

# 2016 Walter Trumbauer Director Manual

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Every effort has been made to insure accuracy.  
 Corrections or suggestions should be submitted in  
 writing.

*The Walter Trumbauer Theatre Festival is  
 sponsored in part by a grant from the  
 Alabama State Council on the Arts.*





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Dear Theatre Instructor:

Thank you for entering your students in the 2016 Walter Trumbauer Secondary School Theatre Festival. This marks our 76th year of recognizing excellence in Alabama's Theatre students. Please feel free to call, text or email me with questions or suggestions. Also, please feel free to share information about you or your program for our website so that we may share it with the entire state.

This is your manual for the 2016 Trumbauer Festival and it will hopefully answer your questions. Please read the District & State Registration Instructions on pages 5 & 6 carefully.

Please remember to check the website for all the manuals, schedules, and deadlines. There is also a new resource on line this year called on-line tools.

Clint Merritt is the Secondary Chair and will be your Trumbauer Festival State Chairperson. Jamie will be assisted by Jamie Stephenson, the Secondary Vice-Chair. If you have questions concerning judges' decisions, rules and regulations, please contact Clint at one of the contact points or email address listed below. Feel free to ask me general questions about scheduling and fees.

Hope you enjoy the 75th Trumbauer Festival!

Sincerely,  
Patricia Putman  
ACT Executive Director

Clint Merritt, State Secondary Chair  
Email: m.clinton.merritt@gmail.com

Jeff Glass, State Secondary Vice-Chair  
Email: jeff.glass@elmoreco.com

## **SCHEDULE AND DEADLINES-2016**

**SEPTEMBER 1:** Trumbauer Online Registration Opens. A link to that registration will be available on the ACT website ([www.alabamaconferenceoftheatre.com](http://www.alabamaconferenceoftheatre.com)) on that day. Judges Forms Available online for completion. Send district judge registration to your District Chair and state judge forms to Jeff Glass ([jeff.glass@elmoreco.com](mailto:jeff.glass@elmoreco.com))

**SEPTEMBER 1:** ACT Scholarship Audition Forms available for download on the ACT website.

**OCTOBER 7:** District Registration Closes Online and Fees Due to ED. Schools may also pay at District Festival IF ED has a PO# or Check # in advance. NO REFUNDS given once registration confirmed online.

**OCTOBER 7: ACT Scholarship Registration Forms and Fees Due to ED. Students will receive confirmation of registration via email after registration is closed.**

**OCTOBER 14:** Executive Director sends Trumbauer District Registration to District Chairs.

**NOVEMBER 5:** District Festivals

**NOVEMBER 7 :** District Chairs send ALL State Qualifiers names/events/schools to ED via email. This report is due the Monday after your District Festival is held!

**NOVEMBER 9:** State Registration opens online.

**NOVEMBER 14:**

1. Final program revisions due. No refunds given after registration confirmed.
2. Completed STATE Trumbauer Judge Form due to Jeff Glass([jeff.glass@elmoreco.com](mailto:jeff.glass@elmoreco.com)), Festival Vice-Chair.

**NOVEMBER 15:** State registration closes online. No refunds given after registration confirmed.

**NOVEMBER 21: State Fee Payment Due! Remember Membership Fees are only paid once.**

All checks/cash for fees must be received by the date of your first student's competition, otherwise the student cannot compete. In case of emergency, notify the ED or Festival Chair IN WRITING prior to Nov. 21.

**DECEMBER 1:** ACT Scholarship Auditions at UAB (Chair: Valerie Accetta: [vaccetta@uab.edu](mailto:vaccetta@uab.edu)).

**DECEMBER 2-3:** Trumbauer State Festival, University of North Alabama (Chair: Clint Merritt, [m.clinton.merritt@gmail.com](mailto:m.clinton.merritt@gmail.com)).

**Playwriting Deadlines:** Playwriting entries must be sent electronically to the District Chair two weeks before district competition. Playwriting entries for State must be sent electronically by Google Docs to the Secondary Chair by the second Friday after the District Competition.

## District Festivals 2016:

**District 1:** Nov. 5. Lee High School, Chair Connie Voight, Email: [cvoight@randolphschool.net](mailto:cvoight@randolphschool.net)

**District 2:** Nov. 5. Corner High School, Chair Megan Hall, Email: [cornertheatre@gmail.com](mailto:cornertheatre@gmail.com)

**District 3:** Nov. 5. Florence High School, Chair Jennifer Kilpatrick, Email: [jskilpatrick@florencek12.org](mailto:jskilpatrick@florencek12.org)

**District 4:** Nov. 5. Opelika Arts Center, Chair Revel Gholston, Email: [revel.gholston@opelikaschools.org](mailto:revel.gholston@opelikaschools.org)

**District 5:** Nov. 5. W.P. Davidson High School, Chair \_\_\_\_\_, Email:

**District 6:** Nov. 5. Pelham High School, Chair Jane Ganey, Email: [Jane.Ganey@alabastercityschools.org](mailto:Jane.Ganey@alabastercityschools.org)

**District 7:** Nov. 5. Northeast Alabama Community College, Chair Jason Bozeman, Email:

## District Registration Instructions

District Registration for the Trumbauer Festival at the District Level must be made through the On-line Registration. **If you have not received your username, contact the Executive Director at [actexdir@gmail.com](mailto:actexdir@gmail.com). Links to the online registration and instructions for registering are found at [www.alabamainconferenceoftheatre.com](http://www.alabamainconferenceoftheatre.com). Click on Our Divisions, Secondary Theatre and then Walter Trumbauer Theatre Festival.**

- Each school's District Registration must match exactly what competes at District.
- **Only** students registered correctly for District will be allowed to advance to State.
- **NO** add ons or changes are allowed at District.
- When registering a school should **SAVE often**. Data is lost that is not saved often. (When registering if you do not see the SAVE/SUBMIT tabs the resolution on your computer is not compatible with the program. The screen display works best with 1280 X 800.) The save button enables the user to go back in and correct or add more to their registration.
- To **complete registration** the school **must** go to the INVOICE and enter a check# or PO#. (ex. 1234)
- From the INVOICE page the school should PRINT their INVOICE. This enables the school to **check their registration**. If an error has been made after SUBMITTING the school must contact the Executive Director, Pat Putman ([actexdir@gmail.com](mailto:actexdir@gmail.com)) to reopen their registration. Once again, the registration is not complete until they SUBMIT.
- **The deadline for a schools final submit is October 7.**
- Each school is responsible for any corrections that are to be made on their registrations.
- Schools should submit before the deadline to allow time for them to check their registrations and make any needed corrections. **Registration will not be opened for schools to make changes after October 7.**

- **A school must click SUBMIT on their registration in order to be registered for District.**
- Schools that are competing in the Studio Theatre Play Festival or One Act Play Festivals should email a one page, typed PDF program of their entry with no pictures to their District Chair.
- Schools with Studio Theatre Plays or One Act Plays are responsible for submitting their proof of rights before the deadline. Schools will not be allowed to participate without proof of rights. Schools presenting original works should have a signed letter from the playwright granting them permission to perform their play.
- District Chairs will receive a \$600 check to be used for district expenses. You may use this money for any expenses that incur with District. You must send your receipts and an expense report that includes the date, amount, and how the money was spent the week after district. If you spend less than \$600 you must send the remaining money to the ED, if you exceed the \$600 ACT will **not** reimburse you.
- **Please send the number of medals you will need to the ED by September 1.**

# State Registration Instructions

- Schools should follow the same guidelines for registering for State that they followed for District.
- If a school has an issue with a student missing from their registration they should email the Executive Director, Pat Putman ([actexdir@gmail.com](mailto:actexdir@gmail.com)). **Any correspondence should include the student's first & last name, event #, novice or varsity, school, district and teacher's name.**
- Studio Theatre Play Festival & One Act Play Festival program information should be emailed as a one page, typed program, in a PDF file of their entry with no pictures to the Executive Director.
- Schools with Studio Theatre Plays or One Act Plays are responsible for submitting their proof of rights before the deadline. Schools will not be allowed to participate without proof of rights.
- Judge forms must be submitted by the State registration deadline.
- Schools who did not provide State judges for the previous year and did not pay the judge fee will not be allowed to participate in State.
- **The director or a certified teacher from each school must register on site at State before a student may compete.**

## GENERAL INFORMATION

**\*DIVISIONS:** The Festival is open to grades 9 - 12. **Individual** Competition (IE) events shall be divided into two categories according to each student's past participation in the Festival.

**\*NOVICE:** Students who have not previously participated in the Festival. Students may enter Novice category for only one year. In Duo & Group Events ALL participating students must be first year Festival participants to be classified as Novice. If a Novice performs a Duo or Group Event with a Varsity participant, they must all register as Varsity FOR THAT ENTRY ONLY. They may still enter as a Novice in a separate entry, either in a Solo Event or a Duo Event with another Novice.

**EXCEPTION:** Varsity performance students are allowed to enter the Design Events and Playwriting as a Novice if it is their first time to compete in the Design Events or Playwriting. Conversely, Varsity design students are allowed to enter the Performance Events as a Novice if it is their first time to compete in the Performance Events.

**\*VARSITY:** Students who have previously participated in the Festival. In the event of a Varsity student's participation in a Duo or Group Event, competition in that event must be judged in the Varsity category, even if student's partner or fellow cast members qualify as Novice.

### FEES:

- a . ACT requires that every student AND adult who participates in an ACT program be a member of ACT. Students (including cast and crew in Studio and One-Act plays) pay a membership fee of \$10. Faculty/teachers pay a \$25 membership fee. These fees are paid ONCE annually, even if you participate in more than one ACT event that year. *If these additional teacher/faculty are paid at district, they are NOT paid again at state. Only those who did not attend district will be asked to pay individual memberships at state.*
- b . Your school pays an Organizational Membership Fee of \$60, which covers one teacher as the organizational delegate. This one-time fee is paid at DISTRICT only, unless other arrangements have been made in writing with the Festival Chair or ED.
- c . The One-Act Play Festival Fee is \$100 per festival
- d . The Studio Theatre Play Festival Fee is \$50 per festival
- e . Fees for the Individual Events are \$10 per person per event.

### **INDIVIDUAL EVENTS, STUDIO THEATRE PLAY FESTIVAL AND ONE-ACT PLAY FESTIVAL COMPETITION FEES MUST BE PAID AT BOTH THE DISTRICT AND STATE LEVELS.**

- Send ALL fees for District Festival to Executive Director.
- Send ALL fees for State Festival to the Executive Director. FEES NOT RECEIVED BY ACT AT THE START OF YOUR STUDENTS' FIRST EVENT WILL RESULT IN DISQUALIFICATION FROM THE FESTIVAL. SORRY, NO REFUNDS WILL BE GIVEN ON ANY TRUMBAUER FESTIVAL EVENTS AFTER REGISTRATION IS CONFIRMED. **No student will be allowed to compete until the director or teacher from the school checks in at the State registration table with the ED.**



**JUDGES:**

Each school will be required to provide judges for District AND State Festival according to the number of **individual events (IE's) entered in the competition. A school must have their required number of judges available to judge all day on Friday and Saturday at State. For example: If a school brings a judge that is only able to judge on Saturday then the school must bring a different judge for Friday. If a school's judge has not worked with that schools students they may judge the school that brought them.**

1-25 IE's = 1 judge	76-100 IE's = 4 judges	151-175 IE's = 7 judges
26-50 IE's = 2 judges	101-125 IE's = 5 judges	176-200 IE's = 8 judges
51-75 IE's = 3 judges	126-150 IE's = 6 judges	and so on...

**A penalty fee of \$500 per judge will be enacted on a school that fails to provide the satisfactory judges needed for the Festival.**

**ACT SCHOLARSHIP SCREENING AUDITIONS.** These auditions will be held on **Thursday, December 1, 2016** at **The University of North Alabama.**

**STATE TRUMBAUER WILL BE HELD AT THE UNIVERSITY OF NORTH ALABAMA, December 2 & 3, 2016.** Trophies and medals will be awarded on Saturday evening.

**The State One-Act Play Festival and Studio Theatre Play Festival will be held on both December 2 & 3, 2016.**

## **State Individual Event Limits for State:**

**All State IE's will be limited to 50 entries per event. 50 entries for novice & 50 entries for varsity. When District Registration closes, the events will be reviewed to determine what events will need to have a limit the number that will be allowed to pass to State. This will be done through a mathematical formula with a cap of 50. Each District will be notified what event will have a cap on how many superiors will be allowed to pass to State.**

### **The following STATE IE's will be held on Friday, December 2 (14 events)**

4. Duet Reader's Theatre Dramatic
5. Duet Reader's Theatre Comedic
6. Solo Acting-Female-Contemporary Dramatic
7. Solo Acting-Female-Contemporary Comedic
10. Duet Acting-Contemporary Dramatic
11. Duet Acting-Contemporary Comedic
16. Group Acting
17. Playwriting
25. Scene Design
26. Costume Design
27. Make-up Design
28. Lighting Design
29. Sound Design
30. Stage Management

### **The following STATE IE's will be held on Saturday, December 3: (16 events)**

1. Solo Pantomime-Female
2. Solo Pantomime-Male
3. Duet Pantomime
8. Solo Acting-Male-Contemporary Dramatic
9. Solo Acting-Male-Contemporary Comedic
12. Solo Acting-Classical Dramatic
13. Solo Acting-Classical Comedic
14. Duet Acting-Classical Dramatic
15. Duet Acting-Classical Comedic
16. Group Acting
18. Solo Musical-Female—Dramatic
19. Solo Musical-Female—Comedic
20. Solo Musical-Male—Dramatic
21. Solo Musical-Male—Comedic
22. Duet Musical—Dramatic
23. Duet Musical—Comedic
24. Group Musical

# Walter Trumbauer Theatre Festival Events

## One-Act Play Festival

## Studio Theatre Play Festival

## Individual Events (IE's)

### Acting IE's

1. Solo Pantomime Female
2. Solo Pantomime Male
3. Duet Pantomime
4. Duet Reader's Theatre Dramatic
5. Duet Reader's Theatre Comedic
6. Solo Acting Female Contemporary Dramatic
7. Solo Acting Female Contemporary Comedic
8. Solo Acting Male Contemporary Dramatic
9. Solo Acting Male Contemporary Comedic
10. Duet Acting Contemporary Dramatic
11. Duet Acting Contemporary Comedic
12. Solo Acting Classical Dramatic
13. Solo Acting Classical Comedic
14. Duet Acting Classical Dramatic
15. Duet Acting Classical Comedic
16. Group Acting
17. Playwriting

### Musical IE's

18. Solo Musical Female Dramatic
19. Solo Musical Female Comedic
20. Solo Musical Male Dramatic
21. Solo Musical Male Comedic
22. Duet Musical Dramatic
23. Duet Musical Comedic
24. Group Musical

### Technical IE's

25. Scene Design
26. Costume Design
27. Makeup Design
28. Lighting Design
29. Sound Design
30. Stage Management

# ONE-ACT PLAY FESTIVAL

## GENERAL INFORMATION

**DIVISIONS:** The competition is open to grades 9-12.

**PROOF OF PRODUCTION RIGHTS.** You must SUBMIT a copy of your Royalty Agreement and/or Permission to Cut for any published play presented at the District and State levels. **District Chairs must have this information in their office before your show can be performed for competition at District. ACT must have this information in their office before your show can be performed for State.** The Festival accepts student-written work. If a play is student written, a signed statement from the teacher must be attached to a typed copy of the work indicating it is the product of that particular student.

**ENTRY FEES:** \$100 PER PLAY AT BOTH DISTRICT AND STATE LEVEL. When registering at the District level, your school also pays an Organizational Membership Fee of \$60, which covers one teacher as organizational delegate. Every student that participates in Trumbauer (including cast and crews of one-act plays) must pay a Student Membership Fee of \$10. Membership fees are only paid once annually.

**SELECTION OF PLAYS:** Any one-act play (published, original, or student written), or any cutting from a longer play or musical will be accepted. If a cutting is used, it should fulfill all qualifications for a good one-act play, including plot, characterization, theme, climax, and resolution. A SCHOOL MAY NOT ENTER THE SAME PLAY WITHIN A FIVE YEAR TIME PERIOD. If piece is student written a signed statement from the teacher must be attached to a typed copy of the work indicating it is the product of that particular student. The selection of plays should include the following characteristics:

- 1 . Suitable for high school cast, school and its community.
- 2 . In good taste with regard to language and subject matter.
- 3 . An example of good literature.
- 4 . Emphasis on direction, characterization, and simplicity of production.

It is the participating school's responsibility to know limitations of Host's Stage and production capabilities

**TIME LIMIT:** Each participating school shall be allowed a total of 45 minutes for set-up, performance and strike. When no set-up or strike is involved, performance time may be up to 45 minutes. Any school breaking this rule will be eliminated from consideration for a Superior rating or otherwise receiving an invitation to enter the State Finals. There is no minimum playing time requirement.

**SET REQUIREMENT:** In order to comply with the latest one act mandates given by SETC, “ANYTHING, excluding cast and crew used in the production, must fit in the 10X10 box and must move behind the go line within the 45 minute time limit or it will not be used in the one act production.” If you have any doubts or concerns about what should or should not be included in the 10 by 10, contact your district chair prior to the festival. District chairs need to communicate concerns to the Festival Chair prior to the state festival.

## ONE-ACTS...CONTINUED

### JUDGING:

\*A panel of FIVE judges will rate each play at State.

\*Judges for the State One Act Festival will be arranged by the Executive Director. Suggestions for judges may come from District Chairs, the Vice Chair of Secondary Division and the Chair of the Secondary Division for consideration but if no suggestions are provided, the Executive Director will recruit in state and out of state judges qualified to provide unbiased ratings on the One Act Performances participating in the Festival

\*All adjudication of One-Act Play Entries at both the District and State levels will be in the form of written critiques. No oral adjudication will be allowed.

\***At the State Festival** Judges will not confer with one another at any time during the Festival concerning the One-Act play entries. At the conclusion of the One-Act Play Festival, each judge will independently rank all plays at 1st, 2nd, or 3rd, etc. until all plays are ranked. This list will then be given to the ACT Executive Director, who will mathematically compute the final rankings. If there are any ties for 1st, 2nd, or 3rd, the Executive Director will ask the judges to independently rank only those schools involved in the tie. (Ex: School A and School B are tied for 2nd. The judges then rerank A and B only. The top ranked school from this action will then be 2nd, and the next ranked school would be 3rd. First place would not be affected by this tie-breaker.) (In the absence of the Executive Director, the Vice Chair of the Secondary Division will take on this responsibility.)

\*Ratings of Superior, Excellent and Good shall be assigned to all entries. Ratings are also affected by the participating school's ability to load in and out without interfering with the performance in progress, or disrupting the Festival schedule.

\***LIMIT OF ONE-ACTS GOING TO STATE FESTIVAL.** Each District will have a percentage of plays that may be sent to State based upon the total number of plays entered in that District. This limit may not be exceeded. The plays sent to State must have Superior ratings. The SAME PLAY that is selected by the judges at District must be presented at the State Finals.

\*Each judge will compile their own list of outstanding performances in the form of an All-Star Cast. This list will be created without the judges conferring with one another. Each member of the All-Star Cast will receive an award.

\*Each judge will independently rank their top three choices for each of the following categories: Best Actor, Best Actress, Best Supporting Actor and Best Supporting Actress. Ensemble roles are not eligible for these awards. This list will then be given to the Executive Director who will mathematically compute the winners in each category. If there are any ties, the Executive Director will give the judges a ballot of the top two names in any category where a tie exists. The judges will then vote for one of the two names given. (In the absence of the Executive Director, the Vice Chair of the Secondary Division will take on this responsibility.)

\*The nominees submitted for the Best Actor, Best Actress, Best Supporting Actor and Best Supporting Actress and were not chosen for those awards are candidates for All-Star Cast. Each judge will rank the list of nominees along with any other names they want to include to determine the pre-determined number of All-Star Cast Awards. Each member of the All-Star Cast will receive an award.

## ONE-ACTS...CONTINUED

### \*AWARDS:

Trophies will be given for Best Ensemble, Best Costumes, Best Scenery and Best Technical Production. Trophies are awarded to Best Actor, Best Actress, Best Supporting Actor and Best Supporting Actress, and other award types are awarded to members of the All Star Cast.

**\*State Finals:** All of the top **five** plays will be given a trophy awarding them with the following title: BEST OF SHOW. The plays that place first and second and have noted their intentions to attend SETC can be further awarded by being representatives of the State of Alabama to the Southeastern Theatre Conference Secondary School Festival. (This is optional at the judges' discretion, but it carries with it an allotment of \$1,000 per advancing production as support funds by the state organization, ACT.) Schools will include with their registration their intentions of attending SETC or not attending SETC. The judges will not be aware of these intentions. If the first or second place plays have stated their intention is to not attend SETC the third place school may be chosen by the judges followed by fourth and fifth place plays.

**\*BASIC LIGHTING:** Basic lighting will be provided for each entry. A description of light cues should be provided in a MARKED SCRIPT and delivered to the Stage Manager upon arrival at the competition site. Requests should be reasonable and minimal, and cleared with Host School prior to the day of the Festival. General lighting isolation is provided in seven acting areas (DR, UR, DC, UC, DL, UL and C). Warm and cool washes, but no specials (except by follow spot), will be provided.

**\*BASIC SOUND:** No individual sound amplification will be provided. Host school may or may not provide general sound amplification.

**\*PROPERTIES:** All sets and properties must be provided by the participating school (entry).

**\*DRESSING ROOMS:** Facilities for dressing and making up will be available. Directions to these facilities will be given to each participating Director upon arrival. Each school will have access to these facilities **ONLY DURING** the preceding 45 minutes of performance. Such preparation must in no way interfere with the other performances in progress.

**\*ORDER OF PERFORMANCE:** A participating school may request an approximate time slot on the Registration Form, however, final decision on order of performances within categories rests with the District and State Chairpersons.

**\*INDIVIDUAL ELIGIBILITY:** Each cast & crew member **MUST BE ENROLLED IN THE SCHOOL** in whose play he/she is participating. Directors must be faculty members or students of the participating school system. *All performers—actors and musicians—must be students of the participating school. Adults are only allowed backstage to assist with technical elements.* Any violation of these rules will automatically disqualify the school's entry.

**\*COURTESY REQUIREMENT:** Any participant who distracts judges or competitors by unnecessary noise or movement during another performance may be disqualified at the judge's discretion.

**\*SETC FEE REQUIREMENTS:** All entries vie for the chance to represent Alabama at the Southeastern Theatre Conference Secondary School Festival March 1-5, 2017, Lexington, KY. It is important that you know the fee structure for SETC, should your entry be chosen at the Trumbauer State Finals. For a current fee schedule, please contact the SETC Office at 336/272-3645; Fax: 336/272-8810; or email: [setc@setc.org](mailto:setc@setc.org). Remember, ACT will provide \$1,000 towards touring costs for the winning entries, but all other fees must be covered by the school.

# ONE-ACT PLAY FESTIVAL

## JUDGE'S EVALUATION FORM

ALL entries must be suitable for high school students, their school, and community with regards to subject matter (play selection). Violation of this rule is grounds for disqualification.

SCHOOL \_\_\_\_\_

TITLE OF PLAY \_\_\_\_\_

AUTHOR \_\_\_\_\_ DIRECTOR \_\_\_\_\_

JUDGES NAME (legible) \_\_\_\_\_

Rating System: S-Superior E-Excellent G-Good.  
(Circle N/A if the question does not apply.)

### SELECTION (10 POINTS POSSIBLE)

*CIRCLE ONE*

Was the script within the emotional capabilities of this cast? S E G N/A

Does the script have either a strong entertainment and/or educational value? S E G N/A

Does this selection highlight the company's talents? S E G N/A

TOTAL POINTS THIS SECTION (10 POINTS POSSIBLE) \_\_\_\_\_

### INTERPRETATION (10 POINTS POSSIBLE)

Is the director's interpretation consistent and well thought through? S E G N/A

Does the director's interpretation seem to be the playwright's intent? S E G N/A

Did the cast perform to the perceived director's interpretation? S E G N/A

If a musical, are the singers interpreting the songs or just singing the notes? S E G N/A

TOTAL POINTS THIS SECTION (10 POINTS POSSIBLE) \_\_\_\_\_

### TEMPO/RHYTHM (10 POINTS POSSIBLE)

Did the play run smoothly? S E G N/A

Did the tempo/pace assist the mood of the play? S E G N/A

Was the tempo/rhythm in keeping with the playwright's intent? S E G N/A

Did the actors pick up lines/cues? S E G N/A

Were the non-speaking moments effective in the tempo/rhythm of the play? S E G N/A

Was there good energy on stage? S E G N/A

TOTAL POINTS THIS

SECTION (10 POINTS POSSIBLE) \_\_\_\_\_

### BLOCKING/COMPOSITION (10 POINTS POSSIBLE)

Was the blocking interesting? S E G N/A

Was the stage used effectively? S E G N/A

Were attractive pictures created on stage? S E G N/A

Were different levels used? S E G N/A

Was the blocking natural and comfortable? S E G N/A

TOTAL POINTS THIS SECTION (10 POINTS POSSIBLE) \_\_\_\_\_

### CHARACTERIZATION (15 POINTS POSSIBLE)

Were the characters believable? S E G N/A

Was there depth in the development of each character? S E G N/A

Were the characters consistent? S E G N/A

Were the actors committed to their characters? S E G N/A

Were the actors playing objectives rather than emotions? S E G N/A

TOTAL POINTS THIS SECTION (15 POINTS POSSIBLE) \_\_\_\_\_

**ONE-ACT CONTINUED...**

**ENSEMBLE (15 POINTS POSSIBLE)**

Did the ensemble exhibit team work and interaction? S E G N/A  
Was the ensemble able to avoid any Star performances? S E G N/A  
Was the ensemble used to its full potential? S E G N/A

TOTAL POINTS THIS SECTION (15 POINTS POSSIBLE) \_\_\_\_\_

**TECHNICAL (10 POINTS POSSIBLE)**

Do the technical aspects of production work to support the director’s concept? S E G N/A  
Do all technical aspects of the production work together? S E G N/A  
Did the lighting enhance the overall appearance of the production? S E G N/A  
Was the scenery, if any, attractive and engaging to look at? S E G N/A  
Were the set pieces relevant to the story? S E G N/A  
Did the set support the concept and the period of the play? S E G N/A  
Were the costumes consistent in their design for the entire cast? S E G N/A  
Did the sound/music support the mood and concept of the play? S E G N/A

TOTAL POINTS THIS SECTION (10 POINTS POSSIBLE) \_\_\_\_\_

**OVERALL EFFECT OF THE PRODUCTION (20 POINTS POSSIBLE)**

Did all aspects of the production, technical, and performance, work together to present a cohesive show? S E G N/A

TOTAL POINTS THIS SECTION (20 POINTS POSSIBLE) \_\_\_\_\_

TOTAL SCORE OF ALL CATEGORIES (100 pts possible): \_\_\_\_\_

*Rating This Ballot (check One)*

SUPERIOR 80-100     EXCELLENT 60-79     GOOD 59-below

Or: DISQUALIFIED FOR: \_\_\_\_\_  
Disqualification must be approved by Trumbauer Officials.

TIME (45 minute limit): \_\_\_\_\_  
(TO BE PROVIDED BY STAGE MANAGER - A PERFORMANCE WHICH EXCEEDS THE TIME LIMIT MAY NOT ADVANCE TO STATE LEVEL OR REGIONAL COMPETITION.)

JUDGE'S NAME (Legible) \_\_\_\_\_

Professional Affiliation \_\_\_\_\_



# STUDIO THEATRE Play Festival

**I. DESCRIPTION OF CATEGORY:** The Studio Theatre Category has been developed to highlight and feature pure performance (acting, directing, and writing). There is to be little emphasis placed on the technical production values of the piece unless they detract from the actual performance. In Studio Theatre, the experience of the director is not relevant. If necessary a mathematical formula will be used to cap the total number of Studio Theatre entries at State to 18.

**II. PROOF OF PRODUCTION RIGHTS:** You must SUBMIT a copy of your Royalty Agreement and/or Permission to Cut for any published play presented at the District and State levels. **District Chairs must have this information in their office before your show can be performed for competition at District. ACT must have this information in their office before your show can be performed for State.** The Festival accepts student-written work. If a play is student written, a signed statement from the teacher must be attached to a typed copy of the work indicating it is the product of that particular student.

**III. SELECTION OF MATERIAL:** Any one-act play (published or original) or any cutting from a longer play or musical will be accepted with permission from the author or the publishing company to allow the cutting. Additionally, any form of presentation is acceptable (puppet shows, dance, etc.) as long as there is no film or video. If any published materials are used, the school must provide written permission from the publisher that they have obtained rights to perform the piece. If piece is student written a signed statement from the teacher must be attached to a typed copy of the work indicating it is the product of that particular student.

**IV. ENTRY FEES: \$50 PER PLAY AT BOTH DISTRICT AND STATE LEVEL.** When registering at the District level, your school also pays an Organizational Membership Fee of \$60, which covers one teacher as organizational delegate. Every student that participates in Trumbauer (including cast and crew of Studio Theatre plays) must pay a Student Membership Fee of \$10. Membership fees are only paid once annually.

**V. TIME LIMIT:** Each participating school shall be allowed a total of 30 minutes for set-up, performance and strike. Any school breaking this rule will be eliminated from consideration for a Superior rating or otherwise receiving an invitation to enter the State Finals. There is no minimum playing time requirement.

## **VI. PERFORMANCE RULES:**

- A. No school may enter both this category and the One-Act Play category.
- B. Costuming will be at the school's discretion.
- C. Three cubes, 2 chairs, and 1 table will be provided by the host school for use by all participants. These items will be weight bearing. **Schools may use the provided cubes, chairs or table or provide their own. Schools may use a total of 8 cubes in their production. No cube may be larger than 24". Schools may use a total of 4 chairs (basic 4 legged desk type chairs) in their production. A school may use one table in their production. The table may not exceed 4' x 6'. All cubes, chairs and table provided by the individual school must be basic black and not embellished.**
- D. No free standing set pieces will be allowed. Only props brought in by the performing school will be permitted. For piece to be considered a prop, **it must meet the following criterion:**
  - **It must be carried by one person.**

- It must fit through a standard 36" door.
  - It must be manipulated or wielded by a performer and **not** simply held in place. The act of carrying it on, even in a flourish, and carrying it off, even in a flourish, does not constitute manipulation.
  - It must not require the use of an extension cord and offstage plug to function. Any powered elements must be self-contained within the prop itself. ONLY in the case of an electric powered musical instrument with the amp in front of the curtain would an extension cord be acceptable. No other props may use that power source. No one may sit or stand on the amp, etc. The purpose of the amp, which may not exceed 2' x 4', is strictly a sound source and may not be used as a prop or set piece.
- E . A sound track is allowed and a sound system may be used if it exists in the facility or is provided by the Host Venue. Additional sound source equipment (ex. iPod or iPad) may be brought in but is limited to those that can be attached with an 1/8 inch cable. Any musical instruments used must be acoustical with the exception of no more than 1 amplified instrument (a keyboard, electric guitar, etc.) that may be used from offstage for accompaniment or background music purposes. Any such instrument must plug directly into the speaker or amp, with no additional equipment used. Since not all facilities have a speaker or amp available the individual schools should be prepared to provide their own speaker or amp which must be small and not exceed 2' x 4'. If a musical instrument is used as a prop, it must follow the same guidelines, including that only one may be amplified. Practical microphones in any form are not allowed.
- F . Lighting will be provided by the host venue or by ACT. Lights can be used for lights up and lights down only, with the exception of warming light for any set-up and/or tear down. "Lights up" may be less than 100% at the school's request if the facility has that capability. Light changes may be achieved through fades, if the facility has that capability. Each director will have the opportunity to meet with a technician from the host school during their setup time to determine what is best for their show. No additional lighting equipment may be brought in, with the exception of a hand-held prop such as a flashlight. The flashlights may not exceed 12"x10"x8".
- G . The production must be designed to travel easily and fit into a wide variety of spaces such as classrooms as space may be limited.
- H . A stage manager/timer will be provided, but no additional technical people will be provided. You must provide your own crew.
- I . Student directing is allowed.
- J . All adjudication of Studio Theatre Performances at both the District and State levels will be in the form of written critiques. No oral adjudication will be allowed.
- K . Studios will run on a 45 minute schedule so that there will be 15 minutes between shows for necessary changes and judge breaks.

## **STUDIO THEATRE Play Festival AWARDS:**

### **\*AWARDS:**

Trophies will be awarded for 3 BEST OF SHOW Performances provided the school/production receives a superior ranking.

Additional trophies will be awarded for:

- Best Actor and Best Actress
- Best Supporting Actor and Best Supporting Actress
- Best Ensemble
- All Star Cast winners will receive an award.

**State Finals:** All of the top three plays will be given a trophy awarding them with the following title: BEST OF SHOW.

**VII. INDIVIDUAL ELIGIBILITY:** Each cast & crew member MUST BE ENROLLED IN THE SCHOOL whose play he/she is participating in. Directors must be faculty members or students of the participating school. *All performers—actors and musicians—must be students of the participating school. Adults are only allowed backstage to assist with technical elements.* Any violation of these rules will automatically disqualify the school's entry.

**VIII. JUDGES/STAGE MANAGER:** A panel of three judges will rate each play based upon the information listed on the judge's sheets. *At State a fourth judge will serve as the head judge and their scores will be used only if one of the three judges is unable to judge the entire competition. At State the stage manager will be an adult not associated with a school that has a show in the competition. If any school has any issues, problems or questions the director is to bring them to the Secondary Chair who will speak to the Stage Manager. No director, parent or student is allowed to bring issues, problems or questions to any judge. This behavior may be cause for a school to be disqualified if the Secondary Chair so deems.*

**STUDIO THEATRE PERFORMANCE COMPETITION**  
**JUDGE'S EVALUATION FORM**

ALL entries must be suitable for high school students; their school and community with regards to subject matter (play selection). Violation of this rule is grounds for disqualification.

SCHOOL \_\_\_\_\_  
 TITLE OF PLAY \_\_\_\_\_  
 AUTHOR \_\_\_\_\_ DIRECTOR \_\_\_\_\_  
 JUDGES NAME (legible) \_\_\_\_\_

Rating System: S-Superior E-Excellent G-Good.  
 (Circle N/A if the question does not apply.)

SELECTION (10 POINTS POSSIBLE) *CIRCLE ONE*  
 Was the script within the emotional capabilities of this cast? S E G N/A  
 Does the script have either a strong entertainment and/or educational value? S E G N/A  
 Does this selection highlight the company's talents? S E G N/A  
 TOTAL POINTS THIS SECTION (10 POINTS POSSIBLE) \_\_\_\_\_

INTERPRETATION (10 POINTS POSSIBLE)  
 Is the director's interpretation consistent and well thought through? S E G N/A  
 Does the director's interpretation capture the playwright's intent? S E G N/A  
 Did the cast understand the director's interpretation? S E G N/A  
 If a musical, are the singers interpreting the songs or just singing the notes? S E G N/A  
 TOTAL POINTS THIS SECTION (10 POINTS POSSIBLE) \_\_\_\_\_

TEMPO/RHYTHM (15 POINTS POSSIBLE)  
 Did the play run smoothly? S E G N/A  
 Did the tempo/pace assist the mood of the play? S E G N/A  
 Was the tempo/rhythm in keeping with the playwright's intent? S E G N/A  
 Did the actors pick up lines/cues? S E G N/A  
 Were the non-speaking moments effective in the tempo/rhythm of the play? S E G N/A  
 Was there good energy on stage? S E G N/A  
 TOTAL POINTS THIS SECTION (15 POINTS POSSIBLE) \_\_\_\_\_

BLOCKING/COMPOSITION (15 POINTS POSSIBLE)  
 Was the blocking interesting? S E G N/A  
 Was the stage used effectively? S E G N/A  
 Were attractive pictures created on stage? S E G N/A  
 Were different levels used? S E G N/A  
 Was the blocking natural and comfortable? S E G N/A  
 TOTAL POINTS THIS SECTION (15 POINTS POSSIBLE) \_\_\_\_\_

CHARACTERIZATION (25 POINTS POSSIBLE)  
 Were the characters believable? S E G N/A  
 Was there depth in the development of each character? S E G N/A  
 Were the characters consistent? S E G N/A  
 Were the actors committed to their characters? S E G N/A  
 Were the actors playing objectives rather than emotions? S E G N/A  
 TOTAL POINTS THIS SECTION (25 POINTS POSSIBLE) \_\_\_\_\_

**STUDIO THEATRE BALLOT CONTINUED...**

ENSEMBLE (15 POINTS POSSIBLE)

Did the cast exhibit team work and interaction? S E G N/A  
Was the cast functioning together to reach the director's goal? S E G N/A  
Was the ensemble/cast used to its full potential? S E G N/A

TOTAL POINTS THIS SECTION (15 POINTS POSSIBLE) \_\_\_\_\_

OVERALL EFFECT OF THE PRODUCTION (10 POINTS POSSIBLE)

Did all aspects of the production and performance work together to present a cohesive show? S E G N/A

TOTAL POINTS THIS SECTION (10 POINTS POSSIBLE) \_\_\_\_\_

TOTAL SCORE OF ALL CATEGORIES (100 pts possible): \_\_\_\_\_

*Rating This Ballot (check One)*

SUPERIOR 80-100     EXCELLENT 60-79     GOOD 59-below

Or: DISQUALIFIED FOR: \_\_\_\_\_  
Disqualification must be approved by Trumbauer Officials.

TIME (30 minute limit): \_\_\_\_\_

(TO BE PROVIDED BY STAGE MANAGER - A PERFORMANCE WHICH EXCEEDS THE TIME LIMIT MAY NOT ADVANCE TO STATE LEVEL.)

JUDGE'S NAME (Legible): \_\_\_\_\_

Professional Affiliation: \_\_\_\_\_

## **SOLO PANTOMIME**

### **EVENT REQUIREMENTS FOR**

#### **1. SOLO PANTOMIME FEMALE & 2. SOLO PANTOMIME MALE**

1. **\*FOUR** STUDENTS FROM EACH SCHOOL MAY BE ENTERED IN EACH CATEGORY (NOVICE/VARSITY) OF THIS EVENT. For example, you may enter FOUR Novice Students in this event, and FOUR Varsity students. STUDENTS ARE LIMITED TO PARTICIPATION IN TWO INDIVIDUAL EVENTS.
2. Performed by one contestant.
3. The performer creates a story using his/her body and pantomime. No dialogue, lip synching, or audible sounds by the performer are allowed.
4. Musical accompaniment or taped sound effects are optional, but no lyrics are allowed on the accompaniment. **If accompaniment is desired, the contestant must provide his/her own portable device with speaker.** No live accompaniment is allowed.
5. One straight back chair is permitted and will be provided by the host school.
6. No properties, costumes, or stage make-up are permitted.
7. Selections used by the contestant prior to this academic year are not permitted.
8. TIME LIMIT: 3 minutes. (Does not include introduction.)
9. ALL entries must be suitable for high school students, their school, and community with regards to subject matter. Violation of this rule is grounds for disqualification.

### 3. DUET PANTOMIME EVENT REQUIREMENTS

1. \***FOUR** PAIRS OF STUDENTS FROM EACH SCHOOL MAY BE ENTERED IN EACH CATEGORY (NOVICE/VARSITY) OF THIS EVENT. For example, you may enter FOUR Novice pairs in this event, and FOUR Varsity pairs. If one member of the pair is a Varsity student, the pair **MUST** be entered as Varsity. **STUDENTS ARE LIMITED TO PARTICIPATION IN TWO INDIVIDUAL EVENTS.**
2. Performed by two contestants. Each duet participant must be actively involved in the scene.
3. The performers create a story using their bodies and pantomime. No dialogue, lip synching, or audible sounds by the performers are allowed.
4. Musical accompaniment or taped sound effects are optional, but no lyrics are allowed on the accompaniment. **If accompaniment is desired, the contestant must provide his/her own portable device with speaker.** No live accompaniment is allowed.
5. Two straight back chairs are permitted and will be provided by the host school.
6. No properties, costumes, or stage make-up are permitted.
7. Selections used by the contestants prior to this academic year are not permitted.
8. **TIME LIMIT: 5 minutes.** (Does not include introduction.)
9. **ALL** entries must be suitable for high school students, their school, and community with regards to subject matter. Violation of this rule is grounds for disqualification.

#### 4. DUET READER'S THEATRE-DRAMATIC EVENT REQUIREMENTS

1. \***FOUR** PAIRS OF STUDENTS FROM EACH SCHOOL MAY BE ENTERED IN EACH CATEGORY (NOVICE/VARSITY) OF THIS EVENT. For example, you may enter FOUR Novice pairs in this event, and FOUR Varsity pairs. If one member of the pair is a Varsity student, the pair **MUST** be entered as Varsity. **STUDENTS ARE LIMITED TO PARTICIPATION IN TWO INDIVIDUAL EVENTS.**
2. Performed by two students.
3. Selections must be cuttings from a play, teleplay or literature. Compilations from more than one selection are permitted providing they contain a unified theme. Although much literature contains both comedic and dramatic elements, the central tone and theme of the piece must be dramatic.
4. During the introduction, one of the students must state the author(s) and source of the cutting(s).
5. Selections used by either of the contestants prior to this academic year are not permitted.
6. Two chairs, two baskets (standard laundry size) and two music stands will be provided by the host school. Students must use the chairs but may elect to not use the baskets and/or music stands.
7. A school may not enter a cutting from its one-act play entry.
8. Use of hand props, and costume pieces (hats, scarves, shawls) is permitted.
9. Students must perform in the **traditional** reader's theatre style--students must not interact with each other.
10. Students may use up to two baskets in which they can store their props and/or costume pieces. These baskets may sit on the floor next to the actor and all props/costume pieces must fit inside the basket.
11. Students must remain seated for the duration of the performance. They may stand for the introduction if they wish.
12. TIME LIMIT: 5 minutes (does NOT include introduction)
13. ALL entries must be suitable for high school students, their school, and community regards to language and subject matter. Violation of this rule is grounds for disqualification.



## 5. DUET READER'S THEATRE-COMEDIC EVENT REQUIREMENTS

1. **\*FOUR** PAIRS OF STUDENTS FROM EACH SCHOOL MAY BE ENTERED IN EACH CATEGORY (NOVICE/VARSITY) OF THIS EVENT. For example, you may enter FOUR Novice pairs in this event, and FOUR Varsity pairs. If one member of the pair is a Varsity student, the pair **MUST** be entered as Varsity. **STUDENTS ARE LIMITED TO PARTICIPATION IN TWO INDIVIDUAL EVENTS.**
2. Performed by two students.
3. Selections must be selections from a play, teleplay or literature. Compilations from more than one selection are permitted providing they contain a unified theme. Although much literature contains both comedic and dramatic elements, the central tone and theme of the piece must be humorous.
4. During the introduction, one of the students must state the author(s) and source of the cutting(s).
5. Selections used by either of the contestants prior to this academic year are not permitted.
6. Two chairs, two baskets (standard laundry size) and two music stands will be provided by the host school. Students must use the chairs but may elect to not use the baskets and/or music stands.
7. A school may not enter a cutting from its one-act play entry.
8. Use of hand props, and costume pieces (hats, scarves, shawls) is permitted.
9. Students must perform in the **traditional** reader's theatre style--students must not interact with each other.
10. Students may use up to two baskets in which they can store their props and/or costume pieces. These baskets may sit on the floor next to the actor and all props/costume pieces must fit inside the basket.
11. Students must remain seated for the duration of the performance. They may stand for the introduction if they wish.
12. **TIME LIMIT:** 5 minutes (does NOT include introduction)
13. **ALL** entries must be suitable for high school students, their school, and community regards to language and subject matter. Violation of this rule is grounds for disqualification.

**SOLO ACTING – CONTEMPORARY DRAMATIC**  
EVENT REQUIREMENTS FOR  
**6. SOLO CONTEMPORARY DRAMATIC FEMALE &**  
**8. SOLO CONTEMPORARY DRAMATIC MALE**

1. **\*THREE FEMALE STUDENTS AND FOUR MALE STUDENTS FROM EACH SCHOOL MAY BE ENTERED IN EACH CATEGORY (NOVICE/VARSITY) OF THIS EVENT.** For example, you may enter THREE Novice female students in this event, and THREE Varsity female students. STUDENTS ARE LIMITED TO PARTICIPATION IN TWO INDIVIDUAL EVENTS.
2. Performed by one contestant, portraying one character.
3. SELECTION: Selections must come from a play, screenplay, teleplay or monologue that was written after 1900. The cutting should be memorized. Although many monologues contain elements which are both comedic and dramatic, the central theme or tone of the piece should be of a serious nature. During the introduction the contestant must name the author and source from which the cutting was made. If the piece is student written, a signed statement from the teacher must be attached to a copy of the work indicating it is the product of that particular student.
4. No properties, costumes or stage make-up are permitted. Only one straight back chair is permitted, and will be provided by the host school. Performance should be blocked for movement.
5. Selections used by the contestant prior to this academic year are not permitted.
6. A school may not enter a cutting from its one-act play entry.
7. TIME LIMIT: 3 minutes. (Does not include introduction.)
8. ALL entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.

## **SOLO ACTING –CONTEMPORARY COMEDIC**

### **EVENT REQUIREMENTS FOR**

#### **7. SOLO CONTEMPORARY COMEDIC FEMALE &**

#### **9. SOLO CONTEMPORARY COMEDIC MALE**

1. **\*THREE FEMALE** STUDENTS AND **FOUR MALE STUDENTS** FROM EACH SCHOOL MAY BE ENTERED IN EACH CATEGORY (NOVICE/VARSITY) OF THIS EVENT. For example, you may enter THREE Novice female students in this event, and THREE Varsity female students. STUDENTS ARE LIMITED TO PARTICIPATION IN TWO INDIVIDUAL EVENTS.

2. Performed by one contestant, portraying one character.

3. SELECTION: Selections must come from a play, screenplay, teleplay or monologue that was written after 1900. The cutting should be memorized. Although many monologues contain elements which are both comedic and dramatic, the central theme or tone of the piece should be of a humorous nature. During the introduction the contestant must name the author and source from which the cutting was made. If the piece is student written, a signed statement from the teacher must be attached to a copy of the work indicating it is the product of that particular student.

4. No properties, costumes or stage make-up are permitted. Only one straight back chair is permitted, and will be provided by the host school. Performance should be blocked for movement.

5. Selections used by the contestant prior to this academic year are not permitted.

6. A school may not enter a cutting from its one-act play entry.

7. TIME LIMIT: 3 minutes. (Does not include introduction.)

8. ALL entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.

## 10. DUET ACTING - CONTEMPORARY DRAMATIC EVENT REQUIREMENTS

1. **\*THREE** PAIRS OF STUDENTS FROM EACH SCHOOL MAY BE ENTERED IN EACH CATEGORY (NOVICE/VARSITY) OF THIS EVENT. For example, you may enter THREE Novice pairs in this event, and THREE Varsity pairs. If one member of the pair is a Varsity student, the pair **MUST** be entered as Varsity. **STUDENTS ARE LIMITED TO PARTICIPATION IN TWO INDIVIDUAL EVENTS.**
2. Performed by two contestants, portraying two characters.
3. Selection must come from a play, screenplay or teleplay that was written after 1900. Selection should be as equally balanced between the two characters as possible. The cutting should be memorized. Although many scenes contain elements which are both comedic and dramatic, the central theme or tone of the piece should be of a serious nature. During the introduction one of the contestants must name the author and source from which the cutting was made. If the piece is student written, a signed statement from the teacher must be attached to a copy of the work indicating it is the product of that particular student.
4. No properties, costumes or stage make-up are permitted. Only two straight back chairs are permitted, and will be provided by the host school. Performance should be blocked for movement.
5. Selections used by the contestants prior to this academic year are not permitted.
6. A school may not enter a cutting from its one-act play entry.
7. **TIME LIMIT: 5 minutes. (Does not include introduction.)**
8. **ALL** entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.

## **11. DUET ACTING - CONTEMPORARY COMEDIC EVENT REQUIREMENTS**

1. **\*THREE** PAIRS OF STUDENTS FROM EACH SCHOOL MAY BE ENTERED IN EACH CATEGORY (NOVICE/VARSITY) OF THIS EVENT. For example, you may enter THREE Novice pairs in this event, and THREE Varsity pairs. If one member of the pair is a Varsity student, the pair **MUST** be entered as Varsity. **STUDENTS ARE LIMITED TO PARTICIPATION IN TWO INDIVIDUAL EVENTS.**
2. Performed by two contestants, portraying two characters.
3. Selection must come from a play, screenplay or teleplay that was written after 1900. Selection should be as equally balanced between the two characters as possible. The cutting should be memorized. Although many scenes contain elements which are both comedic and dramatic, the central theme or tone of the piece should be of a humorous nature. During the introduction one of the contestants must name the author and source from which the cutting was made. If the piece is student written, a signed statement from the teacher must be attached to a copy of the work indicating it is the product of that particular student.
4. No properties, costumes or stage make-up are permitted. Only two straight back chairs are permitted, and will be provided by the host school. Performance should be blocked for movement.
5. Selections used by the contestants prior to this academic year are not permitted.
6. A school may not enter a cutting from its one-act play entry.
7. **TIME LIMIT: 5 minutes.** (Does not include introduction.)
8. **ALL** entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.

## **12. SOLO ACTING - CLASSICAL DRAMATIC EVENT REQUIREMENTS**

1. **\*FOUR** STUDENTS FROM EACH SCHOOL MAY BE ENTERED IN EACH CATEGORY (NOVICE/VARSITY) OF THIS EVENT. For example, you may enter FOUR Novice Students in this event, and FOUR Varsity students. STUDENTS ARE LIMITED TO PARTICIPATION IN TWO INDIVIDUAL EVENTS.
2. Performed by one contestant, portraying one character.
3. SELECTION: Selections must come from a play that was written prior to 1900. The cutting should be memorized. Although many monologues contain elements which are both comedic and dramatic, the central theme or tone of the piece should be of a serious nature. During the introduction the contestant must name the author and source from which the cutting was made.
4. No properties, costumes or stage make-up are permitted. Only one straight back chair is permitted, and will be provided by the host school. Performance should be blocked for movement.
5. Selections used by the contestant prior to this academic year are not permitted.
6. A school may not enter a cutting from its one-act play entry.
7. TIME LIMIT: 3 minutes. (Does not include introduction.)
8. ALL entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.

### **13. SOLO ACTING - CLASSICAL COMEDIC EVENT REQUIREMENTS**

1. **\*FOUR** STUDENTS FROM EACH SCHOOL MAY BE ENTERED IN EACH CATEGORY (NOVICE/VARSITY) OF THIS EVENT. For example, you may enter FOUR Novice Students in this event, and FOUR Varsity students. STUDENTS ARE LIMITED TO PARTICIPATION IN TWO INDIVIDUAL EVENTS.
2. Performed by one contestant, portraying one character.
3. **SELECTION:** Selections must come from a play that was written prior to 1900. The cutting should be memorized. Although many monologues contain elements which are both comedic and dramatic, the central theme or tone of the piece should be of a humorous nature. During the introduction the contestant must name the author and source from which the cutting was made.
4. No properties, costumes or stage make-up are permitted. Only one straight back chair is permitted, and will be provided by the host school. Performance should be blocked for movement.
5. Selections used by the contestant prior to this academic year are not permitted.
6. A school may not enter a cutting from its one-act play entry.
7. **TIME LIMIT:** 3 minutes. (Does not include introduction.)
8. ALL entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.

## 14. DUET ACTING - CLASSICAL DRAMATIC EVENT REQUIREMENTS

1. **\*FOUR** PAIRS OF STUDENTS FROM EACH SCHOOL MAY BE ENTERED IN EACH CATEGORY (NOVICE/VARSITY) OF THIS EVENT. For example, you may enter FOUR Novice pairs in this event, and FOUR Varsity pairs. If one member of the pair is a Varsity student, the pair **MUST** be entered as Varsity. **STUDENTS ARE LIMITED TO PARTICIPATION IN TWO INDIVIDUAL EVENTS.**
2. Performed by two contestants, portraying two characters.
3. Selection must come from a play that was written prior to 1900. Selection should be as equally balanced between the two characters as possible. The cutting should be memorized. Although many scenes contain elements which are both comedic and dramatic, the central theme or tone of the piece should be of a serious nature. During the introduction one of the contestants must name the author and source from which the cutting was made.
4. No properties, costumes or stage make-up are permitted. Only two straight back chairs are permitted, and will be provided by the host school. Performance should be blocked for movement.
5. Selections used by the contestants prior to this academic year are not permitted.
6. A school may not enter a cutting from its one-act play entry.
7. **TIME LIMIT: 5 minutes.** (Does not include introduction.)
8. **ALL** entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.



## 15. DUET ACTING - CLASSICAL COMEDIC EVENT REQUIREMENTS

1. **\*FOUR** PAIRS OF STUDENTS FROM EACH SCHOOL MAY BE ENTERED IN EACH CATEGORY (NOVICE/VARSITY) OF THIS EVENT. For example, you may enter FOUR Novice pairs in this event, and FOUR Varsity pairs. If one member of the pair is a Varsity student, the pair **MUST** be entered as Varsity. **STUDENTS ARE LIMITED TO PARTICIPATION IN TWO INDIVIDUAL EVENTS.**
2. Performed by two contestants, portraying two characters.
3. Selection must come from a play that was written prior to 1900. Selection should be as equally balanced between the two characters as possible. The cutting should be memorized. Although many scenes contain elements which are both comedic and dramatic, the central theme or tone of the piece should be of a humorous nature. During the introduction one of the contestants must name the author and source from which the cutting was made.
4. No properties, costumes or stage make-up are permitted. Only two straight back chairs are permitted, and will be provided by the host school. Performance should be blocked for movement.
5. Selections used by the contestants prior to this academic year are not permitted.
6. A school may not enter a cutting from its one-act play entry.
7. **TIME LIMIT: 5 minutes.** (Does not include introduction.)
8. **ALL** entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.

## 16. GROUP ACTING EVENT REQUIREMENTS

1. A GROUP OF 3-10 STUDENTS FROM A SCHOOL MAY BE ENTERED IN THIS EVENT.  
\***THREE** Groups OF STUDENTS FROM A SCHOOL MAY BE ENTERED IN EACH CATEGORY (NOVICE/VARSITY) OF THIS EVENT. For example, you may enter THREE Novice groups in this event, and THREE Varsity groups. If one member of the group is a Varsity student, the group **MUST** be entered as Varsity. STUDENTS ARE LIMITED TO PARTICIPATION IN TWO INDIVIDUAL EVENTS (GROUP ACTING & GROUP MUSICAL ARE CONSIDERED AS AN IE ENTRY.)
2. Selection must come from a play, screenplay or teleplay. Selection should be as equally balanced between characters as possible. The cutting should be memorized. During the introduction one of the contestants must name the author and source from which the cutting was made. If the piece is student written, a signed statement from the teacher must be attached to a copy of the work indicating it is the product of that particular student.
3. No properties, costumes or stage make-up are permitted. Only 6 straight back chairs are permitted, and must be provided by the competing school. Performance should be blocked for movement.
4. Selections used by the contestants prior to this academic year are not permitted.
5. A school may not enter a cutting from its one-act play entry.
6. TIME LIMIT: 5 minutes. (Does not include introduction.)
7. ALL entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.

## 17. PLAYWRITING EVENT REQUIREMENTS

1. **\*FOUR** students from each school may be entered in this event. Novice and Varsity are separate categories. For example, you may enter four Novice students in this event and four Varsity students. **STUDENTS ARE LIMITED TO PARTICIPATION IN TWO INDIVIDUAL EVENTS. State will be capped at 12 entries for novice and 12 entries for varsity. A mathematical formula will be used to determine the number advancing from each district.**
2. Play may be about any subject, however, plays chosen for a “reading” at the State Festival are subject to editing for length and appropriate conduct.
3. Play must be an original straight play; no adaptations, musicals or plays containing copyrighted music or song lyrics will be accepted.
4. Plays should have a running time of 30 minutes or less (approximately 30 typed pages in standard playwriting format).
5. Play submission must be typed, with numbered pages in standard playwriting format. Student must print the play and secure in a three ring binder. Two hard copies of the play should be submitted when attending State.
6. Standard Playwriting Format: Play should be typed using 12 point Times New Roman font with 1” margins all around. Playwright’s name and Play Title should be the header on the right side of the paper and the page number should be on the right side of the footer. The title page should list the title, student’s name and high school represented. Following the title page should be a page listing the characters in the play. The play itself should be no more than 30 typed pages approximately. The character’s name should be centered with the dialogue underneath. Stage directions should be in italics.
7. A panel of two judges will rate each script based on the story, character development. Ratings of 50-40 points=Superior; 39-30 points=Excellent; 29 and under=Good. All entries receiving a Superior rating will be invited to compete in the State Finals. Since Superior work is expected at State, 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> places in the Novice and Varsity Categories will be awarded on merit, not on the number of entries in each category.
8. Judges will read plays prior to attending District and State Competition. Students will be scheduled to meet with judges to talk about their plays as part of the competition.
9. **TIME LIMIT FOR ORAL CRITIQUE: 5 MINUTES.**
10. All entries must be suitable for high school students, their school, and their community with regards to subject matter (play selection). Violation of this rule is grounds for disqualification.
11. **The judges will award one play the “Judge’s Readers Select”. This will be the play that is read prior to the awards ceremony. This is an additional award to 1st, 2nd & 3rd Place. The “Judge’s Readers Select” does not have to be the first place play, it is the play that is the judges choice to be read at the awards ceremony.**

**Playwriting Continued:**

12. **Playwriting Deadline:** Playwriting entries must be sent electronically to the District Chair two weeks before district competition. Playwriting entries for State must be sent electronically to the Secondary Chair by the second Friday after the District Competition.

EVENT REQUIREMENTS FOR  
**18. SOLO MUSICAL FEMALE DRAMATIC**

1. \***THREE** PAIRS OF STUDENTS FROM EACH SCHOOL MAY BE ENTERED IN EACH CATEGORY (NOVICE/VARSITY) OF THIS EVENT. For example, you may enter THREE Novice pairs in this event, and THREE Varsity pairs. If one member of the pair is a Varsity student, the pair **MUST** be entered as Varsity. **STUDENTS ARE LIMITED TO PARTICIPATION IN TWO INDIVIDUAL EVENTS.**
2. Performed by one contestant. Selection must come from a musical play, revue, or a musical movie. If piece is student written a signed statement from the teacher must be attached to a copy of the work indicating it is the product of that particular student.
3. Song choice for Dramatic category includes slower tempo ballads.
4. Introduction of show, writer, character and setting precedes the dialogue, if any, and song. Because of the nature of modern musical theatre, dialogue does not have to be included in the piece. It is imperative, however, that the contestant "act" the piece. This is more than a vocal competition.
5. **Students will provide their own portable device with speaker. The student should have someone they have rehearsed with to operate their sound or do it themselves.** The accompaniment must be music only. No vocals are allowed on the accompaniment. A piano, other instruments or an accompanist may not be used. A student may not sing a cappella.
6. NO costumes, properties or stage make-up is allowed; however, dance shoes such as taps are acceptable, and the performers must be permitted to use a surface that allows them to perform the dance part of their performance if necessary.
7. One straight back chair will be provided.
8. TIME LIMIT: 5 minutes (Includes dialogue, if any, but does not include introduction.) Example: Adelaide's dialogue before she sings "Adelaide's Lament" in Guys and Dolls. Or, in the case of a show like Evita, no dialogue would precede the song.
8. ALL entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.

EVENT REQUIREMENTS FOR  
**19. SOLO MUSICAL FEMALE COMEDIC**

1. \***THREE** PAIRS OF STUDENTS FROM EACH SCHOOL MAY BE ENTERED IN EACH CATEGORY (NOVICE/VARSITY) OF THIS EVENT. For example, you may enter THREE Novice pairs in this event, and THREE Varsity pairs. If one member of the pair is a Varsity student, the pair MUST be entered as Varsity. STUDENTS ARE LIMITED TO PARTICIPATION IN TWO INDIVIDUAL EVENTS.
2. Performed by one contestant. Selection must come from a musical play, revue, or a musical movie. If piece is student written a signed statement from the teacher must be attached to a copy of the work indicating it is the product of that particular student.
3. Song choice for Comedic category includes up tempo songs.
4. Introduction of show, writer, character and setting precedes the dialogue, if any, and song. Because of the nature of modern musical theatre, dialogue does not have to be included in the piece. It is imperative, however, that the contestant "act" the piece. This is more than a vocal competition.
5. **Students will provide their own portable device with speaker. The student should have someone they have rehearsed with to operate their sound or do it themselves.** The accompaniment must be music only. No vocals are allowed on the accompaniment. A piano, other instruments or an accompanist may not be used. A student may not sing a cappella.
6. NO costumes, properties or stage make-up is allowed; however, dance shoes such as taps are acceptable, and the performers must be permitted to use a surface that allows them to perform the dance part of their performance if necessary.
7. One straight back chair will be provided.
8. TIME LIMIT: 5 minutes (Includes dialogue, if any, but does not include introduction.) Example: Adelaide's dialogue before she sings "Adelaide's Lament" in Guys and Dolls. Or, in the case of a show like Evita, no dialogue would precede the song.
9. ALL entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.

EVENT REQUIREMENTS FOR  
**20. SOLO MUSICAL MALE DRAMATIC**

1. **\*FOUR** PAIRS OF STUDENTS FROM EACH SCHOOL MAY BE ENTERED IN EACH CATEGORY (NOVICE/VARSITY) OF THIS EVENT. For example, you may enter FOUR Novice pairs in this event, and FOUR Varsity pairs. If one member of the pair is a Varsity student, the pair **MUST** be entered as Varsity. STUDENTS ARE LIMITED TO PARTICIPATION IN TWO INDIVIDUAL EVENTS.
2. Performed by one contestant. Selection must come from a musical play, revue, or a musical movie. If piece is student written a signed statement from the teacher must be attached to a copy of the work indicating it is the product of that particular student.
3. Song choice for Dramatic category includes slower tempo ballads.
4. Introduction of show, writer, character and setting precedes the dialogue, if any, and song. Because of the nature of modern musical theatre, dialogue does not have to be included in the piece. It is imperative, however, that the contestant "act" the piece. This is more than a vocal competition.
5. **Students will provide their own portable device with speaker. The student should have someone they have rehearsed with to operate their sound or do it themselves.** The accompaniment must be music only. No vocals are allowed on the accompaniment. A piano, other instruments or an accompanist may not be used. A student may not sing a cappella.
6. NO costumes, properties or stage make-up is allowed; however, dance shoes such as taps are acceptable, and the performers must be permitted to use a surface that allows them to perform the dance part of their performance if necessary.
7. One straight back chair will be provided.
8. TIME LIMIT: 5 minutes (Includes dialogue, if any, but does not include introduction.) Example: Adelaide's dialogue before she sings "Adelaide's Lament" in Guys and Dolls. Or, in the case of a show like Evita, no dialogue would precede the song.
8. ALL entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification. EVENT REQUIREMENTS FOR

EVENT REQUIREMENTS FOR  
**21. SOLO MUSICAL MALE COMEDIC**

1. \***FOUR** PAIRS OF STUDENTS FROM EACH SCHOOL MAY BE ENTERED IN EACH CATEGORY (NOVICE/VARSITY) OF THIS EVENT. For example, you may enter FOUR Novice pairs in this event, and FOUR Varsity pairs. If one member of the pair is a Varsity student, the pair **MUST** be entered as Varsity. **STUDENTS ARE LIMITED TO PARTICIPATION IN TWO INDIVIDUAL EVENTS.**
2. Performed by one contestant. Selection must come from a musical play, revue, or a musical movie. If piece is student written a signed statement from the teacher must be attached to a copy of the work indicating it is the product of that particular student.
3. Song choice for Comedic category includes up tempo songs.
4. Introduction of show, writer, character and setting precedes the dialogue, if any, and song. Because of the nature of modern musical theatre, dialogue does not have to be included in the piece. It is imperative, however, that the contestant "act" the piece. This is more than a vocal competition.
5. **Students will provide their own portable device with speaker. The student should have someone they have rehearsed with to operate their sound or do it themselves.** The accompaniment must be music only. No vocals are allowed on the accompaniment. A piano, other instruments or an accompanist may not be used. A student may not sing a cappella.
6. NO costumes, properties or stage make-up is allowed; however, dance shoes such as taps are acceptable, and the performers must be permitted to use a surface that allows them to perform the dance part of their performance if necessary.
7. One straight back chair will be provided.
8. TIME LIMIT: 5 minutes (Includes dialogue, if any, but does not include introduction.) Example: Adelaide's dialogue before she sings "Adelaide's Lament" in Guys and Dolls. Or, in the case of a show like Evita, no dialogue would precede the song.
9. ALL entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.



## 22. DUET MUSICAL - DRAMATIC EVENT REQUIREMENTS

1. \***FOUR** PAIRS OF STUDENTS FROM EACH SCHOOL MAY BE ENTERED IN EACH CATEGORY (NOVICE/VARSITY) OF THIS EVENT. For example, you may enter FOUR Novice pairs in this event, and FOUR Varsity pairs. If one member of the pair is a Varsity student, the pair **MUST** be entered as Varsity. STUDENTS ARE LIMITED TO PARTICIPATION IN TWO INDIVIDUAL EVENTS.
2. Performed by two contestants. Selection must come from a musical play, revue, or a musical movie. If piece is student written a signed statement from the teacher must be attached to a copy of the work indicating it is the product of that particular student.
3. Introduction of show, writer, character and setting precedes the dialogue, if any, and song. Because of the nature of modern musical theatre, dialogue does not have to be included in the piece. It is imperative, however, that the contestants "act" the piece. This is more than a vocal competition.
4. **Students will provide their own portable device with speaker. The student should have someone they have rehearsed with to operate their sound or do it themselves.** The accompaniment must be music only. No vocals are allowed on the accompaniment. A piano, other instruments or an accompanist may not be used. A student may not sing a cappella.
5. NO costumes, properties or stage make-up is allowed; however, dance shoes such as taps are acceptable, and the performers must be permitted to use a surface that allows them to perform the dance part of their performance if necessary.
6. Two straight back chairs will be provided.
7. TIME LIMIT: 5 minutes (Includes dialogue, if any, but does not include introduction.)
8. ALL entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.

## 23. DUET MUSICAL - COMEDIC

### EVENT REQUIREMENTS

1. \***FOUR** PAIRS OF STUDENTS FROM EACH SCHOOL MAY BE ENTERED IN EACH CATEGORY (NOVICE/VARSITY) OF THIS EVENT. For example, you may enter FOUR Novice pairs in this event, and FOUR Varsity pairs. If one member of the pair is a Varsity student, the pair **MUST** be entered as Varsity. STUDENTS ARE LIMITED TO PARTICIPATION IN TWO INDIVIDUAL EVENTS.
2. Performed by two contestants. Selection must come from a musical play, revue, or a musical movie. If piece is student written a signed statement from the teacher must be attached to a copy of the work indicating it is the product of that particular student.
3. Introduction of show, writer, character and setting precedes the dialogue, if any, and song. Because of the nature of modern musical theatre, dialogue does not have to be included in the piece. It is imperative, however, that the contestants "act" the piece. This is more than a vocal competition.
4. **Students will provide their own portable device with speaker. The student should have someone they have rehearsed with to operate their sound or do it themselves.** The accompaniment must be music only. No vocals are allowed on the accompaniment. A piano, other instruments or an accompanist may not be used. A student may not sing a cappella.
5. NO costumes, properties or stage make-up is allowed; however, dance shoes such as taps are acceptable, and the performers must be permitted to use a surface that allows them to perform the dance part of their performance if necessary.
6. Two straight back chairs will be provided.
7. TIME LIMIT: 5 minutes (Includes dialogue, if any, but does not include introduction.)
8. ALL entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.

## 24. GROUP MUSICAL EVENT REQUIREMENTS

1. A GROUP OF **3-10 STUDENTS** FROM A SCHOOL MAY BE ENTERED IN THIS EVENT.  
**\*THREE** Groups OF STUDENTS FROM A SCHOOL MAY BE ENTERED IN EACH CATEGORY (NOVICE/VARSITY) OF THIS EVENT. For example, you may enter THREE Novice groups in this event, and THREE Varsity groups. If one member of the group is a Varsity student, the group **MUST** be entered as Varsity. **STUDENTS ARE LIMITED TO PARTICIPATION IN TWO INDIVIDUAL EVENTS (GROUP ACTING & GROUP MUSICAL ARE CONSIDERED AS AN IE ENTRY.)**
2. Selection must come from a musical play, revue, or a musical movie. If piece is student written a signed statement from the teacher must be attached to a copy of the work indicating it is the product of that particular student.
3. Introduction of show, writer, characters and setting precedes the dialogue, if any, and song. Because of the nature of modern musical theatre, dialogue does not have to be included in the piece. It is imperative, however, that the contestants "act" the piece. This is more than a vocal competition.
4. Students will provide their own portable device with speaker. The student should have someone they have rehearsed with to operate their sound or do it themselves. The accompaniment must be music only. No vocals are allowed on the accompaniment. A piano, other instruments or an accompanist may not be used. A student may not sing a cappella.
5. **NO** costumes, properties or stage make-up are allowed; however, dance shoes such as taps are acceptable, and the performers must be permitted to use a surface that allows them to perform the dance part of their performance if necessary.
6. You may use up to **6 chairs and one table**. These must be provided by the school performing and not ACT.
7. A school may not enter a cutting from its one-act play entry.
8. **TIME LIMIT:** 5 minutes (Includes dialogue, if any, but does not include introduction.)
9. **ALL** entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.

## 25. SCENE DESIGN

### EVENT REQUIREMENTS

1. **FOUR** STUDENTS FROM EACH SCHOOL MAY BE ENTERED IN THIS EVENT. NOVICE AND VARSITY ARE SEPARATE CATEGORIES. For example, you may enter FOUR Novice students in this event and FOUR Varsity students. STUDENTS ARE LIMITED TO PARTICIPATION IN TWO INDIVIDUAL EVENTS.
2. All work must be the original work of the student. Only one student may work on the design. NO COLLABORATION IS PERMITTED.
3. Students will create a SCENIC DESIGN for a play, musical or opera.
4. The SCENIC DESIGN is presented with the following items:
  - a. A **ground plan** drawn in 1/4" or 1/2" scale and demonstrate an understanding of normally accepted drafting conventions and symbols as set forth by the United States Institute for Theatre Technology (USITT).
    - The title of the show, the student's name and the student's school should appear in a title block on the design.
    - All scene designs must be for the student's high school's performance facility.
  - b. A **color rendering(s)** or **scale model** or **computer model** of the SCENIC DESIGN.
  - c. A **Designer's Approach**, a briefly written paper stating location descriptions, specific scenic needs, and script references to aid in the design analysis and concept.
  - d. A **Signed Statement** from the instructor stating that all of the student's work is original.

*NOTE: Detailed explanations are included in the Technical Manual on the ACT website for any clarification of this event competition.*
5. The SCENIC DESIGN event is a verbal presentation by the student about their design (2 minutes), an opportunity for the judges to have a talk back with the student about the design items (3 minutes) and the judges to write comments about the design on the judging sheet (5 minutes). JUDGES HAVE THE RIGHT TO TAKE MORE TIME IN THE INTERVIEW AS NEEDED.
6. No design previously entered by the student in a competition prior to this academic year may be entered again.
7. TIME LIMIT: 10 minutes: A 2 minute prepared presentation by the student followed by a 3 minute judge led talk back. 5 minutes for judges to write comments on judging sheet. JUDGES HAVE THE RIGHT TO EXTEND THESE TIMES IF NEEDED. There are no DQ's for time in the tech events. It is the judges call to lengthen or shorten the time as needed to be able to adequately judge the student's work.
8. All entries must be suitable for high school students, their school, and their community with regards to subject matter (play selection). Violation of this rule is grounds for disqualification.

## 26. COSTUME DESIGN

### EVENT REQUIREMENTS

1. **FOUR** STUDENTS FROM EACH SCHOOL MAY BE ENTERED IN THIS EVENT. NOVICE AND VARSITY ARE SEPARATE CATEGORIES. For example, you may enter FOUR Novice students in this event and FOUR Varsity students. STUDENTS ARE LIMITED TO PARTICIPATION IN TWO INDIVIDUAL EVENTS.
2. All work must be the original work of the student. Only one student may work on the design. NO COLLABORATION IS PERMITTED.
3. Students will create a COSTUME DESIGN for a play, musical or opera.
4. The COSTUME DESIGN is presented with the following items:
  - a. Six to eight (6-8) **Costume renderings**:
    - In color and clearly displaying the costume proportionally on a human body.
    - Figures in the renderings should be consistent in proportion and scale.
    - Fabric swatches used for the costume construction, attached to each rendering.
    - The title of the show, the name of the character, Act and scene number for the design and the student's name in the lower right hand corner of each rendering
  - b. 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.
  - c. A **Designer's Approach**, a briefly written paper stating character descriptions and script references to aid in design analysis and concept.
  - d. A **Signed Statement** from the instructor stating that all of the student's work is original.

*NOTE: Detailed explanations are included in the Technical Manual on the ACT website for any clarification of this event competition.*
5. The COSTUME DESIGN event is a verbal presentation by the student about their design (2 minutes), an opportunity for the judges to have a talk back with the student about the design items (3 minutes) and the judges to write comments about the design on the judging sheet (5 minutes). JUDGES HAVE THE RIGHT TO TAKE MORE TIME IN THE INTERVIEW AS NEEDED.
6. No design previously entered by the student in a competition prior to this academic year may be entered again.
7. TIME LIMIT: 10 minutes: A 2 minute prepared presentation by the student followed by a 3 minute judge led talk back. 5 minutes for judges to write comments on judging sheet. JUDGES HAVE THE RIGHT TO EXTEND THESE TIMES IF NEEDED. There are no DQ's for time in the tech events. It is the judges call to lengthen or shorten the time as needed to be able to adequately judge the student's work.

**Costume Design Continued**

8. All entries must be suitable for high school students, their school, and their community with regards to subject matter (play selection). Violation of this rule is grounds for disqualification.

## 27. MAKEUP DESIGN EVENT REQUIREMENTS

1. **FOUR** STUDENTS FROM EACH SCHOOL MAY BE ENTERED IN THIS EVENT. NOVICE AND VARSITY ARE SEPARATE CATEGORIES. For example, you may enter FOUR Novice students in this event and FOUR Varsity students. STUDENTS ARE LIMITED TO PARTICIPATION IN TWO INDIVIDUAL EVENTS.
2. All work must be the original work of the student. Only one student may work on the design. NO COLLABORATION IS PERMITTED.
3. Students will create a MAKEUP DESIGN for a play, musical or opera.
4. The MAKEUP DESIGN is presented with the following items:
  - a. Six to eight (6-8) **Makeup renderings**:
    - In color and displaying the design on a front view of the face.
    - Faces in the renderings should be consistent in proportion and scale.
    - For the purposes of the competition, teeth and hair are considered makeup.
    - Appliances such as fake noses, wounds, scars, body paint effects, tattoos and even partial mask that are blended with makeup on the face are considered part of the makeup design.
    - Designs must be drawn. Do not color over a photo or photocopy of a person's image.
    - The title of the show, the name of the character, Act and scene number for the design and the student's name in the lower right hand corner of each rendering
  - b. Each rendering includes a typed **step-by-step direction**, explaining the application of the MAKEUP DESIGN.
  - c. A **Designer's Approach**, a briefly written paper stating character descriptions and script references to aid in design analysis and concept.
  - d. A **Signed Statement** from the instructor stating that all of the student's work is original.

*NOTE: Detailed explanations are included in the Technical Manual on the ACT website for any clarification of this event competition.*
5. The MAKEUP DESIGN event is a verbal presentation by the student about their design (2 minutes), an opportunity for the judges to have a talk back with the student about the design items (3 minutes) and the judges to write comments about the design on the judging sheet (5 minutes). JUDGES HAVE THE RIGHT TO TAKE MORE TIME IN THE INTERVIEW AS NEEDED.
6. No design previously entered by the student in a competition prior to this academic year may be entered again.

### **Makeup Design Continued**

7. TIME LIMIT: 10 minutes: A 2 minute prepared presentation by the student followed by a 3 minute judge led talk back. 5 minutes for judges to write comments on judging sheet. JUDGES HAVE THE RIGHT TO EXTEND THESE TIMES IF NEEDED. There are no DQ's
8. for time in the tech events. It is the judges call to lengthen or shorten the time as needed to be able to adequately judge the student's work.
9. All entries must be suitable for high school students, their school, and their community with regards to subject matter (play selection). Violation of this rule is grounds for disqualification.



## 28. LIGHTING DESIGN EVENT REQUIREMENTS

1. **FOUR** STUDENTS FROM EACH SCHOOL MAY BE ENTERED IN THIS EVENT. NOVICE AND VARSITY ARE SEPARATE CATEGORIES. For example, you may enter FOUR Novice students in this event and FOUR Varsity students. STUDENTS ARE LIMITED TO PARTICIPATION IN TWO INDIVIDUAL EVENTS.
2. All work must be the original work of the student. Only one student may work on the design. NO COLLABORATION IS PERMITTED.
3. Students will create a LIGHTING DESIGN for a play, musical or opera.
4. The LIGHTING DESIGN must include the following items:
  - a. A **lighting plot** is drawn in ¼” or ½” scale and demonstrate an understanding of normally accepted drafting conventions and symbols as set forth by the United States Institute for Theatre Technology (USITT).
    - The title of the show, the student’s name and the student’s school should appear in a title block on the lighting plot.
    - Includes a floor plan of the set or scenery of the show.
    - All lighting designs must be for the student’s high school’s performance facility, using the circuit diagram of their facility and equipment from the facility. Although the student can add additional circuits, dimmers, and equipment to the design, the student should have an understanding and explanation for the extra equipment.
    - Practicals may be included in the design.
  - b. An **area chart** indicating lighting positions and colors for a typical area onstage.
  - c. A **cue sheet** of all cues for the show.
    - Includes a proper description of each cue.
    - Each page of the cue sheet includes the name of the play, name of the student, and the name of the student’s school.
  - d. A **Designer’s Approach**, a briefly written paper stating location descriptions, specific lighting needs, and script references to aid in lighting analysis and concept.
  - e. A **Signed Statement** from the instructor stating that all of the student’s work is original.

*NOTE: Detailed explanations are included in the Technical Manual on the ACT website for any clarification of this event competition.*
5. The LIGHTING DESIGN event is a verbal presentation by the student about their design (2 minutes), an opportunity for the judges to have a talk back with the student about the design items (3 minutes) and the judges to write comments about the design on the judging sheet (5 minutes). JUDGES HAVE THE RIGHT TO TAKE MORE TIME IN THE INTERVIEW AS NEEDED.
6. No design previously entered by the student in a competition prior to this academic year may be entered again.

## **Lighting Design Continued**

7. TIME LIMIT: 10 minutes: A 2 minute prepared presentation by the student followed by a 3 minute judge led talk back. 5 minutes for judges to write comments on judging sheet. JUDGES HAVE THE RIGHT TO EXTEND THESE TIMES IF NEEDED. There are no DQ's for time in the tech events. It is the judges call to lengthen or shorten the time as needed to be able to adequately judge the student's work.
8. All entries must be suitable for high school students, their school, and their community with regards to subject matter (play selection). Violation of this rule is grounds for disqualification.

## 29. SOUND DESIGN EVENT REQUIREMENTS

1. **FOUR** STUDENTS FROM EACH SCHOOL MAY BE ENTERED IN THIS EVENT. NOVICE AND VARSITY ARE SEPARATE CATEGORIES. For example, you may enter FOUR Novice students in this event and FOUR Varsity students. STUDENTS ARE LIMITED TO PARTICIPATION IN TWO INDIVIDUAL EVENTS.
2. All work must be the original work of the student. Only one student may work on the design. NO COLLABORATION IS PERMITTED.
3. Students will create a SOUND DESIGN for a play, musical or opera.
4. The SOUND DESIGN must include the following items:
  - a. A **sound plot** includes:
    - A **speaker plot** 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.
    - A **block diagram** indicating signal flow through a sound system components using drafting convention and symbols as set forth by the United States Institute of Theatre Technology (USITT). (See Tech Manual for explanation.)
    - All sound designs must be for the student’s high school’s performance facility, using the equipment of their facility. Although the student can add additional equipment to the design, the student should have an understanding and explanation for the extra equipment.
  - b. A **cue sheet** for all cues in the show according to the script.
    - The **cue sheet** includes sound cues ( in order and numbered), description of the cue, duration of the cue, levels, track #s, script references and/or any other necessary organizational information for proper running of a show. 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 the show).
    - Each page of the cue sheet includes the name of the show, name of the student and the student’s school.
  - c. Student will record a representative of sounds on any medium: CD, tape, iPod, computer, etc. NO SOUND EQUIPMENT WILL BE PROVIDED. THE CONTESTANT MUST PROVIDE ALL EQUIPMENT. Please make sure the judges can easily hear your work with speakers, not headphones.
  - d. It is assumed that the designer has LEGALLY obtained all music and effects in his/her design.
  - e. A **Designer’s Approach**, a briefly written paper stating script references for sounds and sound effects, thematic ideas within scenes to support a sound analysis and concept of the play.

## Sound Design Continued

- f. A **Signed Statement** from the instructor stating that all of the student's work is original.

*NOTE: Detailed explanations are included in the Technical Manual on the ACT website for any clarification of this event competition.*

5. The SOUND DESIGN event is a verbal presentation by the student about their design (2 minutes), an opportunity for the judges to have a talk back with the student about the design items (3 minutes) and the judges to write comments about the design on the judging sheet (5 minutes). JUDGES HAVE THE RIGHT TO TAKE MORE TIME IN THE INTERVIEW AS NEEDED.
6. No design previously entered by the student in a competition prior to this academic year may be entered again.
7. TIME LIMIT: 10 minutes: A 2 minute prepared presentation by the student followed by a 3 minute judge led talk back. 5 minutes for judges to write comments on judging sheet. JUDGES HAVE THE RIGHT TO EXTEND THESE TIMES IF NEEDED. There are no DQ's for time in the tech events. It is the judges call to lengthen or shorten the time as needed to be able to adequately judge the student's work.
8. All entries must be suitable for high school students, their school, and their community with regards to subject matter (play selection). Violation of this rule is grounds for disqualification.

### 30. STAGE MANAGEMENT EVENT REQUIREMENTS

1. **FOUR** STUDENTS FROM EACH SCHOOL MAY BE ENTERED IN THIS EVENT. NOVICE AND VARSITY ARE SEPARATE CATEGORIES. For example, you may enter FOUR Novice students in this event and FOUR Varsity students. STUDENTS ARE LIMITED TO PARTICIPATION IN TWO INDIVIDUAL EVENTS.
2. All work must be the original work of the student. Only one student may work on the event. NO COLLABORATION IS PERMITTED. Assistant Stage Managers work will not be able to substitute as Stage Manager's work. Assistant Stage Managers cannot enter the same show in the same category for competition.
3. Student will create a **Prompt Book** for a play, musical or opera for the student's high school performance where the student was either a Stage Manager or Assistant Stage Manager of the production. The production has to have been actually produced.
4. The **prompt book** must include all of the following. Any missing elements of the **prompt book** will result in a disqualification.
  - **Blocking Notes**: clear and precise notes taken from rehearsal.
  - **Scene breakdown**'s including character, actor, act, scene and page number.
  - **Daily reports** taken from rehearsals with information including date, time (start and end), what was accomplished during rehearsal, distribution list, and notes to each technical crew/shop (props, sets, lights/sound, costumes, choreography, management), director, and attendance record.
  - **Schedules** for rehearsals and work days for the production.
  - **Contact sheets** with information of cast members, crews, production staff, etc. (DO NOT USE ACTUAL PHONE NUMBERS OR ADDRESSES).
  - **Cast/Crew/Staff list** of production.
  - **Preliminary list** for props, lighting, sound, set, etc. to give to each shop in the beginning of the process.
  - A **ground plan** of the set used for blocking/choreography notes.
  - List of **master cues** for sound, lighting, and media.
  - **Prop list** used for the production and an indication of prop location on stage and any changes of props between scenes.
  - **Costume list** including character/actor names and costume pieces, and notation of Act and Scene in which they are used.
  - The first page of the **Prompt book** is a **Title Sheet** with the title of the show, the student's name and the student's school.
  - **Representative photos of the production.**
  - A copy of the **Production program.**
  - Any other additional material that demonstrates to the judges how you work. Remember, the mark of a good book is one that any other stage manager can use to call the show.

## STAGE MANAGEMENT (continued)

- A **Signed Statement** from the instructor stating that creation of the prompt book is only the student's work.

*NOTE: Detailed explanations are included in the Technical Manual on the ACT website for any clarification of this event competition.*

5. The student must write a brief paper called the **Process Approach**. This paper can be about the process used throughout the production, and a reflection on their contribution to the production.
6. The STAGE MANAGEMENT event is a verbal presentation by the student about their prompt book (3 minutes), an opportunity for the judges to have a talk back with the student about the prompt book (3 minutes) and the judges to write comments about the event on the judging sheet (4 minutes). **JUDGES HAVE THE RIGHT TO TAKE MORE TIME IN THE INTERVIEW AS NEEDED.**
7. No **Prompt book** for a show previously entered by the student in a competition prior to this academic year may be entered again.
8. **TIME LIMIT: 10 minutes: 3 minute presentation by the student with a 3 minute judges talk back. 4 minutes for judges to write comments on judging sheet. JUDGES HAVE THE RIGHT TO EXTEND THESE TIMES IF NEEDED.** There are no DQ's for time in the tech events. It is the judges call to lengthen or shorten the time as needed to be able to adequately judge the student's work.
9. All entries must be suitable for high school students, their school, and their community with regards to subject matter (play selection). Violation of this rule is grounds for disqualification.

# 1. SOLO PANTOMIME - FEMALE BALLOT

ALL entries must be suitable for high school students, their school, and community with regards to subject matter. Violation of this rule is grounds for disqualification.

NAME: \_\_\_\_\_  
SCHOOL \_\_\_\_\_ SPONSOR: \_\_\_\_\_  
PLAY: \_\_\_\_\_ CATEGORY (Novice/Varsity): \_\_\_\_\_

1. CHARACTERIZATION 1 2 3 4 5  
Was the character(s) created believable and consistent?
2. MOVEMENT 1 2 3 4 5 6 7 8 9 10  
Was the movement suitable to the scene? Did the performer use the space effectively? Did the performer pay attention to the detail of her movement?
3. PHYSICALITY 1 2 3 4 5 6 7 8 9 10  
Did the performer possess good body control; expressive Motions; clarity of body movement?
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 6 7 8 9 10  
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: (3 MIN LIMIT) \_\_\_\_\_ TOTAL POINTS (50 POSSIBLE) \_\_\_\_\_

*Rating This Ballot (check One)*

SUPERIOR 40-50       EXCELLENT 30-39       GOOD 29

(YOU MAY GIVE NO SCORE LOWER THAN 29 FOR ANY REASON.)

Or: DISQUALIFIED FOR: \_\_\_\_\_

Disqualification must be approved by Trumbauer Officials.

JUDGE'S NAME (Legible): \_\_\_\_\_

PROFESSIONAL AFFILIATION: \_\_\_\_\_

**PLEASE PLACE ADDITIONAL COMMENTS ON BACK**

## 2. SOLO PANTOMIME - MALE BALLOT

ALL entries must be suitable for high school students, their school, and community with regards to subject matter. Violation of this rule is grounds for disqualification.

NAME: \_\_\_\_\_

SCHOOL \_\_\_\_\_ SPONSOR: \_\_\_\_\_

PLAY: \_\_\_\_\_ CATEGORY (Novice/Varsity): \_\_\_\_\_

1. CHARACTERIZATION 1 2 3 4 5  
Was the character(s) created believable and consistent?
2. MOVEMENT 1 2 3 4 5 6 7 8 9 10  
Was the movement suitable to the scene? Did the performer use the space effectively? Did the performer pay attention to the detail of his movement?
3. PHYSICALITY 1 2 3 4 5 6 7 8 9 10  
Did the performer possess good body control; expressive Motions; clarity of body movement?
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 6 7 8 9 10  
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: (3 MIN LIMIT) \_\_\_\_\_ TOTAL POINTS (50 POSSIBLE) \_\_\_\_\_

*Rating This Ballot (check One)*

SUPERIOR 40-50     EXCELLENT 30-39     GOOD 29

(YOU MAY GIVE NO SCORE LOWER THAN 29 FOR ANY REASON.)

Or: DISQUALIFIED FOR: \_\_\_\_\_

Disqualification must be approved by Trumbauer Officials.

JUDGE'S NAME (Legible): \_\_\_\_\_

PROFESSIONAL AFFILIATION: \_\_\_\_\_

**PLEASE PLACE ADDITIONAL COMMENTS ON BACK**



### 3. DUET PANTOMIME BALLOT

ALL entries must be suitable for high school students, their school, and community with regards to subject matter. Violation of this rule is grounds for disqualification.

SCHOOL \_\_\_\_\_ SPONSOR: \_\_\_\_\_  
PLAY: \_\_\_\_\_ CATEGORY (Novice/Varsity): \_\_\_\_\_  
PERFORMER'S NAME: \_\_\_\_\_

#### I. PANTOMIME:

1. CHARACTERIZATION 1 2 3 4 5  
Was the character(s) created believable and consistent?
2. MOVEMENT 1 2 3 4 5  
Was the movement suitable to the scene? Did the performer use the space effectively? Did the performer pay attention to the detail of his movement?
3. PHYSICALITY 1 2 3 4 5  
Did the performer possess good body control; expressive motions: clarity of body movement?

PERFORMER'S NAME: \_\_\_\_\_

#### II. PANTOMIME:

1. CHARACTERIZATION 1 2 3 4 5  
Was the character(s) created believable and consistent?
2. MOVEMENT 1 2 3 4 5  
Was the movement suitable to the scene? Did the performer use the space effectively? Did the performer pay attention to the detail of his movement?
3. PHYSICALITY 1 2 3 4 5  
Did the performer possess good body control; expressive motions: clarity of body movement?

#### III. ENSEMBLE

1. 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?
2. ACTORS INTERACTION, SUPPORT, CONNECTION 1 2 3 4 5 6 7 8 9 10
3. 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: (5 MIN LIMIT) \_\_\_\_\_ TOTAL POINTS (50 POSSIBLE) \_\_\_\_\_

*Rating This Ballot (check One)*

SUPERIOR 40-50     EXCELLENT 30-39     GOOD 29

(YOU MAY GIVE NO SCORE LOWER THAN 29 FOR ANY REASON.)

Or: DISQUALIFIED FOR: \_\_\_\_\_

Disqualification must be approved by Trumbauer Officials.

JUDGE'S NAME (Legible): \_\_\_\_\_

PROFESSIONAL AFFILIATION: \_\_\_\_\_

**PLEASE PLACE ADDITIONAL COMMENTS ON BACK**

#### 4. DUET READER'S THEATRE-DRAMATIC BALLOT

All entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.

SCHOOL \_\_\_\_\_ SPONSOR \_\_\_\_\_  
 SELECTION \_\_\_\_\_ NOVICE/VARSITY \_\_\_\_\_  
 PERFORMER'S NAME \_\_\_\_\_

- a. ACTING
  - i. CHARACTERIZATION 1 2 3 4 5  
 Did the performer understand and evoke the character? Was the character believable?
  - ii. MOVEMENT & PHYSICAL EXPRESSION 1 2 3 4 5  
 Was movement natural, suitable to the character(s), motivated, and clearly executed?  
 Were gestures, expressions and posture appropriate?
  - iii. VOCAL EXPRESSION & INTERPRETATION 1 2 3 4 5  
 Was the performer in control of words, phrases and ideas? Was the rate,  
 pitch, diction and vocal variety suitable for the character(s)?

PERFORMER'S NAME \_\_\_\_\_

- a. ACTING
  - i. CHARACTERIZATION 1 2 3 4 5
  - ii. MOVEMENT & PHYSICAL EXPRESSION 1 2 3 4 5
  - iii. VOCAL EXPRESSION & INTERPRETATION 1 2 3 4 5

ENSEMBLE

- a. SELECTION 1 2 3 4 5  
 Was it appropriate to the contestants? Was the scene developed into a climax? Was the cutting logical?
- b. COMMUNICATION OF MATERIAL 1 2 3 4 5  
 Demonstrated insight into author's intent according to correctness of mood, meaning, approach, and attitude. Performers work to toward ensemble interpretation.
- c. UNITY, RHYTHM, PACING 1 2 3 4 5  
 Were dramatic elements enhanced through timing, pauses, rhythm and pacing?
- d. GENERAL EFFECTIVENESS 1 2 3 4 5

TIME (5 minute limit) \_\_\_\_\_ TOTAL POINTS (50 possible) \_\_\_\_\_

*Rating This Ballot (check One)*

- SUPERIOR 40-50     EXCELLENT 30-39     GOOD 29  
 (YOU MAY GIVE NO SCORE LOWER THAN 29 FOR ANY REASON.)

Or: DISQUALIFIED FOR: \_\_\_\_\_  
 Disqualification must be approved by Trumbauer Officials.

JUDGE'S NAME (Legible): \_\_\_\_\_

PROFESSIONAL AFFILIATION: \_\_\_\_\_

**PLEASE PLACE ADDITIONAL COMMENTS ON BACK**

## 5. DUET READER'S THEATRE-COMEDIC BALLOT

All entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.

SCHOOL \_\_\_\_\_ SPONSOR \_\_\_\_\_

SELECTION \_\_\_\_\_ NOVICE/VARSITY \_\_\_\_\_

PERFORMER'S NAME \_\_\_\_\_

b. ACTING

i. CHARACTERIZATION

1 2 3 4 5

Did the performer understand and evoke the character? Was the character believable? Is humor demonstrated?

ii. MOVEMENT & PHYSICAL EXPRESSION

1 2 3 4 5

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

iii. VOCAL EXPRESSION & INTERPRETATION

1 2 3 4 5

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

PERFORMER'S NAME \_\_\_\_\_

b. ACTING

j. CHARACTERIZATION

1 2 3 4 5

ii. MOVEMENT & PHYSICAL EXPRESSION

1 2 3 4 5

iii. VOCAL EXPRESSION & INTERPRETATION

1 2 3 4 5

### ENSEMBLE

a. SELECTION

1 2 3 4 5

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

b. COMMUNICATION OF MATERIAL

1 2 3 4 5

Demonstrated insight into author's intent according to correctness of mood, meaning, approach, and attitude. Performers work toward ensemble interpretation.

c. EFFECTIVE USE OF HUMOR

1 2 3 4 5

Was humor enhanced through timing, pauses, rhythm and pacing?

d. GENERAL EFFECTIVENESS

1 2 3 4 5

TIME (5 minute limit) \_\_\_\_\_

TOTAL POINTS (50 possible) \_\_\_\_\_

*Rating This Ballot (check One)*

SUPERIOR 40-50     EXCELLENT 30-39     GOOD 29

(YOU MAY GIVE NO SCORE LOWER THAN 29 FOR ANY REASON.)

Or: DISQUALIFIED FOR: \_\_\_\_\_

Disqualification must be approved by Trumbauer Officials.

JUDGE'S NAME (Legible): \_\_\_\_\_

PROFESSIONAL AFFILIATION: \_\_\_\_\_

**PLEASE PLACE ADDITIONAL COMMENTS ON BACK**

## 6. SOLO ACTING - FEMALE - CONTEMPORARY DRAMATIC BALLOT

ALL entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.

NAME \_\_\_\_\_

SCHOOL \_\_\_\_\_ SPONSOR: \_\_\_\_\_

PLAY: \_\_\_\_\_ CATEGORY (Novice/Varsity): \_\_\_\_\_

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

2. MOVEMENT AND 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 AND 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. SELECTION OF SCENE 1 2 3 4 5  
Is it within the abilities or range of the contestant? 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?

5. BLOCKING 1 2 3 4 5 6 7 8 9 10  
Was movement intelligently motivated? Was visual interest created?

6. RHYTHM, PACING 1 2 3 4 5

TIME: (3 MIN LIMIT) \_\_\_\_\_ TOTAL POINTS (50 POSSIBLE) \_\_\_\_\_

*Rating This Ballot (check One)*

SUPERIOR 40-50       EXCELLENT 30-39       GOOD 29  
(YOU MAY GIVE NO SCORE LOWER THAN 29 FOR ANY REASON.)

Or: DISQUALIFIED FOR: \_\_\_\_\_

Disqualification must be approved by Trumbauer Officials.

JUDGE'S NAME (Legible): \_\_\_\_\_

PROFESSIONAL AFFILIATION: \_\_\_\_\_

PLEASE PLACE ADDITIONAL COMMENTS ON BACK

## 7. SOLO ACTING - FEMALE - CONTEMPORARY COMEDIC BALLOT

ALL entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.

NAME \_\_\_\_\_  
 SCHOOL \_\_\_\_\_ SPONSOR: \_\_\_\_\_  
 PLAY: \_\_\_\_\_ CATEGORY (Novice/Varsity): \_\_\_\_\_

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

Was the character believable and consistent?

2. MOVEMENT AND 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 AND 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. SELECTION OF SCENE 1 2 3 4 5

Does the selection have literary merit? Is it within the abilities or range of the contestant? 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?

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

Was movement intelligently motivated? Was visual interest created?

6. EFFECTIVENESS OF HUMOR 1 2 3 4 5

Was humor enhanced by rhythm, timing, pacing, etc.?

TIME: (3 MIN LIMIT) \_\_\_\_\_ TOTAL POINTS (50 POSSIBLE) \_\_\_\_\_

*Rating This Ballot (check One)*

SUPERIOR 40-50  EXCELLENT 30-39  GOOD 29

(YOU MAY GIVE NO SCORE LOWER THAN 29 FOR ANY REASON.)

Or: DISQUALIFIED FOR: \_\_\_\_\_

Disqualification must be approved by Trumbauer Officials.

JUDGE'S NAME (Legible): \_\_\_\_\_

PROFESSIONAL AFFILIATION: \_\_\_\_\_

PLEASE PLACE ADDITIONAL COMMENTS ON BACK

## 8. SOLO ACTING - MALE - CONTEMPORARY DRAMATIC BALLOT

ALL entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.

NAME \_\_\_\_\_

SCHOOL \_\_\_\_\_ SPONSOR: \_\_\_\_\_

PLAY: \_\_\_\_\_ CATEGORY (Novice/Varsity): \_\_\_\_\_

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

Was the character believable and consistent?

2. MOVEMENT AND 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 AND 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. SELECTION OF SCENE 1 2 3 4 5

Is it within the abilities or range of the contestant? 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?

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

Was movement intelligently motivated? Was visual interest created?

6. RHYTHM, PACING 1 2 3 4 5

TIME: (3 MIN LIMIT) \_\_\_\_\_ TOTAL POINTS (50 POSSIBLE) \_\_\_\_\_

*Rating This Ballot (check One)*

SUPERIOR 40-50       EXCELLENT 30-39       GOOD 29

(YOU MAY GIVE NO SCORE LOWER THAN 29 FOR ANY REASON.)

Or: DISQUALIFIED FOR: \_\_\_\_\_

Disqualification must be approved by Trumbauer Officials.

JUDGE'S NAME (Legible): \_\_\_\_\_

PROFESSIONAL AFFILIATION: \_\_\_\_\_

PLEASE PLACE ADDITIONAL COMMENTS ON BACK

## 9. SOLO ACTING - MALE - CONTEMPORARY COMEDIC BALLOT

ALL entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.

NAME \_\_\_\_\_

SCHOOL \_\_\_\_\_ SPONSOR: \_\_\_\_\_

PLAY: \_\_\_\_\_ CATEGORY (Novice/Varsity): \_\_\_\_\_

- |                                                                                                                                                                                                                     |                      |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------|
| 1. CHARACTERIZATION                                                                                                                                                                                                 | 1 2 3 4 5 6 7 8 9 10 |
| Was the character believable and consistent?                                                                                                                                                                        |                      |
| 2. MOVEMENT AND 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 AND 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. SELECTION OF SCENE                                                                                                                                                                                               | 1 2 3 4 5            |
| Is it within the abilities or range of the contestant? 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? |                      |
| 5. BLOCKING                                                                                                                                                                                                         | 1 2 3 4 5 6 7 8 9 10 |
| Was movement intelligently motivated? Was visual interest created?                                                                                                                                                  |                      |
| 6. EFFECTIVENESS OF HUMOR                                                                                                                                                                                           | 1 2 3 4 5            |
| Was humor enhanced by rhythm, timing, pacing. etc.?                                                                                                                                                                 |                      |

TIME: (3 MIN LIMIT) \_\_\_\_\_ TOTAL POINTS (50 POSSIBLE) \_\_\_\_\_

*Rating This Ballot (check One)*

SUPERIOR 40-50     EXCELLENT 30-39     GOOD 29

(YOU MAY GIVE NO SCORE LOWER THAN 29 FOR ANY REASON.)

Or: DISQUALIFIED FOR: \_\_\_\_\_

Disqualification must be approved by Trumbauer Officials.

JUDGE'S NAME (Legible): \_\_\_\_\_

PROFESSIONAL AFFILIATION: \_\_\_\_\_

**PLEASE PLACE ADDITIONAL COMMENTS ON BACK**

# 10. DUET ACTING - CONTEMPORARY DRAMATIC BALLOT

ALL entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.

SCHOOL \_\_\_\_\_ SPONSOR: \_\_\_\_\_

PLAY: \_\_\_\_\_ CATEGORY (Novice/Varsity): \_\_\_\_\_

A. PERFORMER'S NAME \_\_\_\_\_

### I. ACTING

1. CHARACTERIZATION 1 2 3 4 5  
Did the performer understand and evoke the character? Was the character believable?

2. MOVEMENT AND BODILY EXPRESSION 1 2 3 4 5  
Was all movement natural, suitable to the character, motivated, and clearly executed?

3. VOCAL EXPRESSION AND INTERPRETATION 1 2 3 4 5  
Was the performer in control of words, phrases and ideas? Were rate, pitch, diction and vocal variety suitable for the character? Was the diction appropriate to character?

B. PERFORMER'S NAME \_\_\_\_\_

### I. ACTING

1. CHARACTERIZATION 1 2 3 4 5

2. MOVEMENT AND BODILY EXPRESSION 1 2 3 4 5

3. VOCAL EXPRESSION AND INTERPRETATION 1 2 3 4 5

### III. ENSEMBLE

1. SELECTION 1 2 3 4 5  
Was it appropriate to the contestants? Was the scene developed into a climax?

Was the cutting logical? Did the introduction give title and author and did it provide any necessary explanation?

2. ACTORS' INTERACTION, SUPPORT, CONNECTION 1 2 3 4 5  
Performers worked to treat ensemble interpretation.

3. BLOCKING 1 2 3 4 5

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

TIME: (5 MIN LIMIT) \_\_\_\_\_ TOTAL POINTS (50 POSSIBLE) \_\_\_\_\_

*Rating This Ballot (check One)*

SUPERIOR 40-50     EXCELLENT 30-39     GOOD 29

(YOU MAY GIVE NO SCORE LOWER THAN 29 FOR ANY REASON.)

Or: DISQUALIFIED FOR: \_\_\_\_\_

Disqualification must be approved by Trumbauer Officials.

JUDGE'S NAME (Legible): \_\_\_\_\_

PROFESSIONAL AFFILIATION: \_\_\_\_\_

**PLEASE PLACE ADDITIONAL COMMENTS ON BACK**



# 11. DUET ACTING - CONTEMPORARY COMEDIC BALLOT

*ALL entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.*

SCHOOL \_\_\_\_\_ SPONSOR: \_\_\_\_\_

PLAY: \_\_\_\_\_ CATEGORY (Novice/Varsity): \_\_\_\_\_

A. PERFORMER'S NAME \_\_\_\_\_

## I. ACTING

1. CHARACTERIZATION 1 2 3 4 5  
Did the performer understand and evoke the character? Was the character believable?

2. MOVEMENT AND BODILY EXPRESSION 1 2 3 4 5  
Was all movement natural, suitable to the character, motivated, and clearly executed?

3. VOCAL EXPRESSION AND INTERPRETATION 1 2 3 4 5  
Was the performer in control of words, phrases and ideas?  
Were rate, pitch, diction and vocal variety suitable for the character? Was the diction appropriate to character?

B. PERFORMER'S NAME \_\_\_\_\_

## I. ACTING

1. CHARACTERIZATION 1 2 3 4 5

2. MOVEMENT AND BODILY EXPRESSION 1 2 3 4 5

3. VOCAL EXPRESSION AND INTERPRETATION 1 2 3 4 5

## III. ENSEMBLE

1. SELECTION 1 2 3 4 5  
Was it appropriate to the contestants? Was the scene developed into a climax? Was the cutting logical?  
Did the introduction give title and author and did it provide any necessary explanation?

2. ACTORS' INTERACTION, SUPPORT, CONNECTION 1 2 3 4 5  
Performers worked to treat ensemble interpretation.

3. BLOCKING 1 2 3 4 5

4. EFFECTIVENESS OF HUMOR 1 2 3 4 5  
Was humor enhanced by rhythm, timing, pacing, etc.?

TIME: (5 MIN LIMIT) \_\_\_\_\_ TOTAL POINTS (50 POSSIBLE) \_\_\_\_\_

*Rating This Ballot (check One)*

SUPERIOR 40-50     EXCELLENT 30-39     GOOD 29

(YOU MAY GIVE NO SCORE LOWER THAN 29 FOR ANY REASON.)

Or: DISQUALIFIED FOR: \_\_\_\_\_

Disqualification must be approved by Trumbauer Officials.

JUDGE'S NAME (Legible): \_\_\_\_\_

PROFESSIONAL AFFILIATION: \_\_\_\_\_

**PLEASE PLACE ADDITIONAL COMMENTS ON BACK**

## 12. SOLO ACTING - CLASSICAL DRAMATIC BALLOT

ALL entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.

NAME \_\_\_\_\_  
SCHOOL \_\_\_\_\_ SPONSOR: \_\_\_\_\_  
PLAY: \_\_\_\_\_ CATEGORY (Novice/Varsity): \_\_\_\_\_

1. CHARACTERIZATION 1 2 3 4 5 6 7 8 9 10  
Was the character believable and consistent?
2. MOVEMENT AND 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 AND 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. SELECTION OF SCENE 1 2 3 4 5  
Is it within the abilities or range of the contestant? 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?
5. BLOCKING 1 2 3 4 5 6 7 8 9 10  
Was movement intelligently motivated? Was visual interest created?
6. RHYTHM, PACING 1 2 3 4 5

TIME: (3 MIN LIMIT) \_\_\_\_\_ TOTAL POINTS (50 POSSIBLE) \_\_\_\_\_

*Rating This Ballot (check One)*

SUPERIOR 40-50     EXCELLENT 30-39     GOOD 29  
(YOU MAY GIVE NO SCORE LOWER THAN 29 FOR ANY REASON.)

Or: DISQUALIFIED FOR: \_\_\_\_\_  
Disqualification must be approved by Trumbauer Officials.

JUDGE'S NAME (Legible): \_\_\_\_\_

PROFESSIONAL AFFILIATION: \_\_\_\_\_

PLEASE PLACE ADDITIONAL COMMENTS ON BACK

### 13. SOLO ACTING - CLASSICAL COMEDIC BALLOT

ALL entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.

NAME \_\_\_\_\_

SCHOOL \_\_\_\_\_ SPONSOR: \_\_\_\_\_

PLAY: \_\_\_\_\_ CATEGORY (Novice/Varsity): \_\_\_\_\_

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

2. MOVEMENT AND 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 AND 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. SELECTION OF SCENE 1 2 3 4 5  
Is it within the abilities or range of the contestant? 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?

5. BLOCKING 1 2 3 4 5 6 7 8 9 10  
Was movement intelligently motivated?  
Was visual interest created?

6. EFFECTIVENESS OF HUMOR 1 2 3 4 5  
Was humor enhanced by rhythm, timing, pacing, etc.?

TIME: (3 MIN LIMIT) \_\_\_\_\_ TOTAL POINTS (50 POSSIBLE) \_\_\_\_\_

*Rating This Ballot (check One)*

SUPERIOR 40-50     EXCELLENT 30-39     GOOD 29

(YOU MAY GIVE NO SCORE LOWER THAN 29 FOR ANY REASON.)

Or: DISQUALIFIED FOR: \_\_\_\_\_

Disqualification must be approved by Trumbauer Officials.

JUDGE'S NAME (Legible): \_\_\_\_\_

PROFESSIONAL AFFILIATION: \_\_\_\_\_

**PLEASE PLACE ADDITIONAL COMMENTS ON BACK**

# 14. DUET ACTING - CLASSICAL DRAMATIC BALLOT

ALL entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.

SCHOOL \_\_\_\_\_ SPONSOR: \_\_\_\_\_

PLAY: \_\_\_\_\_ CATEGORY (Novice/Varsity): \_\_\_\_\_

A. PERFORMER'S NAME \_\_\_\_\_

### I. ACTING

1. CHARACTERIZATION 1 2 3 4 5  
Did the performer understand and evoke the character? Was the character believable?

2. MOVEMENT AND BODILY EXPRESSION 1 2 3 4 5  
Was all movement natural, suitable to the character, motivated, and clearly executed?

3. VOCAL EXPRESSION AND INTERPRETATION 1 2 3 4 5  
Was the performer in control of words, phrases and ideas? Were rate, pitch, diction and vocal variety suitable for the character? Was the diction appropriate to character?

B. PERFORMER'S NAME \_\_\_\_\_

### I. ACTING

1. CHARACTERIZATION 1 2 3 4 5

2. MOVEMENT AND BODILY EXPRESSION 1 2 3 4 5

3. VOCAL EXPRESSION AND INTERPRETATION 1 2 3 4 5

### III. ENSEMBLE

1. SELECTION 1 2 3 4 5  
Was it appropriate to the contestants? Was the scene developed into a climax? Was the cutting logical? Did the introduction give title and author and did it provide any necessary explanation?

2. ACTORS' INTERACTION, SUPPORT, CONNECTION 1 2 3 4 5  
Performers worked to treat ensemble interpretation.

3. BLOCKING 1 2 3 4 5

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

TIME: (5 MINUTE LIMIT) \_\_\_\_\_ TOTAL POINTS (50 POSSIBLE) \_\_\_\_\_ -

*Rating This Ballot (check One)*

SUPERIOR 40-50     EXCELLENT 30-39     GOOD 29

(YOU MAY GIVE NO SCORE LOWER THAN 29 FOR ANY REASON.)

Or: DISQUALIFIED FOR: \_\_\_\_\_

Disqualification must be approved by Trumbauer Officials.

JUDGE'S NAME (Legible): \_\_\_\_\_

PROFESSIONAL AFFILIATION: \_\_\_\_\_

**PLEASE PLACE ADDITIONAL COMMENTS ON BACK**

# 15. DUET ACTING - CLASSICAL COMEDIC BALLOT

ALL entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification

SCHOOL \_\_\_\_\_ SPONSOR: \_\_\_\_\_

PLAY: \_\_\_\_\_ CATEGORY (Novice/Varsity): \_\_\_\_\_

A. PERFORMER'S NAME \_\_\_\_\_

I. ACTING

1. CHARACTERIZATION 1 2 3 4 5

Did the performer understand and evoke the character?

Was the character believable?

2. MOVEMENT AND BODILY EXPRESSION 1 2 3 4 5

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

3. VOCAL EXPRESSION AND INTERPRETATION 1 2 3 4 5

Was the performer in control of words, phrases and ideas?

Were rate, pitch, diction and vocal variety suitable for the character? Was the diction appropriate to character?

B. PERFORMER'S NAME \_\_\_\_\_

I. ACTING

1. CHARACTERIZATION 1 2 3 4 5

2. MOVEMENT AND BODILY EXPRESSION 1 2 3 4 5

3. VOCAL EXPRESSION AND INTERPRETATION 1 2 3 4 5

III. ENSEMBLE

1. SELECTION 1 2 3 4 5

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

Did the introduction give title and author and did it provide any necessary explanation?

2. ACTORS' INTERACTION, SUPPORT, CONNECTION 1 2 3 4 5

Performers worked to treat ensemble interpretation.

3. BLOCKING 1 2 3 4 5

4. EFFECTIVENESS OF HUMOR 1 2 3 4 5

Was humor enhanced by rhythm, timing, pacing, etc.?

TIME: (5 MIN LIMIT) \_\_\_\_\_ TOTAL POINTS (50 POSSIBLE) \_\_\_\_\_

*Rating This Ballot (check One)*

SUPERIOR 40-50     EXCELLENT 30-39     GOOD 29

(YOU MAY GIVE NO SCORE LOWER THAN 29 FOR ANY REASON.)

Or: DISQUALIFIED FOR: \_\_\_\_\_

Disqualification must be approved by Trumbauer Officials.

JUDGE'S NAME (Legible): \_\_\_\_\_

PROFESSIONAL AFFILIATION: \_\_\_\_\_

PLEASE PLACE ADDITIONAL COMMENTS ON BACK

**16. GROUP ACTING BALLOT**

ALL entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.

NAME \_\_\_\_\_

SCHOOL \_\_\_\_\_ SPONSOR: \_\_\_\_\_

PLAY: \_\_\_\_\_

# STUDENTS IN EVENT: \_\_\_\_\_ CATEGORY (Novice/Varsity): \_\_\_\_\_

1. CHARACTERIZATION 1 2 3 4 5 6 7 8 9 10  
Were the characters believable and consistent?

2. MOVEMENT AND 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 AND 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. ENSEMBLE EFFECT 1 2 3 4 5 6 7 8 9 10  
Did the cast exhibit team work and interaction?  
Was the cast functioning together?  
Was the ensemble used to its full potential?

5. SELECTION OF SCENE 1 2 3 4 5  
Is it within the abilities or ranges of the contestants? 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?

6. BLOCKING 1 2 3 4 5  
Was movement intelligently motivated? Was visual interest created?

TIME: (5 MIN LIMIT) \_\_\_\_\_ TOTAL POINTS (50 POSSIBLE) \_\_\_\_\_

*Rating This Ballot (check One)*

SUPERIOR 40-50     EXCELLENT 30-39     GOOD 29

(YOU MAY GIVE NO SCORE LOWER THAN 29 FOR ANY REASON.)

Or: DISQUALIFIED FOR: \_\_\_\_\_

Disqualification must be approved by Trumbauer Officials.

JUDGE'S NAME (Legible): \_\_\_\_\_

PROFESSIONAL AFFILIATION: \_\_\_\_\_

**PLEASE PLACE ADDITIONAL COMMENTS ON BACK**

# 17. Playwriting

## Competition Ballot

*All entries must be suitable for high school students, their school and their community with regards to subject matter. Violation of this rule is grounds for disqualification.*

Student's Name \_\_\_\_\_  
School \_\_\_\_\_ Sponsor \_\_\_\_\_  
Title of Play \_\_\_\_\_ Category \_\_\_\_\_

### Script

#### 1. Characters

1 2 3 4 5 6 7 8 9 10

Development of characters? Characters further the plot?  
Are they suitable to 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 in the story? Does the main character face conflict, leading to a resolution?

#### 4. Climax and Ending

1 2 3 4 5

Does the story reach a climatic point where the main character either gets what they want or they do not?  
Is the ending satisfying to the reader?

### Presentation and Oral Critique

#### 5. Oral Critique

1 2 3 4 5 6 7 8 9 10

Student explains the elements of his/her play, elaboration of choices and the writing process.

#### 6. Presentation

1 2 3 4 5

Does the presentation of the play meet the required standards?

**TIME LIMIT Oral Critique: 5 MINUTES** \_\_\_\_\_ **Total Points (50 possible)** \_\_\_\_\_

JUDGES'S NAME (Legible) \_\_\_\_\_

PROFESSIONAL AFFILIATION \_\_\_\_\_

### **This Ballot's Rating (check one)**

**SUPERIOR (40-50 points)**

**EXCELLENT (30-39 points)**

**GOOD (29) --No scores under 29 are allowed**

**DISQUALIFIED for** \_\_\_\_\_

**DISQUALIFICATION MUST BE APPROVED BY TRUMBAUER OFFICIALS**

**PLEASE PLACE ADDITIONAL COMMENTS ON BACK OF PAPER**

# 18. SOLO MUSICAL – FEMALE – DRAMATIC BALLOT

ALL entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.

NAME \_\_\_\_\_  
SCHOOL \_\_\_\_\_ SPONSOR: \_\_\_\_\_  
SELECTION: \_\_\_\_\_ CATEGORY (Novice/Varsity): \_\_\_\_\_

- 1. TONE 1 2 3 4 5  
Was the tone free and well-focused, unforced, but not breathy?  
Were vowels rounded and open?
  
- 2. VOCAL EXPRESSION AND 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?
  
- 3. DICTION 1 2 3 4 5 6 7 8 9 10  
Were the words understandable?  
Were the consonants crisp?  
Were the vowels well formed?
  
- 4. TECHNIQUE 1 2 3 4 5  
Were the notes and rhythms accurate?  
Was the tempo suitable?  
Was breathing correct and supported?  
Was the pitch accurate, meaning neither flat nor sharp?
  
- 5. CHARACTERIZATION 1 2 3 4 5 6 7 8 9 10  
Was there a sense of vitality to the performance?  
Did the vocalist show artistry through body movement, facial expression, and total performance?  
Was a character developed? Did the performer use the song to create a believable character?  
Did the vocalist play the song in the moment?
  
- 6. MOVEMENT/DANCE 1 2 3 4 5  
Was the movement appropriate to the number? Was the movement consistent with the style of the number? Was the dance, if any, executed well? Did the dance, if any, enhance the number?
  
- 7. APPROPRIATENESS OF SELECTION AND SCENE 1 2 3 4 5  
Was the selection within the vocal range and capability of the performer?

TIME: (5 MINUTE LIMIT) \_\_\_\_\_ TOTAL POINTS (50 POSSIBLE) \_\_\_\_\_

*Rating This Ballot (check One)*  
 SUPERIOR 40-50     EXCELLENT 30-39     GOOD 29  
(YOU MAY GIVE NO SCORE LOWER THAN 29 FOR ANY REASON.)  
Or: DISQUALIFIED FOR: \_\_\_\_\_  
Disqualification must be approved by Trumbauer Officials.

JUDGE'S NAME (Legible): \_\_\_\_\_  
PROFESSIONAL AFFILIATION: \_\_\_\_\_

**PLEASE PLACE ADDITIONAL COMMENTS ON BACK**



# 19. SOLO MUSICAL – FEMALE – COMEDIC BALLOT

ALL entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.

NAME \_\_\_\_\_  
SCHOOL \_\_\_\_\_ SPONSOR: \_\_\_\_\_  
SELECTION: \_\_\_\_\_ CATEGORY (Novice/Varsity): \_\_\_\_\_

- 1. TONE 1 2 3 4 5  
Was the tone free and well-focused, unforced, but not breathy?  
Were vowels rounded and open?
  
- 2. VOCAL EXPRESSION AND 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?
  
- 3. DICTION 1 2 3 4 5 6 7 8 9 10  
Were the words understandable?  
Were the consonants crisp?  
Were the vowels well formed?
  
- 4. TECHNIQUE 1 2 3 4 5  
Were the notes and rhythms accurate?  
Was the tempo suitable?  
Was breathing correct and supported?  
Was the pitch accurate, meaning neither flat nor sharp?
  
- 5. CHARACTERIZATION 1 2 3 4 5 6 7 8 9 10  
Was there a sense of vitality to the performance?  
Did the vocalist show artistry through body movement, facial expression, and total performance? Was a character developed? Did the performer use the song to create a believable character? Did the vocalist play the song in the moment?
  
- 6. MOVEMENT/DANCE 1 2 3 4 5  
Was the movement appropriate to the number? Was the movement consistent with the style of the number? Was the dance, if any, executed well? Did the dance, if any, enhance the number?
  
- 7. APPROPRIATENESS OF SELECTION AND SCENE 1 2 3 4 5  
Was the selection within the vocal range and capability of the performer?

TIME: (5 MINUTE LIMIT) \_\_\_\_\_ TOTAL POINTS (50 POSSIBLE) \_\_\_\_\_

*Rating This Ballot (check One)*  
 SUPERIOR 40-50     EXCELLENT 30-39     GOOD 29  
(YOU MAY GIVE NO SCORE LOWER THAN 29 FOR ANY REASON.)

Or: DISQUALIFIED FOR: \_\_\_\_\_  
Disqualification must be approved by Trumbauer Officials.

JUDGE'S NAME (Legible): \_\_\_\_\_

PROFESSIONAL AFFILIATION: \_\_\_\_\_

**PLEASE PLACE ADDITIONAL COMMENTS ON BACK**

## 20. SOLO MUSICAL - MALE – DRAMATIC BALLOT

ALL entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.

NAME \_\_\_\_\_  
SCHOOL \_\_\_\_\_ SPONSOR: \_\_\_\_\_  
SELECTION: \_\_\_\_\_ CATEGORY (Novice/Varsity): \_\_\_\_\_

1. TONE 1 2 3 4 5  
Was the tone free and well-focused, unforced, but not breathy?  
Were vowels rounded and open?
2. VOCAL EXPRESSION AND 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?
3. DICTION 1 2 3 4 5 6 7 8 9 10  
Were the words understandable?  
Were the consonants crisp?  
Were the vowels well formed?
4. TECHNIQUE 1 2 3 4 5  
Were the notes and rhythms accurate? Was the tempo suitable? Was breathing correct and supported? Was the pitch accurate, meaning neither flat nor sharp?
5. CHARACTERIZATION 1 2 3 4 5 6 7 8 9 10  
Was there a sense of vitality to the performance? Did the vocalist show artistry through body movement, facial expression, and total performance? Was a character developed? Did the performer use the song to create a believable character? Did the vocalist play the song in the moment?
6. MOVEMENT/DANCE 1 2 3 4 5  
Was the movement appropriate to the number? Was the movement consistent with the style of the number? Was the dance, if any, executed well? Did the dance, if any, enhance the number?
7. APPROPRIATENESS OF SELECTION AND SCENE 1 2 3 4 5  
Was the selection within the vocal range and capability of the performer?

TIME: (5 MIN LIMIT) \_\_\_\_\_ TOTAL POINTS (50 POSSIBLE) \_\_\_\_\_

*Rating This Ballot (check One)*

SUPERIOR 40-50  EXCELLENT 30-39  GOOD 29

(YOU MAY GIVE NO SCORE LOWER THAN 29 FOR ANY REASON.)

Or: DISQUALIFIED FOR: \_\_\_\_\_  
Disqualification must be approved by Trumbauer Officials.

JUDGE'S NAME (Legible): \_\_\_\_\_

PROFESSIONAL AFFILIATION: \_\_\_\_\_

**PLEASE PLACE ADDITIONAL COMMENTS ON BACK**

## 21. SOLO MUSICAL - MALE – COMEDIC BALLOT

ALL entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.

NAME \_\_\_\_\_  
SCHOOL \_\_\_\_\_ SPONSOR: \_\_\_\_\_  
SELECTION: \_\_\_\_\_ CATEGORY (Novice/Varsity): \_\_\_\_\_

1. TONE 1 2 3 4 5  
Was the tone free and well-focused, unforced, but not breathy?  
Were vowels rounded and open?
2. VOCAL EXPRESSION AND 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?
3. DICTION 1 2 3 4 5 6 7 8 9 10  
Were the words understandable?  
Were the consonants crisp?  
Were the vowels well formed?
4. TECHNIQUE 1 2 3 4 5  
Were the notes and rhythms accurate? Was the tempo suitable?  
Was breathing correct and supported? Was the pitch accurate, meaning neither flat nor sharp?
5. CHARACTERIZATION 1 2 3 4 5 6 7 8 9 10  
Was there a sense of vitality to the performance? Did the vocalist show artistry through body movement, facial expression, and total performance? Was a character developed? Did the performer use the song to create a believable character?  
Did the vocalist play the song in the moment?
6. MOVEMENT/DANCE 1 2 3 4 5  
Was the movement appropriate to the number? Was the movement consistent with the style of the number? Was the dance, if any, executed well? Did the dance, if any, enhance the number?
7. APPROPRIATENESS OF SELECTION AND SCENE 1 2 3 4 5  
Was the selection within the vocal range and capability of the performer?

TIME: (5 MIN LIMIT) \_\_\_\_\_ TOTAL POINTS (50 POSSIBLE) \_\_\_\_\_

*Rating This Ballot (check One)*

SUPERIOR 40-50  EXCELLENT 30-39  GOOD 29

(YOU MAY GIVE NO SCORE LOWER THAN 29 FOR ANY REASON.)

Or: DISQUALIFIED FOR: \_\_\_\_\_

Disqualification must be approved by Trumbauer Officials.

JUDGE'S NAME (Legible): \_\_\_\_\_

PROFESSIONAL AFFILIATION: \_\_\_\_\_

**PLEASE PLACE ADDITIONAL COMMENTS ON BACK**

## 22. DUET MUSICAL – DRAMATIC BALLOT

*ALL entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.*

SCHOOL \_\_\_\_\_ SPONSOR: \_\_\_\_\_

SELECTION: \_\_\_\_\_ CATEGORY (Novice/Varsity): \_\_\_\_\_

A. PERFORMER'S NAME \_\_\_\_\_

1. TONE 1 2 3 4

Was the tone free and well-focused, unforced, but not breathy?

Were vowels rounded and open?

2. VOCAL EXPRESSION AND INTERPRETATION 1 2 3 4

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?

3. DICTION 1 2 3

Were the words understandable? Were the consonants crisp? Were the vowels well formed?

4. TECHNIQUE 1 2 3

Were the notes and rhythms accurate? Was the tempo suitable?

Was breathing correct and supported? Was the pitch accurate, meaning neither flat nor sharp?

5. CHARACTERIZATION 1 2 3 4

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

B. PERFORMER'S NAME \_\_\_\_\_

1. TONE 1 2 3 4

2. VOCAL EXPRESSION AND INTERPRETATION 1 2 3 4

3. DICTION 1 2 3

4. TECHNIQUE 1 2 3

5. CHARACTERIZATION 1 2 3 4

C. ENSEMBLE

1. APPROPRIATENESS OF SELECTION AND SCENE 1 2 3 4

Was the selection within the vocal range and capability of the performers?

2. UNITY 1 2 3 4 5

Did the singers exhibit chemistry in working together? Was there a feeling of ensemble?

Did they exhibit good vocal blend?

3. MOVEMENT/DANCE 1 2 3 4 5

Was the movement appropriate to the number? Was the movement consistent with the style of the number? Was the dance, if any, executed well? Did the dance, if any, enhance the number?

TIME: (5 MINUTE LIMIT) \_\_\_\_\_ TOTAL POINTS (50 POSSIBLE) \_\_\_\_\_

*Rating This Ballot (check One)*

SUPERIOR 40-50  EXCELLENT 30-39  GOOD 29

(YOU MAY GIVE NO SCORE LOWER THAN 29 FOR ANY REASON.)

Or: DISQUALIFIED FOR: \_\_\_\_\_

Disqualification must be approved by Trumbauer Officials.

JUDGE'S NAME (Legible): \_\_\_\_\_

PROFESSIONAL AFFILIATION: \_\_\_\_\_

**PLEASE PLACE ADDITIONAL COMMENTS ON BACK**

### 23. DUET MUSICAL – COMEDIC BALLOT

*ALL entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.*

SCHOOL \_\_\_\_\_ SPONSOR: \_\_\_\_\_

SELECTION: \_\_\_\_\_ CATEGORY (Novice/Varsity): \_\_\_\_\_

A. PERFORMER'S NAME \_\_\_\_\_

- |                                                                                                                                                                                                                                                                                             |   |   |   |   |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|---|---|---|
| 1. TONE                                                                                                                                                                                                                                                                                     | 1 | 2 | 3 | 4 |
| Was the tone free and well-focused, unforced, but not breathy?<br>Were vowels rounded and open?                                                                                                                                                                                             |   |   |   |   |
| 2. VOCAL EXPRESSION AND INTERPRETATION                                                                                                                                                                                                                                                      | 1 | 2 | 3 | 4 |
| Was the vocalist expressive in phrasing and dynamics? Was the vocal style appropriate?<br>Did the character come through the music, as well as the dialogue?                                                                                                                                |   |   |   |   |
| 3. DICTION                                                                                                                                                                                                                                                                                  | 1 | 2 | 3 |   |
| Were the words understandable? Were the consonants crisp? Were the vowels well formed?                                                                                                                                                                                                      |   |   |   |   |
| 4. TECHNIQUE                                                                                                                                                                                                                                                                                | 1 | 2 | 3 |   |
| Were the notes and rhythms accurate? Was the tempo suitable?<br>Was breathing correct and supported? Was the pitch accurate, meaning neither flat nor sharp?                                                                                                                                |   |   |   |   |
| 5. CHARACTERIZATION                                                                                                                                                                                                                                                                         | 1 | 2 | 3 | 4 |
| Was there a sense of vitality to the performance? Did the vocalist show artistry through body movement, facial expression, and total performance? Was a character developed? Did the performer use the song to create a believable character? Did the vocalist play the song in the moment? |   |   |   |   |

B. PERFORMER'S NAME \_\_\_\_\_

- |                                        |   |   |   |   |
|----------------------------------------|---|---|---|---|
| 1. TONE                                | 1 | 2 | 3 | 4 |
| 2. VOCAL EXPRESSION AND INTERPRETATION | 1 | 2 | 3 | 4 |
| 3. DICTION                             | 1 | 2 | 3 |   |
| 4. TECHNIQUE                           | 1 | 2 | 3 |   |
| 5. CHARACTERIZATION                    | 1 | 2 | 3 | 4 |

C. ENSEMBLE

- |                                                                                                                                                                                        |   |   |   |   |   |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|---|---|---|---|
| 1. APPROPRIATENESS OF SELECTION AND SCENE                                                                                                                                              | 1 | 2 | 3 | 4 |   |
| Was the selection within the vocal range and capability of the performers?                                                                                                             |   |   |   |   |   |
| 2. UNITY                                                                                                                                                                               | 1 | 2 | 3 | 4 | 5 |
| Did the singers exhibit chemistry in working together? Was there a feeling of ensemble?<br>Did they exhibit good vocal blend?                                                          |   |   |   |   |   |
| 3. MOVEMENT/DANCE                                                                                                                                                                      | 1 | 2 | 3 | 4 | 5 |
| Was the movement appropriate to the number? Was the movement consistent with the style of the number? Was the dance, if any, executed well? Did the dance, if any, enhance the number? |   |   |   |   |   |

TIME: (5 MINUTE LIMIT) \_\_\_\_\_ TOTAL POINTS (50 POSSIBLE) \_\_\_\_\_

*Rating This Ballot (check One)*

SUPERIOR 40-50     EXCELLENT 30-39     GOOD 29

(YOU MAY GIVE NO SCORE LOWER THAN 29 FOR ANY REASON.)

Or: DISQUALIFIED FOR: \_\_\_\_\_

Disqualification must be approved by Trumbauer Officials.

JUDGE'S NAME (Legible): \_\_\_\_\_

PROFESSIONAL AFFILIATION: \_\_\_\_\_

**PLEASE PLACE ADDITIONAL COMMENTS ON BACK**

## 24. GROUP MUSICAL BALLOT

ALL entries must be suitable for high school students, their school, and community with regards to language and subject matter. Violation of this rule is grounds for disqualification.

SCHOOL \_\_\_\_\_ SPONSOR: \_\_\_\_\_

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

# OF STUDENTS IN EVENT: \_\_\_\_\_ CATEGORY (Novice/Varsity): \_\_\_\_\_

1. TONE 1 2 3 4 5

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

2. VOCAL EXPRESSION AND INTERPRETATION 1 2 3 4 5

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. DICTION 1 2 3 4 5

Were the words understandable?  
Were the consonants crisp?  
Were the vowels well formed?

4. TECHNIQUE 1 2 3 4 5

Were the notes and rhythms accurate? Was the tempo suitable?  
Was breathing correct and supported? Was the pitch accurate, meaning neither flat nor sharp

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

Was there a sense of vitality to the performance? Did the vocalists show artistry through body movements, facial expressions, and total performance? Were the characters developed? Did the performers use the song to create believable characters?  
Did the vocalists play the song in the moment?

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

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

7. MOVEMENT/DANCE 1 2 3 4 5

Was the movement appropriate to the number? Was the movement consistent with the style of the number? Was the dance, if any, executed well? Did the dance, if any, enhance the number?

8. APPROPRIATENESS OF SELECTION AND SCENE 1 2 3 4 5

Was the selection within the vocal range and capability of the performers?

TIME: (5 MIN LIMIT) \_\_\_\_\_ TOTAL POINTS (50 POSSIBLE) \_\_\_\_\_

*Rating This Ballot (check One)*

SUPERIOR 40-50  EXCELLENT 30-39  GOOD 29

(YOU MAY GIVE NO SCORE LOWER THAN 29 FOR ANY REASON.)

Or: DISQUALIFIED FOR: \_\_\_\_\_

Disqualification must be approved by Trumbauer Officials.

JUDGE'S NAME (Legible): \_\_\_\_\_

PROFESSIONAL AFFILIATION: \_\_\_\_\_

**PLEASE PLACE ADDITIONAL COMMENTS ON BACK**

## 25. Scene Design

### Competition Ballot

*All entries must be suitable for high school students, their school, and their community with regards to subject matter (play selection). Violation of this rule is grounds for disqualification.*

Student's Name \_\_\_\_\_

School \_\_\_\_\_ Sponsor \_\_\_\_\_

Title of Play \_\_\_\_\_ Category \_\_\_\_\_

#### 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 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. Presentation of Material** 1 2 3 4 5

Presentation organized? Clean/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?

**4. Ground Plan** 1 2 3 4 5 6 7 8 9 10

Drawing is either in 1/4" or 1/2" scale; student shows an understanding of accepted 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 6 7 8 9 10

Student explains the elements of his/her 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? Understanding of the materials used to build the design? Are they appropriate?

**Total Points (50 possible)** \_\_\_\_\_

JUDGE'S NAME (Legible) \_\_\_\_\_

PROFESSIONAL AFFILIATION \_\_\_\_\_

**This Ballot's Rating (check one)**

- SUPERIOR (40-50 points)  
 EXCELLENT (30-39 points)  
 GOOD (29) --No scores under 29 are allowed  
 DISQUALIFIED for \_\_\_\_\_

**DISQUALIFICATION MUST BE APPROVED BY TRUMBAUER OFFICIALS**

**PLEASE PLACE ADDITIONAL COMMENTS ON BACK OF PAPER**

## 26. Costume Design

### Competition Ballot

*All entries must be suitable for high school students, their school, and their community with regards to subject matter (play selection). Violation of this rule is grounds for disqualification.*

Student's Name \_\_\_\_\_  
School \_\_\_\_\_ Sponsor \_\_\_\_\_  
Title of Play \_\_\_\_\_ Category \_\_\_\_\_

#### 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 play? Creative? Enhances the show? Do the different  
renderings work together?

**3. Presentation of Material** 1 2 3 4 5 6 7 8 9 10  
Presentation organized? Clean/neat? Plates make sense? All necessary  
swatches are present? Swatches match the colors in renderings

#### Written Critique and Interview

**4. Explanation of Design** 1 2 3 4 5 6 7 8 9 10  
Student explains the elements of his/her design, why and how  
things were done in the design; elaboration of design concepts,  
choices and the design process; explanation of materials used

**5. General Technical Knowledge** 1 2 3 4 5 6 7 8 9 10  
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 costumes are appropriate?

**Total Points (50 possible)** \_\_\_\_\_

JUDGE'S NAME (Legible) \_\_\_\_\_

PROFESSIONAL AFFILIATION \_\_\_\_\_

**This Ballot's Rating (check one)**

- SUPERIOR (40-50 points)**  
 **EXCELLENT (30-39 points)**  
 **GOOD (29) --No scores under 29 are allowed**  
 **DISQUALIFIED for** \_\_\_\_\_

**DISQUALIFICATION MUST BE APPROVED BY TRUMBAUER OFFICIALS**

**PLEASE PLACE ADDITIONAL COMMENTS ON BACK OF PAPER**



# 27. Makeup Design

## Competition Ballot

*All entries must be suitable for high school students, their school, and their community with regards to subject matter (play selection). Violation of this rule is grounds for disqualification.*

Student's Name \_\_\_\_\_  
School \_\_\_\_\_ Sponsor \_\_\_\_\_  
Title of Play \_\_\_\_\_ Category \_\_\_\_\_

### 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? Realistic rendering that is not too cartoon-like?

**2. Design Concept** 1 2 3 4 5 6 7 8 9 10

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

**3. Presentation of Material** 1 2 3 4 5 6 7 8 9 10

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

### Written Critique and Interview

**4. Explanation of Design** 1 2 3 4 5 6 7 8 9 10

Student explains the elements of his/her design, why and how things were done in the design; elaboration of design concepts, choices and the design process; explanation of materials used

**5. General Technical Knowledge** 1 2 3 4 5 6 7 8 9 10

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?

**Total Points (50 possible)** \_\_\_\_\_

JUDGE'S NAME (Legible) \_\_\_\_\_

PROFESSIONAL AFFILIATION \_\_\_\_\_

### **This Ballot's Rating (check one)**

- SUPERIOR (40-50 points)**
- EXCELLENT (30-39 points)**
- GOOD (29) --No scores under 29 are allowed**
- DISQUALIFIED for** \_\_\_\_\_

**DISQUALIFICATION MUST BE APPROVED BY TRUMBAUER OFFICIALS**

**PLEASE PLACE ADDITIONAL COMMENTS ON BACK OF PAPER**

# 28. Lighting Design

## Competition Ballot

All entries must be suitable for high school students, their school, and their community with regards to subject matter (play selection). Violation of this rule is grounds for disqualification.

Student's Name \_\_\_\_\_  
School \_\_\_\_\_ Sponsor \_\_\_\_\_  
Title of Play \_\_\_\_\_ Category \_\_\_\_\_

### Visual Critique

**1. Artistic Ability** 1 2 3 4 5  
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?

**2. Design Concept** 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?

### Cue Sheet(s) and Light Plot

**3. Presentation of Material** 1 2 3 4 5  
Presentation effectively demonstrates what is going to be done;  
Clean/neat? Understanding of USITT symbols? Area chart details gel colors,  
patterns, instruments, etc. are explained? Understanding of the choices  
of lighting instruments

**4. Cue Sheet(s)** 1 2 3 4 5 6 7 8 9 10  
Organized? Neat/clean? Easily find all necessary information?  
Cues make sense in their placement and timing in the show;  
Cues add artistically to the show

**5. Light Plot** 1 2 3 4 5 6 7 8 9 10  
Drawing is in 1/4" or 1/2" scale; student shows an understanding of USITT  
drafting conventions and symbols; drawing is neat, clean and easy to read

### Written Critique and Interview

**6. Explanation of Design** 1 2 3 4 5  
Student explains the elements of his/her design, why and how  
things were done in the design; elaboration of design concepts,  
choices and the design process; explanation of materials used

**7. 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?

**Total Points (50 possible)** \_\_\_\_\_

JUDGE'S NAME (Legible) \_\_\_\_\_

PROFESSIONAL AFFILIATION \_\_\_\_\_

**This Ballot's Rating (check one)**

- SUPERIOR (40-50 points)
- EXCELLENT (30-39 points)
- GOOD (29) --No scores under 29 are allowed
- DISQUALIFIED for \_\_\_\_\_

**DISQUALIFICATION MUST BE APPROVED BY TRUMBAUER OFFICIAL**

**PLEASE PLACE ADDITIONAL COMMENTS ON BACK OF PAPER**

# 29. Sound Design

## Competition Ballot

*It is assumed that the student has obeyed all copyright rules for this design.*

Student's Name \_\_\_\_\_

School \_\_\_\_\_ Sponsor \_\_\_\_\_

Title of Play \_\_\_\_\_ Category \_\_\_\_\_

### Audio Critique

#### 1. Artistic Ability

1 2 3 4 5 6 7 8 9 10

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

### Visual Critique

#### 3. Presentation of Material

1 2 3 4 5 6 7 8 9 10

Presentation organized? Speaker plat clean/neat? Block diagram of equipment hookup in order? Understandable?

#### 4. Cue Sheet

1 2 3 4 5 6 7 8 9 10

Cue #s, cue lines, tracks, duration of cues

### Written Critique and Interview

#### 5. Explanation of Design

1 2 3 4 5

Student explains the elements of his/her design, why and how things were done in the design; elaboration of design concept, choices and 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,

**Total Points (50 possible)** \_\_\_\_\_

JUDGE'S NAME (Legible) \_\_\_\_\_

PROFESSIONAL AFFILIATION \_\_\_\_\_

### **This Ballot's Rating (check one)**

- SUPERIOR (40-50 points)
- EXCELLENT (30-39 points)
- GOOD (29) --No scores under 29 are allowed
- DISQUALIFIED for \_\_\_\_\_

**DISQUALIFICATION MUST BE APPROVED BY TRUMBAUER OFFICIALS**

**PLEASE PLACE ADDITIONAL COMMENTS ON BACK OF PAPER**

# 30. Stage Management

## Competition Ballot

*All entries must be suitable for high school students, their school, and their community with regards to subject matter (play selection). Violation of this rule is grounds for disqualification.*

Student's Name \_\_\_\_\_  
School \_\_\_\_\_ Sponsor \_\_\_\_\_  
Title of Play \_\_\_\_\_ Category \_\_\_\_\_

### Visual Critique

- 1. Basic Information** 1 2 3 4 5  
Actual production? Good organization? Thorough information?
- 2. Blocking** 2 4 6 8 10  
Suitable for interpretation? Understandable? Clearly stated? If shorthand, is used  
Are there a key to symbols? Does the book take into consideration the  
demands of the show/performers/crew/production?
- 3. Cue Lists** 2 4 6 8 10  
Clean/neat? Light? Media? Sound? Is material well labeled?
- 4. Organization** 2 4 6 8 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

- 7. Explanation of Process** 2 4 6 8 10  
Visual, verbal, and written process approaches are useful in explaining how and why things are  
done in the process, explanation of materials used.
- 8. 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?

**Total Points (50 possible)** \_\_\_\_\_

JUDGE'S NAME(Legible) \_\_\_\_\_

PROFESSIONAL AFFILIATION \_\_\_\_\_

#### **This Ballot's Rating (check one)**

- SUPERIOR (40-50 points)**  
 **EXCELLENT (30-39 points)**  
 **GOOD (29) --No scores under 29 are allowed**  
 **DISQUALIFIED for** \_\_\_\_\_

**DISQUALIFICATION MUST BE APPROVED BY TRUMBAUER OFFICIALS**

**PLEASE PLACE ADDITIONAL COMMENTS ON BACK OF PAPER**

## Educational Standards of ACT

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 does 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 Play Festival and the 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 COMMUNITIES' STANDARDS AND ALL COPYRIGHT LAWS RELATING TO YOUR WORK.**

## THE WALTER TRUMBAUER THEATRE FESTIVAL RECENT MANUAL CHANGES

- Individual Student membership is raised to \$10 per student (2011)
- The Novice and Varsity notation in Studio Theatre and One Act Festivals will be eliminated at both District and State Festivals. (Fall Summit 2012)
- Studio Theatre School Entry Fee is changed to **\$50** at the district and state level to accommodate trophy expenditures for the festival. (Fall Summit 2012)
- The judging of some categories has become test of endurance. To make these categories more manageable these categories will now limit the number of participants to three per school instead of four.

- a . Solo Acting Female Contemporary Dramatic Novice
- b . Solo Acting Female Contemporary Dramatic Varsity
- c . Solo Acting Female Contemporary Comedic Novice
- d . Solo Acting Female Contemporary Comedic Varsity
- e . Solo Musical Female Comedic Novice
- f . Solo Musical Female Comedic Varsity
- g . Solo Musical Female Dramatic Novice
- h . Solo Musical Female Dramatic Varsity (Fall Summit 2012)
- i . Duet Acting Contemporary Dramatic
- j . Duet Acting Contemporary Comedic (Summer 2014)

- Clarification on the 10 x 10 rule for storage of the One Act Plays. (Fall Summit 2012)
- To comply with the latest one act mandates given by SETC, “ANYTHING, excluding cast and crew used in the production, must fit in the 10X10 box and must move behind the go line within the 45 minute time limit or it will not be used in the one act production.” (SETC 2013)
- **2015 updates are printed in red type in the manuals.**

\*Manual amendments and changes are made by ACT and the Secondary Division Trumbauer Committee made up of the Secondary Chair, Secondary Vice-Chair and District Chairs

## **PRIOR MANUAL CHANGES HOME SCHOOL AMENDMENTS**

(Remember, this will affect less than 1% of the students at Trumbauer. One of the wonderful opportunities we have before us is finding a way to incorporate more home school students. For this year, we must focus on what was voted in. Believe it or not, the State Laws actually help clarify our amendments.)

*The intent of these amendments will allow home school students to participate in the Trumbauer Festival in a fair and organized manner.*

1. Home school students may form a troupe under the umbrella of a home school network and perform as one school in IE's, Ensemble and the One-Act competition.
  - a. A home schooled student will compete under his/her "cover" or "umbrella" school.
  - b. Even if a home schooled student lives outside of their "cover" school's Trumbauer district, they must compete in the district that the "cover" school is located in.
  - c. Wherever the official administrative site of the "cover" school is (the physical address) determines the District in which the "cover" will compete.
- Students must compete with the school in which they are enrolled.
  - o Home schooled students can only compete under their "cover" school because that is the school that they are getting their diploma from, regardless of any other enrollments.
  - o Any student who wishes to participate in Trumbauer must do so with the school that they are enrolled in (the one giving the diploma) and cannot compete with another school.
    - i. Example 1, If the student is coming to Trumbauer with another school, that student still has to register as a representative of his/her school.
    - ii. Example 2, Sometimes a school doesn't have a theatre program, but that still doesn't change the fact that he/she represents the school that he/she is getting a diploma from and he/she cannot join up with a different school
22. Schools may not join together for the purpose of combined participation in the Trumbauer Festival.
  - a. Multiple home school "covers" cannot join together.
  - b. A "cover" school cannot enter in multiple districts or join with a public or private school.

## **ADULT PERFORMANCE AMENDMENTS**

*The intent of these is that adults aren't doing a live performance during the show—kids are.*

1. Adult and/or non-student musicians are allowed to participate in the One-Act Play competition for the performance of live accompaniment music.
2. Adult and/or non-student musicians are only allowed offstage or in the space designated by the One-Act Play Festival host school.

The wording and the spirit of the law focuses on adults performing live, on or off stage, during the One-Act.

A student playing a CD of adult musicians, in my opinion, is quite different and in no way could there be a connotation of a live adult performance.

Nothing is stopping a school from playing a track recorded by professionals and at the same time having students playing along with their instruments.

Students can be on stage or in the pit or offstage playing their instruments.

## MISCELLANEOUS AMENDMENTS

- One-Act Plays that are participating at state must have their set follow the **SETC guidelines** which require that the set fit in a 10'X10' area backstage. There is no height restriction. These restrictions do NOT apply at District. (Voted on Saturday, December 6, 2008.)
- The **immediate Past Secondary Chair** will serve for a year in an advisory position. This person does not have a vote on the ACT Board. (Voted on Saturday, December 6, 2008)
- Use of school codes will be eliminated. Schools will be identified by their names. (Voted on Saturday, December, 2009)
- Readers Theatre: Students must perform in the traditional reader's theatre style. In traditional reader's theatre style, students must not interact with each other. (Voted on Saturday, December, 2009)
- Required number of judges: Each school must bring 1 IE judge per 25 IE entries (originally said "students.") (Voted on Saturday, December, 2009)
- Duet IE's:
  - A student cannot switch roles with their partner between District and State.
  - If a student loses a partner, the student can bring in another partner from the same school to be critiqued at State; however, that performance is not eligible for trophies. (Voted on Saturday, December, 2009)
- Musical Theatre categories: The performing student cannot sing "a cappella." The student must bring an audio CD for accompaniment to be played in CD players provided by ACT or brought by the student. (Voted on Saturday, December, 2009)
- Ensemble Event's name has been changed to "Studio Theatre Performance Competition." (Voted on Saturday, December, 2009)

### State Trumbauer Meeting (voted on Dec. 4, 2010)

1. A change in maximum time for these events:
  - a. Solo Acting events – 3 minutes
  - b. Duet Acting events – 5 minutes
  - c. Technical events and Playwriting – 5 minutes
  - d. Duet and Solo Musical events – 5 minutes
2. A change in Duet Musical Dramatic/Comedic Ballot
  - a. Change the "Musical Effect" in Area B to "Characterization", meaning how well the students develop each character in presentation.
  - b. Make "Movement/Dance" in Area C under the "Unity" heading, meaning how well the students collaborate to make the scene a success.

### Playwriting –

- a. Mandatory submission of superior plays from District by the second Friday after District to the State Competition for judging.
- b. Acceptance of administering times to playwriting students to meet with the Playwriting Judges at State about their plays.
- c. Change the Playwriting ballot "Overall Effect" to "Oral Critique"



## One Acts

- Judges section: to remove the sentence “Judges are not required to send a play to state”
- Acceptance of an Alternate System within each District to assign an alternative school to perform a one-act in the event a chosen show drops in the district. If a show drops out, the next highest ranking show in that district may attend State as long as the show has a Superior rating.
- Acceptance of having the limit of shows based on the percentage submitted at District Level.

## Judge Penalty

- The Board of Directors voted to have a penalty of \$100 per judge for a maximum of \$400, enacted on a school that fails to bring a satisfactory judge for the competition. August Fall

## Summit Meeting 2011 – (email vote)

## District Playwriting -

- Entries will be submitted to District Chairs two weeks before District Competition to allow judges time to read submissions.
- Administering times for Playwriting Judges to meet with student playwrights about their plays.

Alignment of language of Trumbauer State Rules will apply to District.

Alter language to give the Executive Director the responsibilities of arranging and obtaining judges for the State One Act Festival. Suggestions for judges may come from District Chairs, the Vice Chair and Chair of Secondary Division for consideration but if no suggestions are provided, the Executive Director will recruit judges that will provide unbiased ratings on the One Act Performances.

Participation recognition will no longer be given at both the District and State. If recognition is given, it will be at the District and could be in the form of a Certificate.