                       |                      |
| 3. PRODUCTION TEMPLATES   | 1 2 3 4 5 6 7 8 9 10 |
| Clean and neat? Is the material well labeled?   |                      |
| Is it appropriate to show?  |                      |
| 4. ORGANIZATION   | 1 2 3 4 5 6 7 8 9 10 |
| Is all information organized and clean? Easily understood? Is the information typed and in a format that is easily comprehensible and accessible? |                      |

#### WRITTEN CRITIQUE AND INTERVIEW

- |   |           |
|---|-----------|
| 5. EXPLANATION OF PROCESS   | 1 2 3 4 5 |
| Are visual, verbal, and written process approaches useful in explaining how and why things are done in the process?   |           |
| Explanation of materials used?  |           |
| 6. GENERAL TECHNICAL KNOWLEDGE  | 1 2 3 4 5 |
| Can the concepts of the prompt book be achieved? Are the notes sufficient enough to allow a Stage Manager to manage the show accurately? Are they appropriate? Does the Stage Manager show sufficient problem-solving, communication, and implementation of live-entertainment skills if/when faced with unexpected situations during a production? |           |

#### CHECKLIST FOR STAGE MANAGEMENT

___ Prompt Book w/ Title Sheet	___ Blocking Notes
___ Scene Breakdown	___ Schedule Template
___ Daily Rehearsal Reports Template	___ Master Cues
___ Contact Sheets Template	___ Ground Plan
___ Cast/Crew/Staff List	___ Prop list
___ Run sheet template	
___ Designers Approach Paper	___ Signed Statement

RATING <i>Circle one</i>			POINTS <i>29 min. / 50 max.</i>
GOOD 29	EXCELLENT 30-39	SUPERIOR 40-50	
DISQUALIFIED Reason: _____			Chair Signature _____

Talk to the District or State Chair BEFORE writing anything about disqualifications in this box. Only they can APPROVE a DQ

# ACT POLICIES



ACT is committed to presenting festivals and other events that are enjoyable, friendly, and informative for all participants. Accordingly, we expect ALL participants to show respect and courtesy to others. To make clear what is expected, everyone is required to conform to ACT's Code of Conduct. The purpose of this is to ensure a safe and positive event experience for everyone.

The code of conduct applies to all ACT event attendees including individuals, students, chaperones, guests, and any persons attending ACT sponsored activities, including festivals, auditions, meetings, and social events. It is expected that our code of conduct will be upheld by showing courtesy and consideration to others on social media before, during, and after ACT events. All determinations of appropriate or inappropriate behavior are in ACT's sole discretion and the decision(s) of the ACT Board of Directors will be final.

### **The Basics**

- Be considerate and respectful and refrain from demeaning, discriminatory, or harassing behavior and speech.
- Be mindful of your surroundings and of your fellow participants. Alert ACT staff or appropriate security personnel if you notice a dangerous situation or someone in distress.

### **Unacceptable Behavior**

- Unacceptable behaviors include, but are not limited to, intimidating, harassing, abusive, discriminatory, derogatory, or demeaning conduct. Many ACT venues are shared with other members of the public; please be respectful to all patrons of these locations.
- Harassment includes, but is not limited to, offensive verbal comments related to gender, sexual orientation, race, religion, disability; deliberate intimidation, stalking or following; sustained disruption of talks or other events; inappropriate physical contact, and unwelcome sexual attention.
- Physical, written, verbal or other abuse, intimidation, threats, harassment, stalking, pushing, or use of any physical force against any person, which creates a disturbance that is disruptive or dangerous, or creates apprehension in a person, as determined by ACT, in its sole discretion.
- Any boisterous, lewd or offensive behavior or language, including but not limited to using sexually explicit or offensive language, materials or conduct or any language, behavior, or content that contains profanity, obscene gestures, or racial, religious, gender, or ethnic slurs.
- Possessing any illegal substance, including but not limited to narcotics or other illegal drugs and possessing any open can, bottle, or other receptacle containing any alcoholic beverages, except in areas specifically designated for the consumption of alcohol.
- Failure to obey any rules or regulations of the Venue. Attendees must follow hotel regulations; the cost of defacing public or private property will be paid for by the individuals or groups responsible.
- Other unacceptable behavior will be handled appropriately.

### **Consequences of Unacceptable Behavior**

If a participant engages in unacceptable behavior, ACT may take any action they deem appropriate, up to and including expulsion from the sponsored activity without warning or refund and suspension from future activities.

### **What to Do If You Witness or Are Subject to Unacceptable Behavior**

If you are subject to unacceptable behavior, notice that someone else is being subject to unacceptable behavior, or have any other concerns, please notify an ACT staff member as soon as possible. All reports will remain completely confidential. ACT staff will be available to help participants contact venue security or local law enforcement, to provide escorts, or to otherwise assist those experiencing unacceptable behavior to feel safe for the duration of the activity. You can report unacceptable behavior to any member of the ACT staff.



The Alabama Conference of Theater (ACT) provides a unique opportunity for high school theater students in the state of Alabama to compete against each other. By meeting other students, seeing their work and talent and even showcasing their own abilities, students in Alabama have a unique opportunity for education through competition. With this wonderful learning experience comes some very important issues.

The Alabama Conference of Theater (ACT) and the hosting competition site only provide an opportunity for education through competition and do not endorse statements, ideas, or actions of the competitors. All work must be suitable for that school's community standards. All student behavior and conduct must also abide by the school's community standards as well as local laws.

It is up to students and teachers to exercise their proper judgment concerning copyright and the purchasing of rights, royalties, products, etc. ACT is not responsible for any work or action that violates copyright laws. It is the policy of the Alabama Conference of Theatre for each theatre group to supply written proof upon registration that rights have been obtained for performances of works for the One-Act and Studio Theatre Performances. To help participants in this understanding, the following excerpt concerning copyright was taken from [www.copyright.com](http://www.copyright.com).

*Fair use is primarily intended to allow the use of copyright-protected works for commentary, parody, news reporting, research and education. However, fair use is not an exception to copyright compliance so much as it is a "legal defense." That is, if you use a copyright-protected work and the copyright owner claims copyright infringement, you may be able to assert a defense of fair use, which you would then have to prove. Whether a certain reproduction or other use of a copyright-protected work is considered fair use is not specifically set out in the Copyright Act. As such, you must determine, based upon the factors in the Copyright Act, whether that particular act may be considered fair use.*

*Fair use considers:*

- 1. The purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit, educational purposes.*
- 2. The nature of the copyrighted work.*
- 3. The amount and substantiality of the portion used in relation to the copyright protected work as a whole.*
- 4. The effect of the use on the potential market for or value of the copyright-protected work.*

**ACT ASKS ALL OF ITS PARTICIPANTS TO CAREFULLY REVIEW YOUR COMMUNITY'S STANDARDS  
AND ALL COPYRIGHT LAWS RELATING TO YOUR WORK.**



The Alabama Conference of Theatre (ACT) is committed to modeling diversity, equity, and inclusion for the theatrical communities of Alabama as well as the nation. We respect and value diverse life experiences and heritages, strive toward equitable treatment of our members, and support members who nurture diversity and equity in their places of work and in their broader communities. We challenge ourselves to question assumptions, expand knowledge, and implement plans to foster a more inclusive entertainment industry. ACT is committed to partnering with organizations, businesses, and individuals that share our dedication to creating and maintaining an inclusive environment with equitable treatment for all.

ACT aims to evoke positive changes in expanding the American landscape of storytelling, as embodied in live theatre, to authentically reflect the diversity of Alabama and American society. We endeavor to engage in progressive dialogue surrounding diversity, equity, and inclusion with our membership and industry leaders so as to encourage a more equitable, fair and inclusive work environment for all. ACT aims to include people who have been historically underrepresented both on and off the stage in the industry and we strive to unite our community in these shared endeavors.

This is just the beginning and our policy will evolve and develop over time as the world around us changes, and as we learn more along the journey.

ACT is Committed to the following actions:

- Include, respect, and appreciate differences in race, ethnicity, gender, age, national origin, disability, sexual orientation and identity, education, and religion in our goals and objectives.
- Create structured opportunities for the Board and membership to increase awareness and understanding of the issues inherent in the work of inclusion and diversity.
- Keep diversity, parity, and equity at the forefront of our considerations with regard to the nomination of candidates for our Board, and ensure our staff hiring practices fully reflect our commitment.
- Recognize success and advocate for an American theatre that represents a robust body of work of both familiar and unfamiliar voices.
- ACT commits to a yearly internal Diversity, Equity, and Inclusion audit; as well as a commitment to an external audit every 4 years, beginning with 2021.

# APPENDIX

## APPENDIX A: DISTRICT SCHOOLS

### DISTRICT 1 SCHOOLS

- Alabama School of Cyber Tech & Engine, Arab, Bob Jones, Buckhorn, Columbia, Faith Covenant, Grissom, Hazel Green, Huntsville, James Clemens, Journey Middle, Lee Magnet, Liberty Middle, Madison Academy, Mae Jemison, Marshall Christian, Providence Classical, Randolph, Scottsboro, Sparkman, Sparkman 9th Grade, St. John Paul II Catholic

### DISTRICT 2 SCHOOLS

- Alabama School of Fine Arts, Ashville, Brookwood, Center Point, Central (Tuscaloosa), Clay-Chalkville, Corner, Essential Academy, Fultondale, Gardendale, Hewitt-Trussville, Hillcrest, Hoover, Hueytown, Jasper, JCATD, McAdory, Minor, Moody, Mortimer Jordan, Northridge, Oak Grove, Paul W. Bryant, Pinson Valley, Pleasant Grove, St. Clair County, Sylacauga, Tuscaloosa Academy, Tuscaloosa County

### DISTRICT 3 SCHOOLS

- Athens, Austin, Austin Jr. High, Central (Lauderdale), Cherokee, Colbert Heights, Cullman, Decatur Heritage, Decatur, Discovery Middle, Dora, East Limestone, Florence Academy of Fine Arts, Hamilton, Hartselle, Lauderdale, Libertas Classical, Mars Hill, Muscle Shoals, Rogers, Russellville, St. Bernard Prep, St. Genesius, Way Home Christian, West Limestone, West Point, Winfield

### DISTRICT 4 SCHOOLS

- Alabama Christian, Auburn, Beauregard, Benjamin Russell, Booker T. Washington, Carver (Montgomery), Central (Phoenix), Charles Henderson, Chilton County, Dothan, Elmore County, Enterprise, Eufaula, Ezekiel Academy, Greenville, Highland Home, Johnson, Abernathy & Graetz, Lanier, Luverne, Marbury, Montgomery Academy, Opelika, Park Crossing, Prattville, Robert E. Lee, Russell County, Saint James, Smiths Station, Springwood, Stanhope Elmore, Success Unlimited, Taylor Road Academy, Valley, Wetumpka

### DISTRICT 5 SCHOOLS

- Alma Bryant, Baker, Baldwin County Virtual, Bayshore Christian, Bayside, Blount, Daphne, Fairhope, Florida, Foley, Gulf Shores, LeFlore, Mary G. Montgomery, McGill-Toolen Catholic, Murphy, Orange Beach, Renaissance School of E. Shore, St. Luke's Episcopal, St. Paul's Episcopal, Samson, Satsuma, Slocumb, South Alabama Christian, Spanish Fort, St. Michael Catholic, Theodore, Thomasville, UMS-Wright Preparatory, Williamson, W.P. Davidson

### DISTRICT 6 SCHOOLS

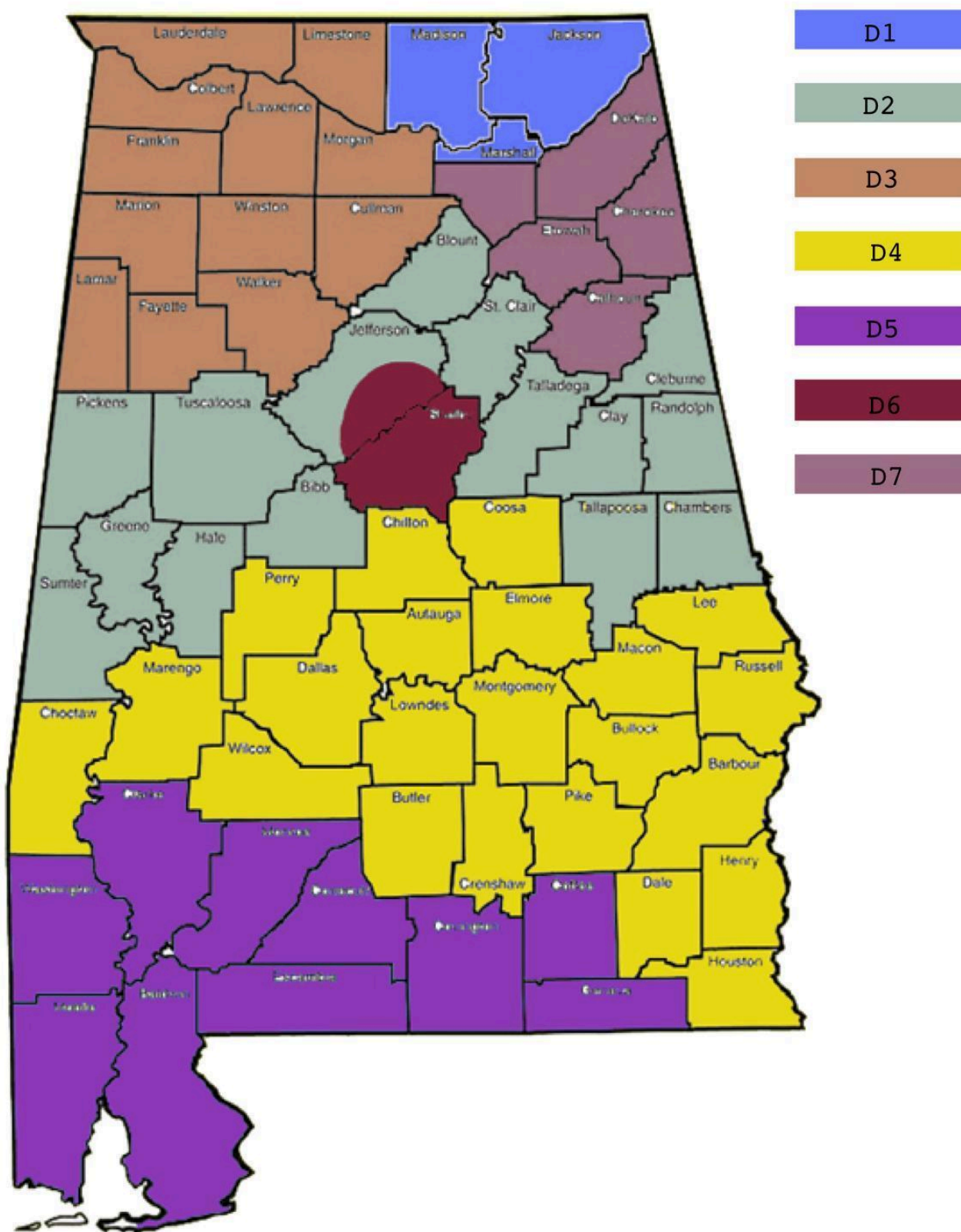
- Altamont, Briarwood Christian, Calera, Carver (Bham), Chelsea, Crossroads Christian, Evangel Classical Christian, Helena, Huffman, Indian Springs, Jackson Olin, John Carroll Catholic, Leeds, Magic City Acceptance Center Academy, Montevallo, Mountain Brook, Mountain Brook Junior High, Oak Mountain, Parker (Bham), Pelham, Pell City, Ramsay, Shelby Co., Spain Park, Westminster Oak Mtn, Thompson, Vestavia Hills, Wenonah, Woodlawn

### DISTRICT 7 SCHOOLS

- Albertville, Anniston Christian, Anniston, Boaz, Cheaha, Cherokee County, Cornerstone Christian, Dekalb Co, Donoho, Fort Payne, Gadsden City, Glencoe, Guntersville, Hokes Bluff, Jacksonville, Oxford Christian, Oxford, Pathways Academy, Piedmont, Sacred Heart Catholic, Sand Rock, Sardis, Southside, Spring Garden, Weaver, Westbrook Christian

## APPENDIX B: DISTRICTS MAP

Revised 2018



## APPENDIX C: HISTORY AND LISTS

- [Previous Trumbauer Manuals](#)
- [Manual Change History](#)
- [Trumbauer Fee History](#)
- [State & District Chair List](#)
- [Teacher of the Year Recipients](#)
- [State Play Festival Performances](#)
- [Studio & One-Act Judges](#)

## APPENDIX D: DISTRICT AWARDS

*Award appearance described below is subject to change based on availability and other potential factors.*

### INDIVIDUAL EVENTS

- [SUPERIOR \(scores of 39.5 or above\)](#)
  - Green Ribbon with 2-inch Gold Medal
- [EXCELLENT \(scores of 29.5 to 39.4\)](#)
  - Purple Ribbon with 2-inch Silver Medal

### GROUP EVENTS

- [BEST IN SHOW](#)
  - 4-inch black trophy on a black base with riser, side star, and drama topper

### STUDIO THEATRE PLAY FESTIVAL

- [ALL-STAR CAST](#)
  - Red, White, and Blue Ribbon with Gold medal
- [BEST SUPPORTING PERFORMANCE \(2\) & BEST LEADING PERFORMANCE \(2\)](#)
  - 3-inch green trophy on a black base with drama topper
- [BEST ENSEMBLE \(1\)](#)
  - 3-inch silver trophy on a black base with drama topper
- [BEST IN SHOW \(quantity based on cap\)](#)
  - 10-inch black double-column trophy on a black base with riser and drama topper

### ONE-ACT PLAY FESTIVAL

- [ALL-STAR CAST](#)
  - Red, White, and Blue Ribbon with Gold medal
- [BEST SUPPORTING PERFORMANCE \(2\) & BEST LEADING PERFORMANCE \(2\)](#)
  - 3-inch green trophy on a black base with drama topper
- [BEST ENSEMBLE, BEST COSTUME DESIGN, BEST SCENIC DESIGN, BEST SOUND DESIGN, BEST LIGHTING DESIGN](#)
  - 3-inch silver trophy on a black base with drama topper
- [BEST IN SHOW \(up to 3 for Studio Theatre, up to 5 For One-Acts \[capped at District\]\)](#)
  - 10-inch black double-column trophy on a black base with riser and drama topper
  - Trophies will be given at the State Festival with a custom Nameplate

## APPENDIX E: STATE AWARDS

*Award appearance described below is subject to change based on availability and other potential factors.*

### INDIVIDUAL EVENTS

- [SUPERIOR \(scores of 39.5 or above\)](#)
  - Blue Ribbon with 2.5-inch Gold Medal
- [EXCELLENT \(scores of 29.5 to 39.4\)](#)
  - Red Ribbon with 2.5 inch Silver Medal
- [1ST, 2ND, 3RD PLACE](#)
  - 2.5-inch trophies on a white base with drama topper.
  - The Ranking, Category, and Year will be designated on the NamePlate

### GROUP EVENTS

- [BEST IN SHOW](#)
  - 6-inch black trophy on a white base with riser, side star, and drama topper

### STUDIO THEATRE PLAY FESTIVAL

- [BEST ENSEMBLE](#)
  - 5-inch silver trophy on a white base with drama topper
- [ALL-STAR CAST](#)
  - Red, White, and Blue Ribbon with Gold medal
- [BEST SUPPORTING PERFORMANCE \(2\) & BEST LEADING PERFORMANCE \(2\)](#)
  - 5-inch green trophy on a white base with drama topper
- [BEST IN SHOW \(3\)](#)
  - 12-inch gold triple-column trophy on a white base with drama topper
  - Custom Nameplates will be mailed to the schools after the festival

### ONE-ACT PLAY FESTIVAL

- [BEST ENSEMBLE, BEST COSTUME DESIGN, BEST SCENIC DESIGN, BEST TECHNICAL DESIGN](#)
  - 5-inch silver trophy on a white base with drama topper
- [ALL-STAR CAST](#)
  - Red, White, and Blue Ribbon with Gold medal
- [BEST SUPPORTING PERFORMANCE \(2\) & BEST LEADING PERFORMANCE \(2\)](#)
  - 5-inch green trophy on a white base with drama topper
- [BEST IN SHOW \(5\)](#)
  - 12-inch gold triple-column trophy on a white base with drama topper
  - Custom Nameplates will be mailed to the schools after the festival

# APPENDIX G: IMPLEMENTING CHANGES

## HIGH SCHOOL BRANCH MEETING AT SUMMIT

- This is an open discussion meeting for all High School sponsors, led by the State Chair, Vice Chair, and Festival Director. Sponsors will be encouraged in advance to bring a list of concerns with them for discussion.
- Any concerns expressed during the meeting will be added to the “List for Improvement” document to be discussed at the High School Leadership Team meeting in December.

## THROUGHOUT THE SEASON

- If a process or procedure is questioned and it is clearly written in the manual, it must be followed as is.
- If a process or procedure is questioned, but it is confusing, unclear, or not in the manual, the State Chair may issue an interpretation to be followed for the remainder of the season.
- Any interpretations or other issues brought up will be added to the “List for Improvement” document.

## MEETINGS AT STATE FESTIVAL

- All High School sponsors will be invited to the Friday and Saturday lunch meetings at the State Festival
- The State Chair and or Vice-Chair will provide data and discuss any major topics they plan to address

## END OF SEASON SURVEY

- After the State Festival, a survey will be sent out to all sponsors and state judges about their experience at the State festival and throughout the season. Feedback on specific topics will be solicited, as well as open feedback, concerns, complaints, and praises.
- Any issues uncovered will be added to the “List For Improvement” document.

## HIGH SCHOOL LEADERSHIP TEAM MEETING

- The High School Leadership Team (Chair, Vice-Chair, Past Chair, Festival Director) and any other designees determined helpful will have a thorough meeting before the end of December to discuss points of concern from the End of Season Survey.
- A specific list of issues to be addressed will be compiled into a proposed change survey.

## PROPOSED CHANGE SURVEY

- All issues that the High School Leadership Team chooses to address will be compiled in a Proposed Change Google Form Survey that will be sent out to ALL Sponsors across the state for their input.
- If there are any proposals that receive over 80% disapproval, those topics will either be dismissed from further consideration or revised by the High School Leadership Team.

## RESULTS WILL BE GIVEN TO THE DISTRICT CHAIRS

- The data and results from the Proposed Change Survey will be assessed and distributed to the District Chairs for review.
- Any proposals revised by the Leadership Team based on feedback from the Proposed Change Survey will be given to the District Chairs for their review. District Chairs are responsible for discussing revised proposals with their District sponsors.

## DC VOTING BALLOT

- The Leadership team will create and distribute a Google Form of the DC Voting Ballot to the District Chairs for them to review in advance of the January DC Meeting so they will know exactly what they are voting on.

## JANUARY DISTRICT CHAIR MEETING

- Each item on the Google Form voting ballot will be discussed one-by-one in person at the January District Chair Meeting and then voted on.

## MANUAL

- All items approved by the District Chair vote will be incorporated into the sponsor manual highlighted in yellow. They will also be included in a list on or around page 6 titled “Changes for 20xx”
- Any minor typo or grammar corrections will be highlighted in purple.
- When the revisions are complete, the revised Manual will be distributed to all sponsors and updated online.
- Phrasing updates do not need a vote unless it changes the intent or execution of the statement or rule.

## \*\*ACT BOARD APPROVAL AND DECISIONS\*\*

- Although most items, rules, and processes may be voted on, changed, and implemented by the ACT High School Branch alone, some items require approval by the ACT Board, including items concerning policy changes or financials.
- If the ACT Board votes on and passes items, they must be implemented by the HS Branch.

# APPENDIX F: SCORING ASSISTANCE GUIDE

## ACTING ELEMENTS

### 1. CHARACTER DEVELOPMENT

- a. Demonstrates clear understanding of character's given circumstances through contextual evidence in script (i.e. socio-economic background, role in family/community, education level, etc)
- b. Clear evidence is demonstrated that the text is well understood and communicated to the audience.

### 2. CHARACTER ARC

- a. Demonstrates a clear story arc within the short competition time limit
- b. Demonstrates utilization of subtext which reveals a deeper understanding of character and plot

### 3. BELIEVABILITY

- a. Exhibits emotions that are appropriate for the scene and build appropriately
- b. Performers believably physicalize and vocalize their character for the duration of performance.
- c. Performers are engaged in the moment and react appropriately.

### 4. PURPOSE/OBJECTIVES

- a. Demonstrates clear objectives/motivation/obstacles throughout production
- b. Demonstrates strong choices and tactics which match character development and objectives throughout

### 5. COMMUNICATION/CHEMISTRY

- a. Clarity of relationships is demonstrated throughout performance.
- b. Relationships are made believable and consistent throughout the performance.
- c. Body language and voice are utilized to clarify relationships and connections between characters.
- d. Demonstrates listening, responding, and reacting to co-actors (i.e. reacting and interacting without just staying in their own head and reciting lines)

### 6. USE OF BODY

- a. Performers move in character consistently for duration of performance.
- b. Performers consistently display appropriate facial expression and gestures.
- c. Performers demonstrate clear control of movement during performance.
- d. Performers demonstrate complete control over nervous mannerisms (if a character is nervous that is easily identifiable as a choice instead of seeing an actor as nervous).
- e. All performers use physical expressiveness to demonstrate emotion and intent throughout.
- f. If dance or group movement is utilized, the choreography is cleanly executed while maintaining character; the dance aids the storytelling.

### 7. USE OF VOICE

- a. All performers are heard at all times during performance demonstrating sufficient projection.
- b. All performers are easily understood and demonstrated good diction throughout the performance.
- c. All performers use vocal expressiveness to demonstrate emotion and intent throughout the performance.
- d. Dialect/Vocal choices are consistent and appropriately matched to each character (i.e. if accents are used they are appropriate and consistent - French doesn't sound German, or old characters do not sound young, etc.).
- e. If singing is utilized, actors act while singing on pitch instead of simply singing notes; the singing enhances and aids the storytelling.
- f. If music is utilized, actors demonstrate musicality while acting; the music enhances and aids the storytelling.

### 8. UNITY OF ENSEMBLE

- a. Ensemble demonstrates cohesiveness throughout the production.
- b. Ensemble demonstrates a clear understanding of the context of the play and its theme.

### 9. OVERALL ENERGY

- a. Cast consistently shows appropriate energy throughout the performance.
- b. The cast's energy is consistently engaging and energy is clearly intentional and enhances the performance.

### 10. CONSISTENCY/COMMITMENT/FOCUS

- a. Demonstrates ability to stay in character and not be distracted by forces existing outside of established scene (i.e. audience reactions, set/prop/costume malfunctions, etc)
- b. Students consistently and clearly show that they are invested in their craft through focus and effort.
- c. Cast consistently gives appropriate focus in each scene.
- d. All actors display full commitment to character, physical, and vocal choices.
- e. All actors and technicians respond clearly to each other and display safe practices throughout.

## **DIRECTION/SELECTION ELEMENTS**

### **1. CONSISTENCY OF CHOICES/CONCEPTUAL CLARITY**

- a. Directorial concept or theme is consistent, well prepared, and maintained throughout the entirety of the performance.
- b. Character development and actions are consistently appropriate to style/time period of play.
- c. World of the play is consistent and unified between acting and technical elements.

### **2. BLOCKING/COMPOSITION/CHOREOGRAPHY**

- a. The production consistently utilizes the space for a natural flow of events throughout the performance.
- b. Each scene and prominent character (when appropriate) consistently has a clear focus and goal.
- c. Consistently demonstrates with clarity the use of direction to communicate the story arc/journey
- d. Creatively and effectively utilizes stage pictures to enhance storytelling throughout the entirety of performance
- e. Choreography utilizes appropriate spacing, is polished, and helps tell the story.

### **3. TEMPO/PACING**

- a. Tension(s) or mood(s) in scenes build and have a clear direction to appropriately assist in storytelling consistently throughout the entire performance.
- b. Storytelling consistently never drags or moves too quickly to appropriately tell the story.
- c. Cues are consistently picked up appropriately and moments of silence have purpose.
- d. Pace of play consistently varies and is clearly intentional while enhancing the storytelling and audience engagement.
- e. Scenes consistently have a satisfactory conclusion (or “button”).

### **4. EDUCATIONAL AND/OR ENTERTAINMENT VALUE**

- a. The selection and performance have educational value to either the student actors/technicians or the audience or both (Educational value is subjective but might be determined by literary merit, theme/concept, style of selection, etc).
- b. The selection was entertaining (Entertainment value is subjective but might be determined by audience reaction, personal taste, etc).

### **5. OVERALL PRODUCTION/PREPAREDNESS**

- a. Actors and technicians consistently seem well-prepared and have a solid understanding of historical accuracy and context of the play.
- b. All aspects of the show are cohesive and well supported by the script.

## **TECHNICAL ELEMENTS (ONE-ACT PLAY FESTIVAL ONLY)**

### **1. COSTUMES/MAKEUP**

- a. The characters are well defined through the choices of the characters’ costumes and makeup.
- b. World of the characters is unified through the costumes and makeup choices.
- c. Costuming and makeup choices are accurate and consistent for the time period/style of the production.
- d. Costumes and makeup clearly communicate the production’s theme.

### **2. SET/PROPS**

- a. Entrances/exits and set decoration are placed to establish a usable/dynamic ground plan.
- b. The world of the play is unified through the scenery and property choices.
- c. Set and property choices are accurate and consistent with time period and/or style of the production.
- d. The set/properties help to tell the story and communicate the world of the play.
- e. Theme is clearly communicated through the scenery/props.

### **3. LIGHT/SOUND**

- a. Lights and sound provide adequate focus to staging and supports the flow of the production.
- b. Demonstrates ability to use light and sound to convey a variety of moods during performance
- c. Lighting and sound choices present a unified design and coordinates with other technical element.

### **4. ENHANCEMENT/SUPPORT OF PRODUCTION**

- a. Technical elements do not pull focus from the story as a whole.
- b. The stylistic elements support the theme, and the story being told c. Technical elements support the overall storytelling.

### **5. EXECUTION OF TECHNICAL ELEMENTS**

- a. Performers and technicians work together to present a seamless and smooth production.
- b. Performers and technicians execute production with clear focus on both what is happening and what comes next in the story.

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