

**Mississippi Theatre Association
Handbook
2018**

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About Mississippi Theatre Association

The Mississippi Theatre Association has been in business under its present structure since the early 1970's, but dates back to the mid 1950's as the Mississippi Little Theatre Association. The organization serves primarily as a sanctioning organization for the Festival and Convention and the College Theatre Festival under the wider aegis of the Southeastern Theatre Conference, the American Association of Community Theatres and the Kennedy Center American College Theatre Festival. (SETC, AACT and MTA/KC/ACTF as they are more widely known). Each year, community theatres and selected secondary schools meet for a festival of short plays in a juried format, evaluated by judges from out of state, who select one high school and one community theatre presentation to attend the SETC convention. A concurrent children's festival showcases children's productions to elementary schoolchildren in the host community.

Mission Statement

The mission of the Mississippi Theatre Association is to foster appreciation of and participation in children's, college, community, high school, professional, and university theatre in Mississippi by:

- Sponsoring festivals, workshops, and retreats
- Communicating with members and the public
- Acting as an advocate to government agencies, business, and the public
- Recognizing excellence in performance and production
- Sanctioning representatives to regional festivals

Membership

Three classes of membership are available in the Mississippi Theatre Association:

- Student Membership (Available to students regularly enrolled in educational institutions such as high schools, colleges and universities, and professional theatre schools) \$15.00
- Individual Membership \$25.00
- Organizational Membership (Available to active theatre groups, including but not limited to those in high schools, colleges and universities, professional theatres, and community theatres) \$60.00

When you pay your annual dues and become a member of MTA, you will become part of a dynamic state wide organization dedicated to promoting excellence in theatre at all levels.

Advantages to membership in MTA

- Participation (with payment of registration fees) in the annual MTA convention, a three-day festival of theatrical productions, workshops, and social events
- Free advertising of your theatre's season on this Web site, including a link to your home page
- Discounts on workshops

Past Presidents

1956 S.E.Wallace, presided at organization
1956 Julia Arnold, Vicksburg
1957 Helen Forte, Greenville
1958 W. M. Whittington, Jr., Greenwood
1959 Stuart McClosky, Vicksburg
1960 Dorothy Brunson, Jackson
1961 Elliot Trimble, Natchez
1962 Bernard Freutel, Vicksburg
1963 James Canizaro, Vicksburg
1964 Leon Kamien, Cleveland
1965 Robert Cannon, Sardis
1966 Robert Cannon, Sardis
1967 Jimmy Pigford, Meridian
1968 Cowboy Maloney, Jackson
1969 Teresa McGehee, Natchez
1970 Ray Graves, Greenville
1971 James Beebe, Meridian
1972 Jimmy Sistrunk, Brookhaven
1973 Kathryn Lewis, Perkinston
1974 Tom Sawyer, Meridian
1975 Peter Jones, Jackson
1976 Roberta Dilatush, Greenwood
1977 Richard Strahan, Cleveland
1978 Richard Strahan, Cleveland
1979 Ronnie Miller, Meridian
1980 Fred Kinder, Columbus
1982-1983 Blaine Quarnstrom, Hattiesburg
1984-1985 Dominic Cunetto, Starkville
1986-1987 Denise Halbach, Raymond
1988-1989 Chester Delacruz, Biloxi
1990-1991 Richard Strahan, Cleveland
1992-1993 Tim Bixler, Greenville
1994-1995 Larry Mullican, Hattiesburg
1996-1997 Janie Walters, Gulfport
1998-1999 Tamsie West, Water Valley
2000,2001 Joe Van Dyke, Sardis
2001,2002 Stephen Cunetto, Starkville
2003,2004 Tonya Hays, Gulfport
2005,2006 MJ Etua, Starkville
2007,2008 Tom Booth, Tupelo
2009,2010 Stacy Howell, Ridgeland
2011,2012 Suzanne Allmon, Oak Grove
2013,2014 Tom Hardy, Hattiesburg
2015,2016 Lee Crouse, Columbus

The Cowboy Maloney Award Recipients / Stephen Cunetto Award Recipients

The Cowboy Maloney Award is awarded by the Board of Directors to the individual who has added significantly to the successful operation of MTA through actions that are noteworthy for their positive image, regional recognition, long tenure, program establishment, and/or administrative service, rather than for their personal gain.

1980	Warren McDaniel		
1981	The Sheffields		
1980	Warren McDaniel	2003	Ronnie Miller, Meridian Community College
1981	The Sheffields	2006	Shannon Robert, William Carey College
1983	Dick Strahan	2012	Tonya Hays, Lynn Meadows-WINGS
1984	Margaret and Tom Sawyer, Meridian	2012	Wayne and Jo Durst, Starkville/MS
1985	Ruth Liveakos, Tupelo High School	2015 -	William "Peppy" Biddy, Mississippi University for Women
1986	Charles Lembright	In January 2016, the MTA Board of Directors re-named the Cowboy Maloney Award the Stephen Cunetto Award in recognition of Cunetto serving the MTA for over 12 years including as President and the organizations first Executive Director from 2002 - 2016.	
1987	Denise Halbach,	2016 -	Tom Booth, Tupelo Community Theatre
1988	Kathryn Lewis	2018 -	Tom Hardy, Just Over the Rainbow Theatre
1989	Dominic J. Cunetto, Mississippi State		
1994	Blaine Quarnstrom, Univ of Southern MS		
1997	R.B. Hill, University of Southern MS		
1998	Hoagan Bramlett, Oak Grove High School		
2000	Tim and Sonya Bixler, Greenville		
2001	Larry Mullican, University of Southern MS		
2002	Jerry Bangham		

The Bylaws of Mississippi Theatre Association Inc.

ARTICLE I

This Corporation shall function as the Mississippi affiliate of the Southeastern Theatre Conference, Inc.

ARTICLE II - Dues and Fees

The Board of Directors shall set and publish the dues and convention fees for various classes of membership in accordance with the financial status of the Corporation, and shall review the established dues upon the advice of the Treasurer. All Board members must be members of the Mississippi Theatre Association and must pay their membership dues annually.

ARTICLE III - Amendment of Bylaws and Charter of Incorporation

Section 1. The Bylaws may be amended, altered, or rescinded by the Board of Directors, provided that such amendments not be effective until approved by a majority vote at the next annual meeting or convention, or at a special meeting called for that purpose.

Section 2. Proposed amendments to the Charter of Incorporation may be considered at any annual meeting of members or any special meeting called for that purpose. To become effective, such amendments require approval by a two-thirds vote.

Section 3. Proposed changes in these Bylaws and in the Charter of Incorporation; however originated, shall be studied by the Board of Directors. Proposed amendments approved by the Board of Directors shall be circulated to the active membership at least two (2) weeks prior to the meetings of the membership at which they are to be submitted for approval.

ARTICLE IV - Board of Directors

Section 1. The affairs of the Corporation shall be managed by a Board of Directors composed of the following:

1. The four elected officers of the Corporation:
 - a. a president to serve for a term of three (3) years;
 - b. a vice president to serve for a term of one (1) year;
 - c. a secretary to serve for a term of one (1) year;
 - d. a treasurer to serve for a term of one (1) year.
2. The immediate past president to serve a term of two (2) years;
3. The State Representative to the Southeastern Theatre Conference to serve for a term of three (3) years, to be appointed by the President with the approval of the Board of Directors;
4. A Divisional Chairman, to serve for a term of two (2) years, from each of the interest divisions of the Corporation, provided such divisions are currently active,

which are Secondary School Theatre Division, College and University Theatre Division, Community Theatre Division, Theatre for Youth, 10-Minute Festival, Secondary Individual Events, Community Theatre Individual Events, Professional Theatre Division, to be appointed by the President with the approval of the Board of Directors. The Division Chair will be active in the division represented.

5. The Division Vice Chair shall serve as an ex-officio, non-voting member of the Board.

Section 2. The Board of Directors shall be the administrative, policymaking and planning body of the Corporation. It shall be the ultimate authority when the Corporation is not meeting.

ARTICLE V - Executive Committee

The Executive Committee shall consist of the four elected officers of the Corporation and the immediate past president. The Executive Committee shall act for, and have the power of, the Board of Directors in the interim between Board of Directors meetings, but any action taken under this authority must be reported to the full Board of Directors at its next meeting. This committee shall meet at the call of the President.

ARTICLE VI - Duties of Officers

Section 1. The President shall:

1. Preside at all meetings of the membership;
2. Call and preside at meetings of the Board of Directors and the Executive Committee;
3. Appoint a chairperson for each standing committee and appoint special committees as he deems necessary;
4. Be a member ex officio of all committees except the Nominating Committee;
5. Develop and maintain close contact with other organizations and foundations that might give support to, or require assistance from this Corporation;
6. Travel, when necessary, representing the Corporation;
7. Perform such other duties as normally pertain to the President of an organization

Section 2. The Vice President shall:

1. Perform the duties of the President when designated to do so by the President or when the President is unable to fulfill such duties;

Section 3. The Secretary shall:

1. Keep a full and accurate record of the proceedings before the Executive Committee, the Board of Directors, the annual meeting and special membership meetings;
2. Maintain a current file of operations manuals for all ongoing Corporation functions;

3. Perform such other duties as normally pertain to the Secretary of an organization;
4. Maintain the Association's Handbook;
5. Maintain and safeguard official documents of the corporation.

Section 4. The Treasurer shall:

1. Collect and deposit annual dues as set by the Board of Directors;
2. Pay all bills incurred when due;
3. Maintain a suitable program of investment of Corporation funds not needed for current operation and report on same at the annual meeting perform such other duties as normally pertain to the Treasurer of an organization.

ARTICLE VII - Duties of the SETC Representative

The State Representative to the Southeastern Theatre Conference shall:

1. Provide liaison between the board of Directors of this Corporation and that of the Southeastern Theatre Conference;
2. Promote Mississippi theatre activities on the regional level through publicity and attendance at regional meetings;
3. Report annually to the Corporation through the newsletter the activities of his office during the past year.

ARTICLE VIII - Duties of Divisional Chairpersons

The Divisional Chairmen shall:

1. Furnish leadership for the division they represent;
2. Coordinate such festivals as their division may sponsor;
3. Stimulate and develop interest in their respective areas;
4. File reports of the work of their respective divisions on the dates requested by the Vice President, and to the Executive Director.
5. Report on activities of their respective division at the general membership meeting.

ARTICLE IX - Election of Officers

Section 1. The Nominating Committee shall present a slate of officers for election at the general membership meeting of each annual convention. Additional nominations may be accepted from the floor at this time. Officers shall be elected by a majority vote.

Section 2. The Board of Directors shall have the authority to fill any vacancy created by death, resignation or disability of any elected officer of the Corporation. The replacement officer by the Board of Directors shall be supervised by the highest-ranking remaining officer.

ARTICLE X - Meetings

Section 1. There shall be an annual convention of members at a time and place fixed by the Board of Directors or by a majority vote at any annual convention. At this convention, an opportunity shall be provided for having a business session for consideration of business by the Corporation, for action on the Board of Directors programs, and for hearing and considering reports of committees. Members present shall constitute a quorum at a business meeting.

Section 2. The Board of Directors shall meet at a minimum of two times per year. The President may call other meetings of the Board of Directors whenever he deems necessary; the President must call a meeting of the Board of Directors whenever requested to do so by any three (3) members of the Board of Directors. A majority of the membership of the Board of Directors shall constitute a quorum.

ARTICLE XI - Standing Committees

Section 1. The Bylaws Committee shall consist of a chairman appointed by the President and members selected by the chairman on the approval of the President. It shall review all proposals for change in the Charter of Incorporation or Bylaws and make recommendations to the Board of Directors.

Section 2. The Nominating Committee shall consist of a chairman, appointed by the President and members selected by the committee chair on the approval of the President. The duties of the Nominating Committee shall be:

1. Nomination of a candidate for each office for election at the annual convention;
2. Supervision of any honors bestowed in the name of the Corporation.

ARTICLE XII - Central Office

The Board of Directors may appoint an administrative director and/or an executive director and other assistance for operation of a central office with powers and duties established by the board of Directors.

ARTICLE XIII - Fiscal Management

Section 1. The Treasurer shall pay accounts. No other committee, or individual is authorized to pay accounts, promise to pay accounts, or incur liability on behalf of the Corporation without approval of the Board of Directors.

Section 2. The fiscal year shall begin on July 1 of each year and end on June 30 of the next year.

Approved by General Membership, January 2003
Mississippi Theatre Association
Duties of the Executive Director

The duties of the Executive Director of the Mississippi Theatre Association shall include:

1. Handling correspondence and business associated with the Mississippi Theatre Association; answering all inquiries for information about the association
2. Promoting the Mississippi Theatre Association by overseeing the publication and distribution of the *MTA Newsletter*
3. Organizing and maintaining all business files of the association, including officer and festival chair manuals of operations as well as copies of financial reports
4. Maintaining mailing lists and membership data of MTA members and association contacts
5. Seeking funding to support the activities and operation of MTA
6. Organizing all special events and meetings of the Association
7. Assisting the MTA Convention Host in the coordination and running of the annual MTA Convention, including:
 - a. Organizing, printing and mailing all convention documents, including the convention program
 - b. Receiving and organizing convention registration materials
 - c. Purchasing all needed trophies and awards
 - d. Serving as the convention contact person for the convention hotel
 - e. Assisting the convention host and local arrangements persons with the overall administration of the annual convention
 - f. Making hotel room reservations and travel arrangements for festival adjudicators and special guests of the convention
 - g. Working with local businesses and vendors to support the convention
8. Assisting the SETC Auditions Coordinator with general mailings and registration for the annual screening auditions, and as needed on the day of the auditions.
9. Maintaining and updating the MTA web site

The Executive Director will report directly to the MTA Board of Directors, and shall serve a one-year term from July 1 to July 1. The MTA Board of Directors shall determine the salary for the position. In addition, MTA shall cover travel expenses for the Executive Director for all travel required by the Board.

Approved by the General Membership on January 19, 2003.

Duties of the President of the Mississippi Theatre Association

1. The President of the organization is responsible for calling and presiding over all MTA Board meetings beginning with the board meeting, which follows the annual convention. Typically, the Board has two meetings annually. The first meeting is held in May to discuss general MTA business. The president should call a second board meeting in July and it is typically located in the same city as the upcoming festival. This provides the board and division chairs an opportunity to review and tour the facilities. The festival coordinator should be invited to this meeting as well.
2. The President should become familiar with the MTA Manual of Operations and see that all of the officers do likewise. All officers should become familiar with the MTA by-laws.
3. Following his/her appointment, the President should appoint committee chairs. This includes all division chairs.
4. The President along with the Executive Director should work together on the application for funding from the Mississippi Arts Commission and other granting sources. Generally, the deadline for this application is March 1.
5. Communication among board members is essential to the survival of the organization. It is the responsibility of the President to keep all board members informed of issues concerning MTA.
6. While the compilation of the newsletter is the responsibility of the Executive Director, the President should ensure that it is distributed at least twice a year.
7. The President should monitor the progress and work of the other board members and the Executive Director.
8. Each year the President needs to determine which board members are willing to continue to serve on the Board. If positions become vacant, the President must appoint a Nominating Committee. Refer to bylaws for exact charge and method of creating the committee.

Other important events that the President should be aware of:

1. The high school regional festivals are held at Mississippi State University and the University of Southern Mississippi. Festival coordinators at these festivals are Tim Matheny (MSU) and Sandra Whittington (USM).
2. The State SETC Screen Auditions, which are coordinated by the Mississippi State Auditions Coordinator, are held in November. See the MTA Manual of Operations for details on this festival.
3. The SETC Conventions is held every year during the first week of March. There is an All States Meeting and an Executive Director, President, State Representatives meeting that all three positions should attend. Also, there are Community and Secondary School festivals that take place during SETC to which the President should lend support both before and during the convention.

Generating new ideas and services is something every President may wish to implement. If the President has an idea, which he/she would like to implement, it is important to present it to the Board early in the year so that action can be taken in a timely fashion.

Duties of the Vice President During Festival

- Line up adjudicators for youth, 10 minute, get their headshots, and bios. Get the adjudicators and division chairs contact information and a time for them to meet at the festival.
- Line up adjudicators for secondary, community theatre, get their headshots, bios, contracts
- Work with the Executive Director on lining up travel and nights for hotel for all adjudicators
- Assist with / arrange travel to and from the airport, to the theatre, to socials, to meals, etc...
- Work with Executive Director on lining up workshops and getting titles, workshop descriptions
- Gift Baskets for each of the adjudicators. Larger baskets for secondary and community.
- Get clipboards, pens, pencils, book lights, notepads for each adjudicator - secondary and community theatre
- Get a packet together with the MTA rules, scoring sheets, list of awards, etc..., secondary and community theatre
- Lead the secondary and community theatre adjudicator meetings, handle the order that the adjudicators speak, tally scores at the end on the computer spreadsheet for secondary and community theatre divisions.
- Write up awards. Get the award lists to Stephen at the end of the festival.
- Arrange meals
- Line up the first meal Thursday night for all of the adjudicators and playwriting adjudicator (include 10 minute, youth adjudicators, and special guests when you can).
- Breakfast should be able to be handled at the hotel. Any receipts that the adjudicators acquire can be turned in to the VP and then to the Executive Director at the end of the festival.
- Lunches - at the theatre? Arrange if so. Maybe a local deli?
- Dinners on Friday and Saturday night should be out. Arrange, make reservations, arrange transportation, etc...
- Create a list of possible local dining options, hot spots, etc... have directions available
- Encourage the adjudicators to attend the socials

10-Minute

- The adjudicators for this division can be in-state or local.
- When possible, use local talent for this festival.

Theatre for Youth

- We use two adjudicators.
- We have had some from in-state and some from out of state.

Individual Events Festival

- Assist the Individual Events Chairs, as needed, in coordinating professional adjudicators as needed.

Manual for Operation of College and University Division

- o Keep the list of Colleges / Universities and contacts up to date on the MTA website and listerv
- o Create and maintain a list of state College / University personnel and their specialties
- o Encourage Colleges / Universities to attend SETC Auditions, the MTA Jr. / Sr. Auditions, MTA Festival, and for their students to be a Part of The Dream Team
- o Work with the Executive Director on any needs for the Jr. / Senior Auditions
- o Run the Jr. / Senior Auditions at MTA
- o To assist with recruiting KACTF Adjudicators
- o To coordinate / host a KACTF Adjudication Workshop every two years (AACT years)

Manual of Operations of Mississippi State Representative to SETC

State Representative (appointed by MTA president) shall:

1. Provide liaison between the SETC Board of Directors, EXCOM, Mississippi Theatre Association, and theatre organizations (educational, community, and professional) within the state and encourage development of common aims and purposes;
2. Provide leadership through encouraging membership in the state organization and assisting in the formation and strengthening of state theatre groups and organizations;
3. Provide leadership in publicizing state activities by submission of information to *Southern Theatre*, the Mississippi Theatre Association *Newsletter*, and other publications;
4. File written reports (may be filed electronically) within the state and to SETC Central Office as requested by the state and SETC leadership;
5. Attend the meetings of the Board within the state organization (as they are scheduled), and attend the fall and spring Board meetings of SETC to represent the state of Mississippi and to ensure that the state's interests are represented and voiced;
6. Serve as the appointed Mississippi Representative to the SETC Board for a three-year term (*SETC Operations Manual, 3/11/98*);
7. Annually send a list of new state officers, divisional officers, committee chairs, award recipients, and contest/festival winners at conclusion of annual state convention to the SETC Central Office;
8. Ensure that the state's annual organizational dues have been paid to SETC in order to protect the state's voting prerogatives and representative with SETC;
9. Assist the state president in planning the state meeting held during the SETC convention;
10. Meet with the body of State Representatives before the fall and spring Board meetings to discuss common goals, interests, and problems;
11. Orient the next Mississippi State Representative to the operations and procedures of SETC and supply that person with an updated manual of operations;
12. Be a member of SETC and MTA;
13. Serve as the liaison and official host for the representative from the Executive Committee when that person visits the Mississippi state convention;
14. Assists president in arranging transportation and lodging for the Executive Committee member for the state visit;
15. Vote in elections of the SETC and MTA Boards;
16. Serve on committees as appointed by SETC and state leadership;
17. Assist on grant applications as requested by state leadership.
18. <https://www.setc.org/about/leadership/committees/state-representatives-manual/> is the manual to refer to for this position

Prepared by Shannon Robert (source: *SETC Manual of Operations*)
Mississippi State Representative

**Mississippi Theatre Association
Secondary Festival
Rules / Guidelines**

(Revised July 2015)

Prior to performance the school may move their items up to the "Go Line." (Taped lines on the floor in the back and wings.) Schools will preset their items during the adjudication time of the previous performance. The presetting of all items to the "Go Line" must be done in absolute quiet and not be seen by the audience. (We insist on not disturbing the adjudication time. Out of fairness, we require the same procedure for the first show of the block even though there is not an adjudication in progress.) Official time begins when the festival director says "go" after the school's response. The school is allotted 45 minutes to setup (from the "Go Line"), perform, and strike the set back behind the "Go Line." A designated person will be instructed to call "clear" once everything has passed the "Go Line." Official time will then be stopped and recorded. ****IMPORTANT**** A second time will begin from the "clear" call. The school will have 5 minutes to reset their production items back into the 10x10 block and to make their way to the front row of the auditorium for adjudication. Adjudication time will begin after the allotted 5-minute strike time has ended.

The reset back to the 10x10 box runs just like it did before. Everything must fit in the 10x10 at the reset.

PLEASE practice your reset to the box so as not to go over the allotted time. It is important in order for the festival to remain on schedule. Also practice - as best you can - the preset to the Go-Line in order to be as efficient and unobtrusive to the adjudication as possible.

Above rules approved by the Board of Directors on July 11, 2015

1. The dividing line between the North and South will continue to be I-20. Any school North of I-20 will go to the festival at Mississippi State University and any school South of I-20 will go to the University of Southern Mississippi Festival.
2. Both regional festivals will cap the number of productions at 17. This will be monitor for 2-3 years to determine if there is a need for a 3rd region. Each region will collect data and report it to MTA on their final report. This does not include observing schools.
3. The regional festival will use a ratio system to determine the number of schools that will advance to the State Festival. The ratio will be 1:3 where you can advance 1 school for every 3 schools PERFORMING in the festival. This does not include observing schools attending the festival.

4. The minimum number of schools advancing to the State Festival will be **4** and the maximum will be 5. The number advancing will depend on the logical break in the scores.
5. A drop fee will be added in each regional festival to deter any school from dropping out at the last minute.

Above rules approved by the Board of Directors on July 7, 2012.

Eligibility

1. **Non-school groups** will include all community based programs with students in grades 9-12 or the equivalent. They may include home school students as well as students enrolled in a traditional high school, charter, or magnet school. Non-school Student Groups will be eligible for all awards EXCEPT Distinguished Play Award and are not eligible to advance to MTA State Festival. A student can only compete in one school show
2. **Home-school student groups** are those community based programs that ONLY include home school students. No students enrolled in a traditional high school may participate in this group or it will be classified as a non-school student group. Home-school groups will be eligible to advance to MTA State Festival (as long as they qualify as a home-school group). Home-school groups will be eligible for ALL awards.
3. **Non-Traditional schools** will be eligible to participate in Regional and State MTA Festivals {Example: Adept School}. Non-Traditional schools will be eligible for all awards and benefits of a traditional high school
4. While no one on the committee, the Board or the Host sites want to limit the number of production at the regional festival we have reached capacity in terms of the number of schools that we can handle. Until the size of each region is addressed in 2009, we will have to limit the number of entries to 17 schools. The first 17 entries will be accepted. Those schools reaching the deadline, but missing the entry # cut off will be placed on a waiting list in the event a school withdraws.
5. The order of performance will be a random order immediately following deadline date. It will not be based on the order the packets are received by the Host site.

Above rules approved by the Executive Committee
(August 2008)

Rule #1 above was changed by the Board on June 7,
2012.

6. The MTA Board adopts a "one show per festival rule" which means that a theatre group cannot enter a secondary show in the regionals and

enter that production in the Community Theatre Festival, Theatre for Youth Festival or any other festival. (Adopted July 24, 2010.)

7. As with any production of a copyrighted work, the producing organization will contract with the copyright /royalty holders to obtain written permission to perform the play. Copy of permission will be required prior to performing.
8. If your production must be edited to conform to festival production length requirements, you must obtain written permission from the publisher/royalty agent to perform in the festival. Copy of permission will be required prior to performing.
9. If your production uses music during the production rights must also be obtained by the copyright holder in order to use the music in the production. Copy of permission will be required prior to performing.
10. A Traditional High School will be defined as a single school recognized within a school district as consisting of secondary students.
11. Secondary students will be defined as those students attending a Traditional High School and enrolled in grades 9-12.
12. Traditional High Schools will be eligible for all awards, as well as the right to advance.

(Items 6-9 approved by the MTA Board of Directors on July 24, 2010.)

(Items 10-12 approved by the MTA Officers on September 2013.)

Performance/Technical Rules and Procedures

1. **Time:** Shows may not run longer than forty-five minutes. Timing begins when called by host site (and the go line is crossed). Timing ends when the set is completely struck: the stage must be completely cleared. (and behind the go-line)

The forty-five-minute period includes the time for setting up the stage (including any offstage sound or lighting equipment brought to the site by the participating school), lighting and sound checks at Regional Festival, performing the play, and clearing the stage. At THE STATE FESTIVAL (MTA) you will have a twenty-minute rehearsal time. All actors and set pieces must remain in the area behind the starting/finish line(s) designated by the host site until time begins, and return to that area before timing will stop. Set-up and strike are the sole responsibility of each participant. *If any production exceeds the forty-five-minute time limit, it cannot receive a Superior Rating or Best Production, advance*

to the State Festival or advance to the SETC Festival in March, but is still eligible for all other awards.

The time clock may be stopped at the discretion of the site coordinator if unforeseen and extenuating circumstances arise during the forty-five-minute time allotment.

2. **Running the show:** Only students from the performing school and members of the host site crew are allowed in the sound/light booth or backstage during the run of the show. No non-students, directors or teachers may enter the booth, backstage area or communicate with their students in the booth by headset or otherwise during the run of the show except in case of a safety emergency. Teachers and technical directors may assist with load-in, and load-out **only**. (Please note-not all productions last a full 45 minutes)
3. By entering the festival, each participant assumes responsibility for making arrangements with the author and/or publisher for the right to use the play they are performing and to pay any required royalties. The Southwest Division Festival, Southeast Division Festival, North Regional Festival and THE STATE FESTIVAL (MTA) nor the host site shall be held responsible for any unpaid royalties. Payment of royalties must be shown prior to performance.
4. **Technical requirements and limitations.** Each participant must provide all technical materials, such as set, hand and furniture properties, makeup, costumes, recorded music and special sound effects.

The organizing committee for the MTA High School Play Festival has determined that some standardization in technical guidelines is desirable. Therefore, each regional site, and the State Festival site will provide the following:

- a. Multiple isolated lighting areas.
- b. One 20-amp outlet for use by participants to power their own equipment. Said equipment must be approved prior to the date of the Festival by the host site coordinator and must meet all applicable safety codes and regulations. The host site coordinator reserves the right to refuse to allow the use of a particular piece of equipment. Schools should bring their own extension cords.

- c. One CD Player and one cassette deck. A mini-disc player may be available; check with host site coordinator.
- d. Light effects and follow spots: While simple area lighting is provided, special lighting effects are allowed only within the limitations of the host site. Any lighting needs other than those listed here must be approved by the site coordinator in advance (two weeks' notice), and any such equipment must be supplied by the participant. The placement and removal of these must be included in the allotted time. You will have a designated holding space where you will load in and strike to as part of your time. Your local host site coordinator will provide detailed technical specifications for their facility well in advance of the Festival.
- e. One follow-spot may be provided at the local host site coordinator's option. The participant must provide the operator. Some technical assistance may be provided by the host site to show how things work but will not be available to run the follow spot for anyone's show. Your host site coordinator will notify you if this option will be available.

1. **Safety.** Participants must adhere to all state, federal, county, and/or city fire codes. Absolutely no fire, pyrotechnics, combustibles or other unreasonably dangerous matter may be brought into the host facility or used in the production. Violation of this rule is grounds for disqualification and immediate removal from the festival site.
2. **Running Crew.** Each participant must provide adequate running crew to ensure swift set changes and proper cues for lights, etc. A student familiar with the production (i.e. stage manager) should be in the control room (or on headset) to call cues.
3. Dressing rooms may be occupied no more than one show prior to your production.
4. Participants may have twenty minutes to walk through the festival site's stage at the Regional Festival. The site coordinator and/or stage manager will schedule technical briefings at regular intervals during each regional festival. This is an opportunity for each participant to examine the stage prior to the performance time.

5. No recording devices are allowed during the performances, either video or audio.
6. The entry's designated leader shall provide a one-page program to the site coordinator. This should indicate the title of the production, the author(s), publisher (if applicable), school, director, cast and production crew lists, time/place of play, and any special advisory notes (i.e. the use of strobe lights or loud noises). This will be used for the program for drama festival. Any pre-production services paid for or professional volunteers (people who would usually get paid for their work) must be listed in the Regional Festival program.
7. Schools are encouraged to bring their own programs for their production also.
8. Should the production contain any themes, language, activity, or subject matter that are not appropriate for all ages, a notice to that effect must appear in the program.
9. The set should fit into a 10' x 10' space. Your set should be contained inside the imaginary walls of your 10x10 space. You may stack your set as high as safety allows, but it may not protrude from the box. This is a Regional Festival and THE STATE FESTIVAL (MTA) rule. The show chosen to represent MTA at SETC may add additional pieces to their set for their performance at SETC if they feel it necessary. All props that are not costumes or costume props (props worn by actors) must remain behind the "Go line" until they are told GO by the host.
10. No non-student may sing, act or dance in the production. Any non-student musical accompaniment included in the production must be in a designated area, as approved by the site host (or at the State Festival, as approved by MTA) so as not to detract from the adjudicator's assessment of the production. Non-students may not "conduct" musical numbers. No non student may assist in any technical aspect during the running of the show or strike.
11. The designated leader of the production may only be a theatre arts educator from the represented school. Anyone else involved in the production is not the "designated leader." Nothing in this paragraph should be construed to mean that guest artists cannot be involved with the production process.
12. Schools cannot perform a play that was performed at their regional festival within the last three

years. (The list of productions will be posted on the MTA website.)

13. Schools cannot perform a play that was performed at MTA State festival within the last three years. (The list of productions will be posted on the MTA website.)

Additional Points for Hosts: (added August 2009)

1. Participating schools will receive their adjudication forms at the awards ceremony along with their participation certificates.
2. The house and backstage will remain closed until all schools have had twenty minutes in the space and on the lighting board. This will be recorded by an unbiased timekeeper. The timekeeper will announce 2 minutes, 1 minute and 30 seconds. Schools will clear stage immediately.
3. Host sites will post directional signs backstage to assist in locating dressing rooms, rest rooms, etc.
4. Host sites will provide backstage workers to assist in directing students and answering questions.
5. Host sites are encouraged to provide a snack bar for participants. The host site can retain all proceeds from this service.

Adjudicator Information (added August 2009)

- Adjudicators will not be affiliated with the host institution or another school/university in the region.
- Graduate students cannot be used as adjudicators.
- Adjudicators will be selected from schools outside of the hosts region. (North festival has to select adjudicators from the South region or out of State.) This is done to ensure that participating schools have an objective and impartial adjudication. It is important to bring in adjudicators that cannot be viewed as being partial to one group or another.
- Adjudicators will not be used at a regional festival for more than 2 consecutive years. After serving for 2 years, they must lay out for 1 year.
- Adjudicators will be instructed that they need to make full use of their time during their comments following a production. Please ask them to keep all comments

relevant to the production and not bring personal stories into the allotted time. Each adjudicator should attempt to speak to how well the production adhered to the qualities described in the adjudication rubric.

Breaking any of the rules above will result in not being eligible for the Dominic Cunetto Best Play Award at MTA or for being chosen as one of the top three schools at the regional level.

Rules of Etiquette for Performers, Crew and Audience Members

Students attending the regional festivals and the state festival must complete a "Code of Conduct" form. Teachers MUST review the "Code of Conduct" form with the students and discuss "theatre etiquette" with their students.

Violation of these rules will result in:

- a. Students NOT following rules will not be allowed to continue at festival and/or not be allowed to participate the following year.
 - b. Schools found in violation of these rules will not be allowed to continue at the festival and/or not be allowed to participate the following year.
1. Students attending the Festivals must be accompanied by an adult from the school or organization they are representing. In the event of an emergency, special permission can be requested to use substitute supervision; however, all supervisors must be 21 or older. The site coordinator must be notified in advance of such situations.
2. Once the house lights go out and a play begins, there should be no entering or leaving the theater until after the play ends unless an emergency. No flash photography, video or sound recording is permitted during the performance of any play. Violation of this rule will result in the removal of the individual from the Festival.
3. There should be no talking backstage or in the audience during the performances or during the adjudicators' critiques. Rudeness in any form will not be tolerated. Student behavior onstage, backstage, and in the audience must be courteous at all times. There will be no use of foul language at any festival site. Sponsors/ directors are expected to prepare students by informing of these standards: **no** food or drink in the theater, **no** feet on the seats, **no** hats, and **no** distractions from the performance. (We are training future audiences as well as performers, directors, designers and technicians.)
4. There will be no smoking, use of other tobacco products, alcohol or drugs by students on the grounds of preliminary or state festival sites or at any times during the festival.

5. Students are expected to participate in all festival activities. Students who fail to attend workshops, performances, etc. will be reported to their sponsor/director. Please be courteous and attentive to all performers and workshop artists. Students will be asked to leave the theatre workshop if they are disruptive.
6. Any disruptive or inappropriate behavior may result in disqualification and/or dismissal from the grounds.

Each school should receive a copy of their adjudication scoring ballot and comments before they leave the Regional and State Festival. These should be given out after the awards ceremony.

Regional Festival Awards

The following awards are presented to the participants.

- Play Rating Certificates: These awards are given to each participant.
- Distinguished Play Award(s): These plays (top 3) advance to State.
- Outstanding Direction
- Best Actor
- Best Actress
- Best Supporting Actor
- Best Supporting Actress
- Ensemble Acting
- Best Costume Design
- Best Scenic Design
- Technical Achievement

- All Star Cast - each school should receive at least one All Star cast member. (All Star cast members should not receive another acting award, such as Best Actor/Actress. They should only receive one. Best Actor/Actress, Supporting Actor/Actress would be considered automatically to be part of the All Star Cast)

- Overall Theatrical Experience Award -school contributing the most to the festival, showing general excellence in all areas of theatre production as well as displaying an attitude of cooperation throughout the festival. It can be given to anyone participating in the festival, not necessarily one of the top three schools. Does not HAVE to be school with highest score. Does not need to be considered a "4th" place award. (In the South this is the Glen Menna Award.) (modified in 2008)

- Peer Choice Award - each school is given a ballot and ranks the shows in order of which one they enjoyed the most.

- Theatre Arts Awards - A maximum of ten certificates may be awarded. Adjudicators may use these awards to create categories for special recognition in areas not otherwise provided for. Examples: Excellence in Make-up, Properties, Sound, Student Playwriting, Choreography etc.

State Festival Awards

- Play Rating Certificates: These awards are given to each participant.
- Dominic Cunetto Award for Best Production
- Runner Up Best Play
- Outstanding Direction
- Best Actor
- Best Actress
- Best Supporting Actor
- Best Supporting Actress
- Ensemble Acting
- Best Costume Design
- Best Scenic Design
- Technical Achievement

- All Star Cast - each school should receive at least one All Star cast member. (All Star cast members should not receive another acting award, such as Best Actor/Actress. They should only receive one. Best Actor/Actress, Supporting Actor/Actress would be considered automatically to be part of the All Star Cast)

- Theatre Arts Awards - A maximum of ten certificates may be awarded. Adjudicators may use these awards to create categories for special recognition in areas not otherwise provided for. Examples: Excellence in Make-up, Properties, Sound, Student Playwriting, Choreography etc.

Festival Adjudicator's Meeting

(To be used by both secondary and community theatre divisions.)

- Provide copy of the Program and review it with them.
- Introduce them to the person who will be their escort. The escort will stay with them all day and make sure they are where they are supposed to be.
- Introduce them to the Festival Coordinators and other MTA Board Members.
- Let them know that we will try to go to lunches/dinners as a group IF they are interested. They don't have to do this but would like to entertain them for meals when possible.
- Show them the Adjudicators Room / Restrooms, etc.
- Let them decide where they want to sit in the auditorium
- Find out if they have any special requests or needs while they are with us.
- Provide them with a copy of the *Guidelines for Adjudication*.
- Provide them with a list of Awards that will be given.
- Provide them with their clipboard, notepad, pen and light pen.
- Provide them a copy of the Adjudicator Festival Evaluation form.
- Provide them with a copy of the Adjudicator's Ballot sheet
- Review the procedure following a production -
 - o High school: all three adjudicators share a 15-minute response. The adjudicators will rotate the order in which they speak.
 - o Community: the adjudicators cannot listen to each other's response. The escort will let them know when they are ready for the next adjudicators. Each adjudicator gets 5 minutes to respond to the production. The adjudicators will rotate the order in which they speak.
- Explain to them about their receipts:
 - o The Executive Director must receive all receipts before they leave on Sunday. MTA will pay for their room upon checkout. They do not need to pay any of these fees.
 - o Ask them to provide us with all receipts as soon as the festival is over. This includes travel and food receipts.
 - o As for mileage, MTA can calculate that based on the State of Mississippi handbook. If the adjudicators have any other expenses, they should turn those receipts in as well.
- There will be an informal "social" Friday and Saturday night after the last production. Invite them to join us for the party.
- Reinforce the fact that adjudicators should not discuss any production within their group or with anyone else before the awards ceremony.
- Ask for questions

Guidelines for Adjudication¹

Three out-of-state adjudicators will judge community theatre entries.

Judges will adhere to the following criteria:

1. Plays are to be judged on the overall production-- the major elements of which are ACTING and DIRECTING. The choice of material is to be as unlimited as possible. To overcome the seeming difficulty of comparing musicals, revues, avant garde, "controversial" and dramatic material, entries should be judged on how fully ALL production values and criteria below are realized. Because of the difficulties of touring, such as an unfamiliar stage, the host technical crew, minimal rehearsal time and potentially long distance travel, participating groups should consider the technical aspects of performing "on the road" when choosing a selection. It should be noted that a blank stage or a complex set can be equally effective, if appropriate to the material attempted. Technical competence is to be given consideration as to its effectiveness as an integral part of the total production experience

2. Among the criteria to be considered are:
 - Is the acting believable?
 - Is the acting technically skillful?
 - Are the characters well interpreted?
 - Does the company display ensemble work?
 - Is the material appropriate for the company?
 - Is the concept appropriate for the material?
 - How well is the concept realized by the company?
 - Do the actors display effective timing?
 - How well has the structure of the play been controlled?
 - How effective are movement and stage pictures?
 - Is the play well paced?
 - Do the technical elements support the overall production?
 - How effective was the total impact?

¹ Guidelines for adjudicators taken from American Association of Community Theatre's

Director's Meeting Information

The following people should attend the Director's Meeting:

- Division Chair and Co-Chair
- The Director/Sponsor or one person designated by the Director/Sponsor from each school or theatre in the performance block
- Host Technical Advisor
- Local Technical Personnel
- Time Keepers

Items to be Covered During Meeting

- Introduction of Participants
- Introduction of Technical Personnel
 - o Explanation of duties
 - o Explanation of technical capabilities
- Collect three copies of their programs for adjudicators. (Chairs need to provide adjudicators copy of program prior to the production.)
- Confirm familiarity with guidelines
- Confirm method of timekeeping
- Explanation and tour of physical production space
 - o Review 10 x 10 blocks
 - o Review Load-In areas
 - o Tour dressing rooms and restrooms
- Confirm that all of the required materials have been received prior to production beginning.

Explain to the director/sponsor/representative about the awards ceremony and encourage participation in the Workshops AND Divisional Meetings.

We are going to administer a survey, which we want the directors to complete. Please explain that this will assist us with planning future festivals and encourage them to complete the forms following the festival.

Code of Conduct & MTA Alcohol and Other Drug Policy for Minors

http://www.mta-online.org/dev/wpcontent/uploads/2014/10/code_of_conduct16.pdf

Duties of Chairperson or Co-Chair for 10-Minute Festival

(Updated 12/1/2013 - Carol Byrnes)

- Chair or Co-Chair will collect all individual, organizational, and other required forms.
- Chair or Co-Chair will ensure using the checklist that all required information has been received.
- Chair or Co-Chair will compile packets to be distributed to competing groups at registration.
- Chair and Vice-Chair will respond to e-mails from the President and the Executive Director in a timely manner.
- Chair and Vice-Chair will review festival materials as requested by the President and the Executive Director.
- Chair and Vice-Chair will announce and present awards at the 10 minute festival award ceremony.
- Chair will contact the 10 minute festival adjudicators before the festival and will coordinate and conduct the adjudicator meeting.
- Chair will get a token of appreciation for the 10 minute adjudicators.
- Chair will present a division report at the festival business meeting.
- Chair will write newsletter articles and blogs as requested by the President and the Executive Director.
- Chair and Vice-Chair will attend all board meetings.
- Chair and Vice-Chair will brainstorm new ideas to help make the division stronger and will propose this to the board.
- Chair and Vice-Chair will review the handbook guidelines for the division and update them to where they are up to date.
- Chair and Vice-Chair will attempt to make additional meetings such as Secondary Workshop, Town Hall Meetings, Arts on the Capitol Day, etc... when requested by the President and the Executive Director.
- Chair and Vice-Chair will be mindful that sometimes they will have to miss performances, be back stage, or do work at the festival that requires them to be away from the main festival events.
- Chair and Vice-Chair will keep in mind that their positions are to better the organization and not their individual, or other individual's interests.

Volunteers for 10-Minute Festival - (10 people will be needed)

- Persons to conduct meetings (**Friday afternoon for several hours**)
- Writer
- Director
- Stage manager/tech
- 1 timekeeper (Saturday, 7-10:30 P.M.)
- 2-3 people to supervise writers (**Friday, 5 P.M. - Friday 10 P.M.**)
- 2-3 people to make copies and collate (Saturday 8 or 9 A.M.)
- 2-3 people to run errands during the day

Sponsors from each group will sign up to supervise rehearsal times

Sponsorship and Purpose

The 10-Minute Play Festival has been organized to give students the opportunity to explore different aspects of the theatre process. The festival allows acting and non-acting students opportunities to express and challenge their artistic abilities, and hone their skills.

This activity shall be sponsored by the Secondary School Division of the Mississippi Theatre Association in order to stimulate interest and participation in theatre arts within the Division, and to serve as a showcase and a means of evaluating and improving secondary school theatre functions among all forms of institutions.

Rules and Regulations

1. The 10-Minute Play Festival is open to any organization incorporating secondary school theatre functions in the state of Mississippi that is not competing in the MTA Secondary Division One Act Play Festival **or secondary Individual Events**. This includes public and private high schools, performing arts schools or groups, dual enrollment institutions, charter schools, and home school groups.
2. A sponsor/**chaperone/volunteer** must accompany each group.
3. Each group and each participant must be a member of MTA.
4. The 10-Minute Play Festival adheres to all rules and regulations set forth by MTA.

Membership

Membership is open to all institutions incorporating secondary school theatre functions. Membership is effective upon payment of dues and fees

Dues and Fee

1. Membership is effective upon payment of dues and fees to MTA and must be renewed annually. Current dues are stated on the registration form.
2. All participants of the MTA festival must pay a festival fee. The fee includes admission to all productions, social events and the awards ceremony. Observers (guests and observing groups) of the festival may forgo the festival fees and pay daily fees for each performance or event.
3. Fees may be sent with the pre-registration packet or may be paid at the festival site. There is minimal fee for on-site registration/late registration.

Procedures

1. The festival will take place over the course of approximately 27 hours;

Example: 4:00 P.M. - 10:00 P.M. Friday and 8 A.M. - 10:00 P.M. Saturday and will be contained in one location.

2. Eight schools or groups will be chosen to each submit six students to participate in the 10-Minute Play Festival for a total of eight performing groups.
3. Each group will send the following:
 - 1 writer
 - 1 director
 - 1 Tech
 - 3 actors

Total number of participants: 50 high school students

1. Each **"production group"** will be composed of students from different participating groups.
2. Sponsor/**chaperone/volunteer** must be available for supervision of groups and other duties assigned by the division chair.

Duties

Writers

- will have not less than two hours but no more than three hours to write a ten minute, three character play
- writers will **write on a theme provided to them by the Chair**. They must be mindful of appropriateness of subject matter and language
- may not submit previously written or previously produced material
- may use electronic paraphernalia (i.e. laptops...etc.)
- will have no input during the production aspect of the play

- Directors
 - will choose plays by random draw
 - will cast from acting pool
 - may not cut scripts or make significant changes (except in the case of gender due to the availability of actors) without the approval of the playwright

- Tech
 - will assist director
 - will act as technical director

- will act as stage manager
- Actors
- will audition immediately after the opening meeting
- must present a 30-45 second monologue of his or her choice
- may not be cast in more than one show

Play Assignments

1. Plays will be assigned randomly.
2. Each play will be assigned a number. The directors will then draw numbers. The play corresponding with the chosen number is the play each director will direct.
3. Casting must be done from the pool of actors participating in the in the 10-Minute Festival portion of MTA.
4. The directors of each **"production group"** will determine rehearsal schedules outside the performance area and breaks. **And advise Chair of location at all times.**
5. A floor plan of the performance area will be distributed to the directors and stage manager when scripts are distributed.
6. The festival will supply general furnishing, lighting and a sound system. However, these aspects may be limited. Each group registered should bring **five (5)** costumes or costumes pieces and **five (5)** props. The more random and zany the better. The festival site will provide chairs, a table, a couch, general furnishing, lighting and a sound system.
7. Each **"production group"** will have forty-five (45) minutes in the performance area.

Performances

1. All **"production groups"** must be in the designated holding area one (1) hour before performance time. All participants may watch the other shows but must be in the designated green room area thirty (30) minutes before their group's performance time.
2. Performances begin at the time designated by the division chair. Each playgroup has 15 minutes for setup, performance and strike. A play going over time will not be considered for the **Best Play Award**. The time clock may be stopped for extenuating circumstances at the discretion of the division or festival chairs.

Adjudication and Critiques

Two respondents, selected by the festival chair and the Vice President, and knowledgeable in the field of dramatic production, shall share a 30 minute oral critique following all of the performances. Critiques shall be open to the audience.

Among the criteria to be considered:

Writing Are the characters well defined?
 Does the dialogue reflect thoughtfulness?
 Is the material appropriate for the group?
 Is the material worthy of the time and effort?

Directing Is the concept appropriate for the material?
 How well has the structure of the play been controlled?
 How effective are movement and stage pictures?
 Was attention given to pacing, tempo, variety, and subtle
 nuances?

Acting Is the acting believable?
 Is the acting technically skillful?
 Are the characters well interpreted?

Technical Do the technical elements support the production?
 Set Props
 Sound (if applicable) Lighting
 Costuming Make-up
 Efficiency of set up and strike.

Overall Production Does the company display ensemble work?
 How well is the concept realized by the group?
 How effective was the total impact?

Awards

The following awards will be given by MTA at the awards ceremony for both comedy and drama divisions:

- 1 - Best Actor
- 1 - Best Actress
- 3 or more - All-Star Cast
- 1 - Best Ensemble
- 1 - Best Directing
- 1 - Best in Technical Excellence
- 1 - Best in Play - certificates or medals awarded to all group members
- 1 - Best Poster Design
- 1 - Best Script / Playwright

Other awards may be given at the discretion of the respondents.

Each school will receive a Certificate of Participation, with a list of the participating students.

10-Minute Festival Meeting Information

The following people should attend the 10-Minute Play Festival meeting:

- Division Chair and Co-Chair
- All participants
- Host Technical Advisor
- Volunteer Personnel
- Time Keeper

Items to be covered:

- Introduction of participating groups
- Introduction of personnel
- Explanation of duties
- Explanation of technical capabilities
- Explanation of schedule
- Confirm method of timekeeping
- Explanation of facilities
- Point out rehearsal and performance areas
- Confirm all required materials have been received

Questions and Answer

Tentative Schedule for 10-Minute Festival

Friday:

2:00 p.m. General Meeting - All Participants
Check In - Verify Who is Doing What
Review the Process
Headshots

2:30 - 6:30 p.m. Writers Workshop (Dinner Provided for Writers)

2:30 - 5:30 p.m. Workshops
Writers Workshop
Acting Workshop - Games
Directors Workshop
Tech Workshop

5:30 - 6:30 p.m. Dinner Break

6:30 - 7:00 p.m. Assign Plays

7:00 - 9:00 p.m. Auditions / Casting / First Cast Meeting

Saturday:

9:00 a.m. - 12:00 p.m. Rehearsals

12:00 p.m. - 1:00 p.m. Lunch Break

1:00 p.m. - 5:00 p.m. Rehearsals

5:00 p.m. - 6:00 p.m. Dinner Provided for All Participants

6:00 p.m. All Participants Report Back - Get Ready

7:00 p.m. Performances

Manual for Operation of Community Theatre Division

Responsibilities and Duties of Community Theatre Division Chair:

Duties

- The Executive Director will send out letters to community theatre' encouraging them to participate in the MTA Festival by entering a production OR observing. See sample letter below.
- Chair will communicate with theatres that do not normally participate in the MTA Festival and encourage them to attend the festival.
- Chair will collect all individual, organizational and other required forms. For those theatres competing, Chair will ensure using the Checklist below that all of the required information has been received. This includes all fees, forms and scripts.
- Chair will send copies of individual and organizational forms to person handling registration.
- The Executive Director will send all technical questionnaires to the Host Site Technical coordinator and the Chairman will answer questions that may arise between host site and theatres participating in festival.
- Chair will work with Host Site Technical person to answer any questions posed by the participating theatres.
- The Executive Director will collect and then mail scripts to the adjudicators prior to the festival.
- During an AACT Fest Year, the Executive Director will need to find out the name of the AACT Fest Representative that will attend the State Festival. This individual will need to have the hotel accommodation information and may need assistance making travel arrangements. According to Tim Bixler in January 2003, AACT pays for the travel of the AACT representative attending the festival. MTA only pays for their MTA registration.
- The Vice President will be responsible for holding an Adjudicator's meeting prior to the first production.
- The Chair is responsible for holding a Director's meeting. Sample agenda for both meetings can be found below.
- Chair will be responsible for holding a divisional meeting during the festival. Time to be set by festival coordinator.
- Chair will be responsible for distributing division awards during Awards Ceremony.
- Chair will be responsible for reporting at the General Business Meeting items discussed during divisional meeting.

- Chair and Vice-Chair will coordinate a workshop for community theatres in the fall
- Chair and Vice-Chair will work with the Individual Event Coordinator to get the interest of community theatre individual events up
- Chair and Vice-Chair will respond to e-mails from the President and the Executive Director in a timely manner

- Chair and Vice-Chair will review festival materials as requested by the President and the Executive Director
- Chair will present a division report at the festival business meeting
- Chair will write newsletter articles as requested by the President and the Executive Director
- Chair and Vice-Chair will attend all board meetings
- Chair and Vice-Chair will brainstorm new ideas to help make the division stronger and will propose this to the board
- Chair and Vice-Chair will review the handbook guidelines for the division and update them to where they are up to date
- Chair and Vice-Chair will attempt to make additional meetings such as Town Hall Meetings, Arts on the Capitol Day, etc... when requested by the President and the Executive Director
- Chair and Vice-Chair will be mindful that sometimes they will have to miss performances, be back stage, or do work at the festival that requires them to be away from the main festival events
- Chair and Vice-Chair will keep in mind that their positions are to better the organization and not their individual, or other individual's interests.
- AACTFest rules will be used every year (this includes AACTFest years and Non-AACTFest years)

▪ General Information

- AACT fee is assessed for AACT Festival years only (years ending in an odd number)
- AACT Fee is waived for any theatre that is an organizational member of AACT.
- Once MTA collects AACT fee, the Executive Director should instruct MTA Treasurer to send AACT appropriate amount of money.
- Prior to sending out information to the Community Theatre's, the Executive Director will check with AACT to find out the current AACT fees that should be assessed.
- The Executive Director will clearly state that a community theatre that is already a member of AACT does not need to pay the AACT fee during an ACTFEST year.
- The Executive Director will communicate with AACT regarding theatres that are participating in the festival. AACT provides certificates to those participating. The Chair will need provide AACT with the necessary information to complete these forms.
- Chair will have to provide AACT with the following information:
 - o List of theatres participating in the festival
 - o Names of Adjudicators along with their bio, contact information (including mailing address, phone number and email address)

AACT Information: Julie Angelo will send an AACT Fest Form packet to the Executive Director that includes all deadlines and forms that need to be filled out and sent to her. Her contact info is

listed below:

Quiana Clark-Roland, Executive Director, AACT
1300 Gendy Street
Fort Worth, TX 76107-4036
817-732-3177
Fax 817-732-3178
email: info@aact.org
web site: <http://www.aact.org>

Community Theatre Festival Rules/Guidelines

Who May Enter

1. Any amateur community theatre company² is eligible to participate if it meets the following criteria:
 - a. Has been organized³ in its state for at least one year prior to their state festival and has produced at least two (2) shows prior to their state entry; and
 - b. It has a decision-making Board from their community; or, in the case of a community theatre, which is run by city/county recreational departments,
 - c. It has an advisory board from their community. A community theatre connected with a university, college, or military theatre must have a governing board from the community.
 - d. Is characterized by its operation as a "non-profit organization," with full 501(C)3 status registered with the state of Mississippi,

Not Permitted to Perform

1. Actors that are active members of Actors Equity and receive more than one quarter of their annual income from work as actors.
2. Persons who receive more than half their annual income from work as actors.
3. The National host theatre or any group affiliated therewith.
4. Once a play is in rehearsal for the state festival competition, actors and technicians may not be paid, directly or indirectly, to rehearse or perform in that production. This does not preclude members of the "production staff", such as directors, designers, costumers, technical directors, etc. from receiving normal remuneration so long as no part is paid specifically for their "hands on" production efforts. Musicians who only provide accompaniment for a production, and do not perform, directly or indirectly, are exempt from this requirement (i.e. they may be paid).

What May Be Presented

² For competition at the Regional and National levels, amateur community theatre is characterized by its operation as a "non-profit organization." Any theatre advancing from MTA risks disqualification if they do not meet the "not for profit" standard established by AACT.

³ For establishing the date a community theatre was organized, documents acceptable by AACT include the organization's charter and/or the organization's bylaws. **These documents must be sent to the Community Theatre Division Chair prior to competing in the MTA Festival.** Any theatre advancing from MTA risks disqualification if their organizational structure was not in place twelve (12) months prior to their participation in the state festival.

1. Productions entered in a Festival may be a cutting of a full-length play or musical, a one-act play, or any other performance of a theatrical nature which are subject to additional rules listed in Section C, below.
2. The total length of each individual production, including Introductions and time lapses between scenes, may not exceed 60 minutes.
 - a. If a performing company elects to have a curtain call, it must be **included** within the 60 minutes performance time. In addition, each production is allowed a maximum of 10 minutes set-up time and 10 minutes strike time. However, if a set-up and/or strike is intended to set mood, establish character, or entertain the audience in any way, this time will be considered a part of the 60 minutes performance time. (Any lighting change; sound, whether recorded or live; movement {other than to a preset position on-stage} etc., will begin the 60 minutes. Similarly, only the complete cessation of such will complete this timing period.)
 - b. The "Production Process" (Set-up/Production/Strike) should continue without significant delay until complete, however the individual production must "hold" for any unused set-up time.
 - c. Should a production exceed any time limits, the performance will not be stopped. Neither adjudicators nor the performing group will be informed of the "overtime". Productions exceeding any of the established time limits will be ineligible for selection as the winning production but are eligible for all other awards.
3. **This must be the first performance of the production in an adjudicated theatre festival within the state of Mississippi in the year preceding the festival.**
4. The winning production at MTA must be performed in the same form at Regional and National levels. No actor, production staff, or technicians may be substituted, nor may material be added or withdrawn without written consent from the Festival Commission Chair. For personnel change, request must be because of relocation, disability or similar hardship and must be legitimate, not for purposes of changing the show. Adjustments in staging may be made to allow for differences in stage facilities.

Other Production Rules

1. Any announcements or introductions must be made prior to set-up or after strike; the overall continuity of production must not be interrupted.
2. Once production has begun, the house must be closed, but should remain open during set-up and strike.
3. Once in progress, a production may not be stopped or interrupted except for reasons of:

- a. Public Safety - such as electrical outages, weather alert (tornado, flood, etc.) Or other "Acts of God"; or
- b. Problems with Host Facility - such as equipment malfunction, working from wrong cue-book or disk, etc., which are temporary in nature and particularly affect the overall quality of the production.

Only the Host Facility Coordinator (This may be the Festival Chair) may determine and declare a Public Safety Problem. The designated representative of the production company may also declare a problem with the Host Facility. In such a case, the Festival Representative will immediately investigate the seriousness of the problem and its likely impact on the production. If this declaration is denied, the production will be tallied last, similar to going "over" time. In any case, the production may begin again from the point of interruption or the beginning, at the choice of the production's representative (subject to local conditions & time restraints.) (NOTE: Problems with the Host Facility should be invoked in only the most outrageous of circumstances. A missed lighting cue, noisy audience member, etc., are not grounds to declare a problem.

Requirement to Participate

Before performing at the MTA Festival each participating theatre is required to submit to the Community Division Chair:

1. Proof of permission from leasing agent and/or author to perform the play of its choice as it will be performed (i.e. as cut if relevant);
2. Proof of payment of royalty for this specific Festival;
3. Proof of rights to use copyrighted music or media (i.e. ASCAP membership, or copyright holder permission);
4. Three copies of its script **as it is to be performed;**

PHOTOCOPIES ARE UNACCEPTABLE UNLESS IT IS AN ORIGINAL SCRIPT and/or not available in any other form (i.e. out of print, or rented materials) but the permission must then so state; and

5. Such non-refundable entry fee as may be required when the contest notice is published. (If a theatre registers and then removes itself from the competition, the entry fees will not be returned. If however, a larger number of theatres register than slots are allotted, a refund will be made.)
6. The Entry/Information sheet, attached hereto. (Exhibit A)
7. Must have a Director and/or Technical Director designated person at the Director's meeting and/or orientation.
8. The organization's charter and the organization's bylaws. Charters and bylaws for participating organizations will remain on file for 3 years with MTA.

Facilities of The Host Theatre

1. The host must provide a proper theatre facility; one that is primarily intended for theatrical performances. The stage of the theatre is required to be in working order and fitted to mount a production with basic area lighting which may be used by all participating groups, but which may not be altered. The MTA Host theatre shall provide or make available
 - a. A minimum, basic lighting plot (Festival "lighting hang") that will include individually controlled cool and warm wash areas of eight (8) to ten (10) feet in dimension and such other instrumentation as necessary to completely illuminate the stage.
 - b. Two (2) follow spots for the use of production companies.
 - c. Six (6) dimmers or circuits for special lighting requirements for each performing group.

Special lighting and special effects ("specials") are the responsibility of the entrant and permission for their use must be obtained from the host theatre. If the host provides lighting specials, they must be made available to all participants.

Lighting specials may NOT exceed six (6) instruments in total whether furnished by the entrant and/or the host. These specials may be set up during the company's scheduled rehearsal period with instrument placement coordinated by the host theatre.

Any instrumentation, i.e. ellipsoidal, strobe, scene machine, scoop, strip lights, etc., plugged in one circuit shall be construed as one (1) special. In the case of scoops or strip lighting instrumentation, each grouping shall be considered as one (1) special, even though several color changes may be used.

It is the responsibility of the host technical director to strike and replug light specials as necessary between productions.

Non-lighting specials such as flash pot, fog machine, sound, etc., are not limited by any specific number, but must be provided by the entrant, and like all scenic units must be set up and struck within the allotted ten (10) minutes set-up and strike time.

If non-lighting specials require set-up in the "House" of the performing center, these specials may be allowed by the Host Theatre and placed during the rehearsal period subject to the requirements of the next paragraph. Any special sound effects, beyond the standard sound set-up (Festival Sound Set-up) provided by the Host Theatre, are the sole responsibility of the entrant.

If the entrant elects to supplement existing equipment, the Host Theatre will determine whether the placement of cables, microphones, speakers, etc., are detrimental to other performing groups. If it is deemed to be detrimental, then this equipment must be set-up and struck within the standard set-up and strike time.

Each participating theatre is responsible for furnishing any sets, props or furniture needed for its production. The Host Theatre may provide standard articles of furniture if requested to do so in advance.

The Host Theatre will allot each entrant off stage storage (the amount of space - a minimum of 10' x 10'⁴, and the entrant will be permitted to pre-assemble any portion of his set provided that this assembly never exceeds the allotted space. The participating group will schedule assembly time at the convenience of the host personnel. Two similar "on deck" spaces will also be provided, but may vary in location from festival to festival, as the Host Theatre conditions dictate. These spaces adjoin the performance area; it is from this location that productions "set-up" to the performance area and "strike" there from.

No scenic devices (with the exception of light and allowed house specials) sound effects or other items related to the production may be hung, placed or positioned in the playing areas prior to the 10 minute set-up time. Participating groups must plan their set storage according to 1 specifications.

Equipment operation by performing groups is at the Host's option.

Rehearsal Time and Performance Order

1. Dates and performance times for MTA festival participants will be scheduled by random drawing by the Division Chair immediately after the entry deadline. **{NOTE: If two productions of the same play are scheduled back to back by luck of the draw, the division chair may change the schedule.}**
2. The allotment of 30 minutes of rehearsal/technical time must be scheduled for each group in the performance space. Said time must include set-up from the "on deck space" and strike time back to the "on deck space" (all personnel will begin and end in or directly adjacent to - if necessary - this space). All rehearsals will be closed except for the entrant and the festival production staff. Alternate rehearsal times may be allowed at the discretion of the festival chair.

⁴ Physical limitations of the MTA Host Theatre facility may necessitate an adjustment to the minimum storage space.

Disqualification

1. Failure to comply with festival rules will be grounds for disqualification. The decision of the Board of Directors is final.

Censorship

1. MTA supports a policy permitting the widest possible range of dramatic material to be performed in the festival. Performing companies are expected to exercise taste, good judgment, and respect for the values of their Host Theatres.
2. Host theatres may notify their season patrons in advance if they have reason to believe a festival performance may be locally unacceptable, or publish a disclaimer⁵, but in NO CASE may they refuse to allow the company to perform.

Waiver Procedure

1. In any case where a waiver of rules or requirements may be sought, such must be in writing (to the Division Chair) and contain adequate detail as to the reason thereof. This may be as to participation, facilities, scheduling difficulties, adjudication or any other, but must always meet the general test of a "level playing field."

Goals

1. To provide an optimum learning experience through festival participation at state, regional and national levels, which will affirm, support and nurture participating community theatre companies as they strive toward excellence in theatrical production.
2. To stimulate and inspire community theatre companies to do their best work and to recognize them for their achievement through appropriate adjudication process.
3. To provide learning experience in artistic and technical areas for community theatre people in attendance through performance, adjudication and workshops.
4. To develop enlightened and discerning audiences for community theatre.
5. MTA's primary concern is focused upon the Festival Cycle entrants. MTA's intent is that the rules, guidelines and decisions are made for the benefit of the participating companies.

Policies

The following policies have been established to assist in the accomplishment of the above goals.

⁵ Prior to attending the MTA festival, a "viewer discretion" statement must be made available to the Community Theatre Division Chair if the content is not acceptable for all age groups.

1. The house rules of the Host Theatre will apply as pertains to smoking areas, food and beverages, admission of children, etc.
2. No cameras will be allowed in the auditorium except those officially designated by the host group. The official photographer may not use any kind of flash or distracting light and will be asked to be as unobtrusive as possible. If the performing group feels that the photography will be detrimental to the performance, the group may request an alternate solution from the Festival Chair.

Festival Adjudicator's Meeting

(To be used by both secondary and community theatre divisions.)

- Provide copy of the Program and review it with them.
- Introduce them to the person who will be their escort. The escort will stay with them all day and make sure they are where they are supposed to be.
- Introduce them to the Festival Coordinators and other MTA Board Members.
- Let them know that we will try to go to lunches/dinners as a group IF they are interested. They don't have to do this but would like to entertain them for meals when possible.
- Show them the Adjudicators Room / Restrooms, etc.
- Let them decide where they want to sit in the auditorium and allow two seats on both sides in front of and behind for "breathing room".
- Find out if they have any special requests or needs while they are with us.
- Provide them with a copy of the *Guidelines for Adjudication* & review with them these said Guidelines
- Provide them with a list of Awards that will be given.
- Provide them with their clipboard, notepad, pen and light pen.
- Provide them a copy of the Adjudicator Festival Evaluation form (being developed).
- Provide them with a copy of the Adjudicator's Ballot sheet
- Review the procedure following a production -
 - o High school: all three adjudicators share a 15-minute response.
 - o Community: the adjudicators cannot listen to each other's response. The escort will let them know when they are ready for the next adjudicators. Each adjudicator is allowed 5 minutes to respond to the production. The Community Theatre Divisional Chair will time the responses.
- Explain to them about their receipts:
 - o I would like to receive all receipts (if possible) before they leave on Sunday. MTA will pay for their room upon checkout. They do not need to pay any of these fees.
 - o Ask them to provide us with all receipts as soon as the festival is over. This includes travel and food receipts.

- o As for mileage, MTA can calculate that based on the State of Mississippi handbook. If you have any other expenses, don't hesitate turn those in as well.
- There will be an informal "social" Friday and Saturday night after the last production. Invite them to join us for the party.
- Reinforce the fact that adjudicators should not discuss any production within their group or with anyone else before the awards ceremony.
- Ask for questions

Guidelines for Adjudication⁶

Three out-of-state adjudicators will judge community theatre entries.

Judges will adhere to the following criteria:

1. Plays are to be judged on the overall production-- the major elements of which are ACTING and DIRECTING. The choice of material is to be as unlimited as possible. To overcome the seeming difficulty of comparing musicals, revues, avant garde, "controversial" and dramatic material, entries should be judged on how fully ALL production values and criteria below are realized. Because of the difficulties of touring, such as an unfamiliar stage, the host technical crew, minimal rehearsal time and potentially long distance travel, participating groups should consider the technical aspects of performing "on the road" when choosing a selection. It should be noted that a blank stage or a complex set can be equally effective, if appropriate to the material attempted. Technical competence is to be given consideration as to its effectiveness as an integral part of the total production experience

2. Among the criteria to be considered are:
 - a. Is the acting believable?
 - b. Is the acting technically skillful?
 - c. Are the characters well interpreted?
 - d. Does the company display ensemble work?
 - e. Is the material appropriate for the company?
 - f. Is the concept appropriate for the material?
 - g. How well is the concept realized by the company?
 - h. Do the actors display effective timing?
 - i. How well has the structure of the play been controlled?
 - j. How effective are movement and stage pictures?
 - k. Is the play well paced?
 - l. Do the technical elements support the overall production?
 - m. How effective was the total impact?

⁶ Guidelines for adjudicators taken from American Association of Community Theatre's

Awards Ballot

Chair Reads: "First of all, we would like to thank our adjudicators for their work in the

Secondary/Community Festival - if you would please stand"

"We will begin with All Star Cast"

All Star Cast - (ask Executive Director how many medals were ordered and write Student, Character, High School)

Special Recognition Awards (created by the Adjudicators)

Best Scenic Design

Best Costume Design

Overall Technical Excellence

Best Ensemble

Best Supporting Actor

(Name of Actor for their role as Character and Show)

Best Supporting Actress

(Name of Actor for their role as Character and Show)

Best Actor

(Name of Actor for their role as Character and Show)

Best Actress

(Name of Actor for their role as Character and Show)

Best Director

Runner Up Best Show

Dominic Cunetto Award for Best Production/ Warren McDaniel Award for Best Production

Director's Meeting Information

The following people should attend the Director's Meeting:

- Division Chair and Co-Chair
- The Director/Sponsor or one person designated by the Director/Sponsor from each school or theatre in the performance block
- Host Technical Advisor
- Local Technical Personnel
- Time Keepers

Items to be Covered During Meeting

- Introduction of Participants
- Introduction of Technical Personnel
 - o Explanation of duties
 - o Explanation of technical capabilities
- Collect three copies of their programs for adjudicators. (Chairs need to provide adjudicators copy of program prior to the production.)
- Confirm familiarity with guidelines
- Confirm method of timekeeping
- Explanation and tour of physical production space
 - o Review 10 x 10 blocks
 - o Review Load-In areas
 - o Tour dressing rooms and restrooms
- Confirm that all of the required materials have been received prior to production beginning.

Explain to the director/sponsor/representative about the awards ceremony and encourage participation in the Workshops AND Divisional Meetings.

Questions / Answers

Theatre for Youth Festival Rules and Responsibilities

- The Chair and Vice-Chair will create a handbook page for Theatre for Youth Responsibilities
- The Executive Director will send out registration forms to schools and theatre programs asking for their participation.
- Chair and Vice-Chair will communicate with theatres that do not normally participate in the MTA Festival and encourage them to attend the festival.
- Chair and Vice-Chair will coordinate the Theatre For Youth Schedule
- Chair and Vice-Chair will work with the host facility for the TFY Festival
- Vice President will get a token of appreciation for the TFY adjudicators
- Vice President will contact the TFY adjudicators before the festival and will coordinate and lead the adjudicator meeting
- Chair will write articles and blogs for the MTA website when requested by the President and the Executive Director
- Chair and Vice-Chair will respond to e-mails from the President and the Executive Director in a timely manner
- Chair and Vice-Chair will review festival materials as requested by the President and the Executive Director
- Chair will present a division report at the festival business meeting
- Chair and Vice-Chair will attend all board meetings
- Chair and Vice-Chair will brainstorm new ideas to help make the division stronger and will propose this to the board
- Chair and Vice-Chair will attempt to make additional meetings such as Town Hall Meetings, Arts on the Capitol Day, etc... when requested by the President and the Executive Director
- Chair and Vice-Chair will be mindful that sometimes they will have to miss performances, be back stage, or do work at the festival that requires them to be away from the main festival events
- Chair and Vice-Chair will keep in mind that their positions are to better the organization and not their individual, or other individual's interests.
- Chair and Vice-Chair will update and maintain any websites or public forum created for Theatre for Youth

Who May Enter

Any amateur group is eligible to participate.

Festival Fees

- As of 2006, any theatre performing in the Children's Festival (Theatre for Youth) will be responsible for paying the theatre festival fee of \$50 per theatre/production.
- Anyone planning to stay for the entire festival or remaining portion of the festival will need to either pay the applicable weekend pass

or the festival fee + MTA membership fee. In 2006, the weekend pass was \$25.

What May Be Presented

- Productions entered in festival may be of any type provided the material presented is appropriate for children. It is up to each participating group to inform the Chair of the Theatre for Youth Division if their show contains material that makes it unsuitable for younger audiences. Care will be taken to match each show with an appropriate audience.
- The total length allotted for each individual production will be 30 minutes.

Other Production Rules

- Each group needs to come prepared to set-up and strike their own set.
- The house will remain open during set-up. However, the doors will close and remain closed during the production.
- Any special requirements (time slots, technical requirements, use of special effects, etc.) need to be approved by the Chair of the Children's Theatre Division.

Requirement to Participate

- Before at the MTA Festival each group is required to submit the following to the Chair of the Theatre for Youth Division.
- Proof of payment of Royalty (if applicable)
- Entry fee for Theatre for Youth Festival
- Entry/Information sheet
- Each school must provide 2 copies of the following information, and give to The Theatre for Youth Festival Chair prior to the performance.
 - o School / Organization Name
 - o Title of Play Performed
 - o Author of the Play
 - o Cast of Characters in Speaking Order (Character Name and Actor Name (If the character does not have a name that is called in the play, please include a description of some type that clearly allows the adjudicators to distinguish between actors)
 - o Director, Crew, Additional Support

Facilities of Host Theatre

- The host community will provide a facility in which to perform.
- The host facility will provide basic lighting and sound as needed.
- Each participating group is responsible for furnishing sets, props, and furniture needed for its production.
- Off stage storage will be provided for sets, etc.

Performance Order

The order of performance of the Theatre for Youth Festival is at the discretion of the Chair of the Theatre for Youth Festival. Care is taken to match show appropriateness to age of audience. For example: Shows intended for very young children will be placed at the time in which audiences of that age are available.

Service to Host Community

The Mississippi Theatre Association Theatre for Youth Festival strongly supports the idea of providing theatre experiences to Mississippi's children at no cost. To this end, the host city of the Theatre for Youth Festival will bus children in to the festival to see the shows.

Awards/Respondents

Though the festival is non-competitive in nature, adjudicative feedback sessions will be held. Two "Best Play" awards will be given, highlighting a secondary performance group, as well as a community theatre/college group. All-Star awards will be given; in addition to special awards highlighting technical or performance achievement will be given at the adjudicator's discretion. Two in-state adjudicators will provide the responses and list of winners. Each participating production will receive at least 1 all-star cast member.

Survey for Annual Festival

[https://docs.google.com/forms/d/e/1FAIpQLSejST7TItXppmoGJfmu03NEY2Ni_FXYRkuzFWCW1jlnUJjsIw/viewform?usp=sf link](https://docs.google.com/forms/d/e/1FAIpQLSejST7TItXppmoGJfmu03NEY2Ni_FXYRkuzFWCW1jlnUJjsIw/viewform?usp=sf_link)

Manual of Operations for State Auditions Coordinator

1. The State Coordinator shall assume responsibility for approval of location of auditions. The audition room should be no smaller than 900 square feet and allow for adjudicators to be a comfortable distance from the students during auditions. The room should be as acoustically operative as possible to enhance the auditioning experience as much as possible. The room should also be properly ventilated for comfort of both auditionees and auditioners. Separate space from the audition room should be provided for auditionees' warm-ups.
2. The State Coordinator shall select one adjudicator from within that state. The SETC Auditions Committee Chair and the Chair of the Professional Division shall each select one adjudicator from outside the state, when possible. State organizations are responsible for transportation and housing costs of SETC appointed adjudicators, so state audition fees should be set with this in mind. Every effort will be made by the SETC chairs to assign adjudicators who are relatively near the state audition site. Upon notification of your state's assigned adjudicators, you are to provide each of them with a copy of the Adjudicator's Manual.
3. Whenever appropriate, the Adjudicators should be involved in the state convention program in some capacity (panel participant, workshop, presentation, etc.) thereby helping the state to defray the cost.
4. State Coordinators will receive the names of the appointed adjudicators as soon as possible, and should contact them early enough to make the most economical travel arrangements.
5. The State Coordinator (ore his/her committee) is to provide the following: plastic name badges; a timekeeper; a competent accompanist; an individual to tabulate scores of the three adjudicators as they complete the Evaluation Form for each auditionee [These forms are then given to the auditionees upon completion of the selection process]; an individual to record the name, address, school and total score of each auditionee, *to be retained by the State Coordinator*; a warm-up room, preferably with a piano, for the use of the auditionees.
6. An auditionee must be an enrolled college student or a non-professional, non-student, eighteen (18) years of age or older at the time of applying for the state audition. No one under the age of 18 will be allowed to audition.
7. There must be a mandatory audition briefing prior to each state's audition process.
8. In the event that an out-of-state adjudicator is late or a "no show" an SETC Executive Committee or Central Office Representative may fill the vacancy if necessary.
9. The State Coordinator will send to the SETC Central Office:
 - 1) A list of the approved auditionees, not ranked

- 2) Forms of all approved auditionees (With attachments, payment, etc.). All forms of approved auditionees and alternates must be signed by a minimum of two Adjudicators.
- 3) A list of alternates, ranked (1st alternate, 2nd alternate, etc.)
- 4) Forms of all selected alternates (With attachments, payment, etc.).
- 5) **IMPORTANT:** The State Coordinator must send a list to Central Office, also, of all auditionees who were not approved, their college and state and email address, as a means of identifying those who may try to go through the SETC Spring Auditions as a "professional". SETC will also be encouraging these students/non-professionals to attend the convention for workshop and other networking opportunities.

10. The SETC State auditions quota has been established as follows: A maximum of 45% of the auditionees in a given year may be passed on to the SETC final auditions. This 45% is a maximum rate. Adjudicators' evaluations of auditions may reflect a smaller percentage and applies to both in-region and out of region auditionees.

- To create a handbook page for the auditions coordinator listing the responsibilities
- Chair will post a write articles and blogs for the MTA website at the request of the President and the Executive Director
- Chair and Vice-Chair will respond to e-mails from the President and the Executive Director in a timely manner
- Chair and Vice-Chair will review audition materials as requested by the President and the Executive Director
- Chair and Vice-Chair will attend all board meetings
- Chair and Vice-Chair will brainstorm new ideas to help make the division stronger and will propose this to the board
- Chair and Vice-Chair will attempt to make additional meetings such as Town Hall Meetings, Arts on the Capitol Day, etc.. when requested by the President and the Executive Director
- Chair and Vice-Chair will attend the annual MTA Festival and help out where needed
- Chair and Vice-Chair will keep in mind that their positions are to better the organization and not their individual, or other individual's interests.
- <https://www.setc.org/auditions/setc-screenings/> is the link to refer to for SETC Screening Auditions.

Schedule

At March SETC Convention - The State Coordinator from the previous state convention and/or the new coordinator should attend any meetings during the convention that relate to the state auditions process.

April/May - Send date and location of next state auditions, a schedule of state fees and the list of possible adjudicators (if completed) to the SETC Central Office. SETC NEWS will publish a schedule of all state audition schedules and coordinators. Deadline for receiving this information is May 1.

June/July - All State Coordinators will receive revised rules, application forms and other information from the SETC Central Office. SETC Central Office will also provide to you an excel file (or labels upon request for those who cannot use excel) of names from the SETC Database to compile with your own mailing list(s).

August - Prepare your statewide mailings with schedule(s) and any additional information to be mailed *before September 1*. Be sure to include the state deadline for the receipt of auditionee applications. Pre-registration seems to work best for most states. You will receive your state's auditionee allocation in August. If you are a coordinator in a perimeter state, be prepared to send complete packets to out of region schools or auditionees on request.

September - Be prepared to send out additional auditionee application forms, general information and rules on request. The forms, etc., can be photocopied full size. Auditionees may email the SETC Central Office (april@setconline.com) to request application, etc., or send a self-addressed, stamped #10 (business size) envelope with a written request to SETC, PO Box 9868, Greensboro, NC 27429-0868. Send the name of the state appointed adjudicator to SETC Central Office as soon as possible.

At State Auditions

1. All applications must be complete with signatures, photo, payment, and self-addressed, stamped #10 (business size) envelope at the time of the state screening audition registration or the applicant will not be allowed to audition.
2. Do not accept personal checks or cash. A money order or certified check made payable to SETC must be paper clipped to each SETC auditionees application form. SETC will not accept a check from the state organization to cover auditionee fees.
3. Do not staple anything to auditionee forms. Please use paper clips.
4. All forms must be typed or filled out with black ink for duplication purposes. All signatures must be in black ink.
5. Do not write on front of completed forms. Only the Adjudicator's signatures can be added. **NO** state screening numbers on front but may be penciled in lightly on back with score if needed.
6. Adjudicators should **NOT** have access to SETC auditionee application forms at the state Auditions until they sign the forms of the auditionees approved for the Spring Auditions and any alternates' forms. At no time should the adjudicators be told the State's allocation, unless a tie situation occurs and ranking is necessary to determine the finalists or alternates. The Evaluation Forms should be given to the auditionees after the selection and tabulation process is completed.
7. The Adjudicators should meet with all of the auditionees following the selection process for a general critique.
8. Sixty (60) seconds are allowed for acting only or singing only audition. Ninety (90) seconds are allowed for the combination of an acting and singing audition. Time starts with the name of the auditionee. Auditionees will be given the amount of time based on the option checked on the application unless the auditionee informs the auditions committee in charge beforehand of any changes.
9. No recording devices or acapella singing is allowed during an audition. Auditionees cannot accompany themselves on a musical instrument.
10. All approved applications, including alternates', must be signed by at least two (2) of the adjudicators. If one of the adjudicators disagrees with a selection, that adjudicator has the option not to sign, but no application will be accepted by the SETC Central Office without the signatures of two adjudicators. The final list of unranked approved auditionees and ranked alternates must be posted as soon as possible following the selection process. If the majority of the adjudicators agree that an auditionee should not sing, they must indicate on the Evaluation Form "acting only". The State Coordinator will so note on the auditionee's application form.
11. The State Coordinator must send each completed signed form, with the proper attachments (payment, stamped #10 business-size envelope and SETC audition application form), to the SETC Central Office in one package **within two (2) weeks** after the state auditions. Do not

allow the individual auditionees to send materials to the SETC Central Office.

12. A written report regarding the state screening process must be sent to the SETC Central Office, the SETC Auditions Committee Chair and the SETC Professional Division Chair **within two (2) weeks after the state auditions**. The report should include the name(s) of any inadequate adjudicators.

Any state that violates the guidelines and rules set forth in the State Coordinator and Adjudicator Manuals may be disqualified and auditionees from that state may not be permitted to audition at the SETC Spring Auditions.

See attachment for judging ACTING ONLY, ACTING and SINGING, or SINGING ONLY. Host Site Letter

MTA Festival Checklist

Host Responsibilities

Hotels

- Need hotel accommodations for at least 100 rooms. Host site should secure block of room in at least 2 hotels and attempt to get group rates. Also, attempt to get free rooms for adjudicators. Generally, hotels will keep the block open until mid-end of December.
- Hotel should have a large meeting room or gathering space for party or informal get-together.

Productions

- Select location for Secondary and Community Theatre Productions henceforth referred to as main festival.
- Select location (separate from Secondary / Community) for the Children's Theatre festival. Children's theatre festival is held on Friday only.
- Need at least 5 locations close to the main festival for workshops. Could vary each year.
- Select location for general business meeting and awards luncheon. Budget determined by the Board of MTA.
- Secure location for the big social for adults and a separate location for high school students. The social will most likely be on Saturday night.
- Would be good to have a place for people to gather Friday night after productions to talk and party. Doesn't need to be as large as the Saturday social.
- Need a room for the adjudicators and board members to use as their "base" during the festival. Will need to provide food and drinks throughout the day. To be paid out of MTA funds.

Registration Information: Host Theatre Responsibilities

- Have packets with community promotional information including but not limited to maps, list of local restaurants and other entertainment ideas, attractions, etc. Generally, one packet has been created for each individual who registers for the conference.
- Be sure that we have plenty of onsite registration forms, extra city maps, restaurant guides, etc.
- For community theatres, it works to do the same as above or at least group them together as they might not all come at one time.

Production Facilities:

- In addition to the following, review the section in the MTA Handbook under **Community Theatre Festival Rules/Guidelines - Facilities of the Host Theatre**.
- Host site needs to secure volunteers to be hosts back stage. They will need to be on hand for all load-ins, load-outs, rehearsals and performances. It is crucial that we have enough people educated in how to run lights, sound and back stage equipment on-hand during the entire festival.
- Prior to sending out letters to potential participants, we will need the name of the technical director(s) that can be contacted regarding stage, lighting and sound requirements.
- Host site will need to provide a copy of their lighting plot and dimensions of their stage. Need to include a list of equipment that is available at the theatre. See copy of form in the MTA Handbook Community Theatre Festival Rules/Guidelines -- **Host Site Technical Information Sheet**
- Host site will need to provide at least 5 rooms for workshops. The Board of Directors will identify the workshop presenters.

Social Events

- A large social will be held on Saturday night for the adults and for the high school age students but they will need to be at separate locations.
- Someone from the host site will need to locate someone to either provide or cater the Sunday morning brunch. The price will be presented to the MTA board of directors for approval.
- A budget will be provided to the host theatre for these socials.

Publicity

- Host site should designate a local person to handle publicity. We need as much publicity as possible.

Volunteers

Volunteers will be needed for the following areas:

- Man the registration booth
- Backstage and load-in/load-out crew
- Socials, brunch, etc.
- Time keepers for the secondary and the community theatre chairs
- Concessions can be provided and the host theatre may keep the profits

Awards Ceremony

Need a nice, professional looking setup for the awards ceremony. Should be equipped with at least two large folding tables, tablecloths, plants, etc. Will need a podium and microphone as well.

The MTA board of directors will handle Awards/plaques.

Theatre for Youth Festival

The Children's festival is a separate event from the Secondary and Community theatre festivals and is typically held at another location. The Children's festival is generally on the Friday of the festival and requires that the host site work with the local schools to bus children into the productions.

All arrangements for the Children's festival should go through the Children's Theatre division chair.

Registration: -- handled by Executive Director

One of the biggest and most important aspects of the host's responsibilities is the festival registration process.

- Send MTA members welcome letter and copy of individual registration form.
- Community Theatre Division Chairs send letter to all community theatres encouraging them to become members of MTA and attend the festival. Letter should include organizational and individual form.
- Secondary Division Chair attends regional festivals and presents winners with a packet of information which should include a welcome letter, organizational and individual registration form, code of conduct form, technical questionnaire, hotel information, etc.

- Each Division chair will collect registration from their division and send copies of the forms to person handling registration.
- Division chairs will keep a checklist to see what has/hasn't been turned in by theatres.
- Keep an accurate list of schools, theatres and individuals who have registered, who has/hasn't paid, who has/hasn't turned in the proper forms.
- Be able to produce nametags for each individual who has registered for the conference. Nametags should include Name, Theatre, Official Designation (office, host, volunteer, etc.)
- T-Shirts will be sold again this year. As registration forms are collected, host site will need to keep a list of how many t-shirts are needed and prior to festival group all t-shirts by school, theatre, and individual. (It has worked best in the past to have all of the high school t-shirts, community promotional information, enough programs for each individual and nametags grouped together, possibly in a box. Once the teacher registers, she can distribute the merchandise.)
- Most schools and theatres will need some type of receipt for the registration.
- Tickets purchase at the door: \$25 for weekend pass; \$15 for a day pass and \$5 for a block pass.

MTA Festival TimeLine

COMMUNITY THEATRE DIVISION

Division Chair:

Responsibilities:

- Also reference the Community Theatre Division section in the MTA Handbook
- Send letter to community theatre encouraging participation in festival.
- Acquire timekeeper for festival.
- Send confirmation of registration and production availability.

Registration

- Letter from community theatre chair. Date to send this packet:

To include (pull this information from MTA Handbook):

- Community Theatre Festival Rules
- Map of Theatre with dimensions and light plot
- Theatre registration form
- Individual registration form
- Map to theatres
- Local and community festival contact information

- Deadline for registering production _____
- Deadline for individual registration _____
- Deadline for submission of production registration info. _____
- Include housing options, rates, deadlines
- MTA Festival Technical Questionnaire
- Send registration and scripts to Chair not the host theatre.

Registration procedures:

- Send confirmation to director within two weeks of receipt of application letting them know they have a slot.
- Let director know by _____ when they will perform.
- Collect scripts from directors and send to adjudicators no later than: _____
- Confirm with director that they have the theatre rules, theatre map, light plot and necessary registration forms and who to contact should they have questions.
- Collect the registration forms and send to Executive Director by _____

HIGH SCHOOL DIVISION

Division Chair:

Responsibilities:

- Send letters to high schools in August encouraging them to participate in the regional festivals. Let them know the goals and objectives of both the regional and the state festival. Encourage non-participants to attend as observers. Give dates and locations for the regional festivals and the state festival.
- Have MTA representative attend both regional festivals - HS Chair and Co-Chair if not conflict.
- MTA representative present the divisional winners with a packet of information immediately following the regional festivals with the pertinent information for registration for the state festival since the deadline is so short.
- Have packet of information available for the state festival winner immediately following the award ceremony. Meet with winning school's director prior to leaving the conference and explain the deadlines and procedures for the SETC conference.
- Acquire timekeepers

Packet for Regional Winners to include:

- Letter congratulating them as winners.
- Registration forms for production and individuals.
- High School Festival Rules
- Map of Theatre with dimensions and light plot
- Theatre registration form
- Individual registration form

- Map to theatres
- Local and high school festival contact information
- Deadline for registering production _____
- Deadline for individual registration _____
- Deadline for submission of production registration info. _____
- Include housing options, rates, deadlines
- MTA Festival Technical Questionnaire
- Send registration and scripts to Chair not the host theatre.
- Alcohol and Other Drug Policy - is this needed?
- Consent Form Agreement - Student code of Conduct - Is this needed?
- Registration procedures:
 - Let director know by _____ when they will perform.
 - Confirm with director that they have the theatre rules, theatre map, light plot and necessary registration forms and who to contact should they have questions.
 - Reminder to bring programs, info about the workshops and socials.
 - Collect the registration forms and send to _____ by _____
 - Assist in getting registration materials from schools.

INDIVIDUAL REGISTRATION MAIL OUT

Responsibility: Executive Director & President

- Deadline for Mail out _____
- First Mail out:
- Letter from President about the festival
- Location of festivals, dates and housing options
- Map to theatre

- Second Mail out: _____
- Send confirmation of registration to individuals within two weeks of receipt.
- Send tentative schedule to individuals by _____

Send registration information to Executive Director by _____.
 (name tags, count for programs, etc.)

Adjudicators Coordinator Vice President

Suggested names

Other Responsibilities:

Housing
 Transportation (work with Executive Director)
 Gift
 Hosts

Lounge
Get Bios and pictures from adjudicators

Social functions

Adult Social \$ _____
Location:

Food:

Youth Social \$ _____

Location:

Food:

Total Budget: \$ _____

Registration

Coordinator:

Executive Director and Host

Host:

- Get packets
- City map
- Restaurant guide
- Local information

Schedule someone to be at the registration desk

Assemble packets for each group (along with Executive Director)

- City packets
- Separate T-Shirts
- Receipts
- Programs
- Director's schedule

Other things needed at the registration table:

- Provide onsite registration forms
- Receipt pad
- Table, cloth, arrangements
- Extra city guides, maps, restaurant guides

Workshops

Adult

Youth

Publicity

Secure Awards

Executive Director

Historian/Program Information Executive Director / Mississippi State
University Library

Program compilation and production President / Executive Director

Individual Events Chair and Vice Chair Guidelines

Adult and Youth:

- Chair and Vice-Chair will maintain the Guidelines for the Individual Events for use on the website and the Manual.
- Chair and Vice-Chair will work with the secondary and community theatre divisions to increase awareness and interest in the secondary and community theatre individual events
- Chair and Vice-Chair will determine the best events for competition for each division
- Chair and Vice-Chair will handle all judging recruitment
- Chair and Vice-Chair will determine deadlines, drop fees, etc..
- Chair and Vice-Chair will brainstorm new ideas to help make the division stronger and will propose this to the board
- Chair and Vice-Chair will respond to e-mails from the President and the Executive Director in a timely manner
- Chair and Vice-Chair will review festival materials as requested by the President and the Executive Director
- Chair will present a division report at the festival business meeting
- Chair will announce the Individual Event awards and the Vice-Chair will hand out the individual event awards at the IEF Award Ceremony
- Chair and Vice-Chair will attend all board meetings
- Chair and Vice-Chair will attempt to make additional meetings such as Town Hall Meetings, Arts on the Capitol Day, etc.. when requested by the President and the Executive Director
- Chair and Vice-Chair will keep in mind that their positions are to better the organization and not their individual, or other individual's interests.

Mississippi Theatre Association
Individual Events Festival (IEF) - Youth
Chair: Juniper Wallace (juniper.wallace@rcsd.ms)
Co-Chair: Kerri Sanders (ksanders@jacksonacademy.org)
URL: [http://www.mta-online.org/IEF Youth Rules](http://www.mta-online.org/IEF>YouthRules)

INSTITUTIONAL ELIGIBILITY

- A participating school or organization (henceforth referred to as a school) must be a registered organizational member of MTA.
- A school / organization may enter four (4) students or teams in each event. There will be thirteen (13) events.**
- In addition to the institutional registration fee, a participating school must pay \$10 for each event slot *per student*. Duet event registration is \$20. The group event registration fee is \$30 regardless of the number of students participating in each event.
- School must provide two (2) adults to act as door guards and/or timekeepers.**

INDIVIDUAL ELIGIBILITY

- Every student that participates in the MTA Individual Events Festival must be a member of MTA, through a participating school, which is an organizational member of MTA.
- Each student member must be enrolled in a participating school, which is an organizational member of MTA.
- If student is homeschooled, student must be an individual member of MTA
- A student may enter only two (2) events. Ex: A student may be an entry in Monologue Acting and an entry in Duet Acting.
- A student may not enter twice in the same event.
- Any violation of these rules will automatically disqualify the school's entry.

ELIGIBILITY REQUIREMENTS FOR ALL STUDENTS

- Each school that participates must fill out the MTA festival registration form with complete individual event registration. Additional information may be required from participating school. Directors will be contacted by I.E. Coordinator if additional information is needed.

- The I.E. Coordinator should be contacted if a school needs to make a substitution. *Each request is considered on an individual basis.
- Incomplete applications will not be accepted.
- Winners will be announced at the awards ceremony the morning of the banquet.
- Any dropped events received after festival registration deadline are still subject to the registration fee.**
- Any dropped events after January 8, 2019 will be issued a \$10 drop fee per event. All drop fees must be paid to registration table in cash.**

JUDGING

- Each round will have two-three (2-3) qualified judges.
- No oral adjudication will be given
- Written adjudication will be a part of the evaluation process.
- Categories with less than 15 participants will only have **one** round.
- Categories with 15 or more students will have a second deciding round.
- If a second round is required, FINAL ROUND will determine the winners. 1st round scores will be used to determine tie breakers.
- Adjudication sheets will be available after the awards ceremony.

AWARDS

- Medals will be given to the top **three** finalists.
- In the event of a tie, each winner in the category will receive recognition/medal (these medals may have to be mailed).
- In duet and group categories, EACH participant will receive a medal.

EVENT CATEGORIES

- Performance Events:
 - o Acting Female - Two contrasting pieces (3 minutes)
 - o Acting Male - Two contrasting pieces (3 minutes)
 - o Acting Duet - One selection (5 minutes)
 - o Acting Group - One selection (5 minutes)

- Musical Female - One selection (5 minutes)
 - Musical Male - One selection (5 minutes)
 - Musical Duet - One selection (5 minutes)
 - Musical Group- One selection (5 minutes)
 - Original Scene (5 minutes)
- Design Events:
- Scenic Design
 - Costume Design
 - Make-Up Design
 - Poster Design

GENERAL INFORMATION

These rules apply to ALL events. Changes have been made; Read Carefully.

ENTRY REQUIREMENTS

- Students may participate in **no more** than two (2) individual events.
- Students may **not** enter the same event twice.
- All pieces must be memorized.

TIME REQUIREMENTS

- All performance events have specific time limits. Judges will pay strict adherence to the time restrictions.
- Timekeepers will be given guidelines and must follow for all participants.
- Participants will be given a 5 second "grace period" after allotted time.
- At the end of 5 second grace timekeeper will say "THANK YOU" at which participant should end piece immediately. If time is called, participant will NOT be allowed to advance to final round.
- If participant exceeds allotted time but does not exceed "grace period" time will be recorded and a 3-point penalty will be issued to participant's first round score. This does not automatically disqualify student from final round
- Time begins with first word, musical sound, or intentional movement.
- Slate should include: student's name, student's school, title of selection(s), and the name of the playwright(s). If performing a musical piece, slate should include name of piece and show title. The slate is **not** included in the time limit. Examples are below:
 - E.g. Hello, my name is John Smith from Mississippi High School, and I will be performing *A Midsummer Night's Dream* by William Shakespeare and *Rabbit Hole* by David Lindsay-Abaire.
 - E.g. Hello, we are John Smith and Jane Jones from Mississippi High School and we will be performing *The Nerd* by Larry Shue.
 - E.g. Hello, name is Jane Jones from Mississippi High School and I will be performing *Children Will Listen* from *Into the Woods*.

MATERIAL SELECTION

- Material must be drawn from published or original plays, screenplays or teleplays. Works from other forms; such as poetry, fiction and song lyrics, are not permitted. *Pieces from fully developed dramatic sources are encouraged.*
- Sketch comedy (Such as Monty Python's Flying Circus, Saturday Night Live, Key and Peele etc.) is **strongly discouraged.**
- Original works are permitted and must include a copy of the text and written (typed) statement of originality signed by both student and teacher. **Signed statement of originality must be presented at registration.**
- Musical Theatre material must be from published or original musicals. Popular music will not be permitted unless from a published musical.
- In duet or group scenes, each participant must be actively involved in the scene.
- ALL entries must be suitable for high school students with regards to language and subject matter. Violation of this rule is grounds for disqualification.**
- No student may enter any division of IEFs with a selection his or her school is bringing to any MTA sponsored festival during the current school year. In addition, no student may enter any division of IEFs with a selection his or her school has brought to MTA in the past two years with the current year being considered the second year.

ATTIRE

- No costumes or theatrical makeup is allowed.
- Participants are encouraged to dress as they would for a general audition or job interview. *All black attire is welcome, but not required*

EQUIPMENT NEEDS

- No hand props should be used.
- No set pieces allowed for performance categories,
- Auxiliary cords and speakers will be provided for musical events.
- Aux cords for iPhone 5, 6 and Android will be provided. Lighting adapters for iPhone 7 and above will be provided.
- CD players will NOT be provided. Participants may bring their own portable CD player if necessary. Battery operated is strongly encouraged.

- Bluetooth speakers are not encouraged, but if used, must be connected BEFORE entering competition room. NO extra time will be allotted for Bluetooth complications.

- Only straight back chairs (provided by host institution) are allowed.
 - Solo events will be provided with one chairs.
 - Duet events will be provided with two chairs.
 - Group events will be provided a minimum of three and a maximum of five chairs. Groups may not use more chairs than they have people in their group.

PREPARATION

- All pieces should be memorized and rehearsed for time.
- Slate should be rehearsed.
- All pieces should be blocked for movement.
- IEF ballots will be made available online.
- Judges' Tips and Tricks will be made available online.
- Design templates and sample floor plans will be made available online.

MISCELLANEOUS

- Students who enter design categories should be prepared to be present when their category is judged and be prepared to answer questions from the judges concerning their designs.
- Evaluation forms are available after the awards ceremony and can be picked up by the sponsor.
- Students and sponsors are encouraged to observe the individual events.
- Audience etiquette is expected in ALL events. NO cell phone use of any kind is allowed inside the performance rooms. Any violation of this rule can result in observer being asked to leave.
- Each event will be separated into "flights" (groups of performers). At the end of each flight, the door guard will open the door to allow participants and observers to enter and exit the room. There will be no entry or exit during a flight.
- In the event of a tie, awards will be mailed to participants.

PERFORMANCE INDIVIDUAL EVENT REQUIREMENTS

These requirements include details for each category.

Please refer to the General Information section for full rules and guidelines

AREAS OF COMPETITION

- Acting Female
- Acting Male
- Acting Duet
- Acting Group
- Musical Female
- Musical Male
- Musical Duet
- Musical Group
- Original Written Scene

ACTING FEMALE / MALE

- TIME LIMIT: 3 minutes. (Does not include slate.)
- Two contrasting monologues required.**
- Performed by one actor, portraying only one character in each of the monologues.
- Please refer to General Information for full rules and guidelines.

ACTING DUET

- TIME LIMIT: 5 minutes. (Does not include slate.)
- Performed by two actors, portraying two characters
- Please refer to General Information for full rules and guidelines.

ACTING GROUP

- TIME LIMIT: 5 minutes. (Does not include slate.)
- Performed by **three to ten participants.**
- Selection should be as equally balanced between the all characters as much as possible.

Please refer to General Information for full rules and guidelines.

MUSICAL FEMALE / MALE

- TIME LIMIT: 5 minutes. (Does not include slate.)
- Performer must present one selection.
- Performers may use pre-recorded, non-vocal musical accompaniment. No live accompaniment will be allowed or provided.
- A speaker and **aux cord** WILL be provided. Participants are encouraged to use the provided equipment.
- Bluetooth speakers will **NOT** be provided and are not recommended. If a Bluetooth speaker is used, it must be CONNECTED and ready to play before performers enter the room. Entrants may NOT use the Bluetooth speaker of another entrant. This causes noise distraction and time delays.
- All music should be downloaded onto the entrant's device as WiFi connection is not reliable.
- A CD/cassette player will NOT be provided. Performers are required to bring their own CD players if choosing to use one.
- Performances may be sung a cappella, but this is not recommended.
- Please refer to General Information for full rules and guidelines.

MUSICAL DUET

- TIME LIMIT: 5 minutes. (Does not include slate.)
- Performed by two actors, each actor portraying one character.
- Entrants must present one selection.
- Performers may use pre-recorded, non-vocal musical accompaniment. No live accompaniment will be allowed or provided.
- A speaker and **aux cord** WILL be provided. Participants are encouraged to use the provided equipment.
- Bluetooth speakers will **NOT** be provided and are not recommended. If a Bluetooth speaker is used, it must be CONNECTED and ready to play before performers enter the room. Entrants may NOT use the Bluetooth speaker of another entrant. This causes noise distraction and time delays.
- All music should be downloaded onto the entrant's device as WiFi connection is not reliable.

- A CD/cassette player will NOT be provided. Performers are required to bring their own CD players if choosing to use one.
- Performances may be sung a cappella, but this is not recommended.
- Each participant must be actively involved in the performance.
- Please refer to General Information for full rules and guidelines.

MUSICAL GROUP

- TIME LIMIT: 5 minutes. (Does not include slate.)
- Musical theatre piece performed by **three to ten participants**
- Entrants must present one selection.
- Performers may use pre-recorded, non-vocal musical accompaniment. No live accompaniment will be allowed or provided.
- A speaker and **aux cord** WILL be provided. Participants are encouraged to use the provided equipment.
- Bluetooth speakers will **NOT** be provided and are not recommended. If a Bluetooth speaker is used, it must be CONNECTED and ready to play before performers enter the room. Entrants may NOT use the Bluetooth speaker of another entrant. This causes noise distraction and time delays.
- All music should be downloaded onto the entrant's device as WiFi connection is not reliable.
- A CD/cassette player will NOT be provided. Performers are required to bring their own CD players if choosing to use one.
- Performances may be sung a cappella, but this is not recommended.
- Each participant must be actively involved in the performance.
- Please refer to General Information for additional rules and guidelines.

ORIGINAL WRITTEN SCENE

- TIME LIMIT: 5 minutes. (Does not include slate.)
- Performed by two to five actors (The purpose is to encourage students to write well-developed scenes.).
- Selection must be the original work written by the actor/actors performing in the event.

- Selection should be as equally balanced between the characters as possible.
- The piece should be memorized.
- Scenes may be serious or humorous in nature or may contain elements that are both comedic and dramatic.
- The actors performing in the original student written scenes must bring a written statement confirming that they wrote the piece themselves. This verification should be turned in to the events coordinator before the event begins and must be signed by the teacher and students.
- A digital copy of the original scene must be uploaded to the Individual Events Coordinator the week BEFORE the festival.**
Detailed instructions on the upload process will be emailed.

DESIGN INDIVIDUAL EVENT REQUIREMENTS

These requirements include details for each category.

Please refer to the General Information section for full rules and guidelines.

AREAS OF COMPETITION

- Scenic Design
- Costume Design
- Makeup Design
- Poster Design

YEARLY PLAY SELECTIONS

This year, we will continue "Yearly Play Selections." MTA Individual Events Festival Design Competition will give four play choices for all design areas. Students are expected to use ONE of these four plays to base their designs on. The purpose in doing so is to eliminate the need to exclude plays that are currently or recently presented at the MTA festivals and to allow adjudicators to see a variety of designs from similar shows. This is a unique opportunity for student designers to showcase their individual style among their peers. Four choices are given in order to give a variety for different design styles. Bonus points are not given for choosing a more difficult production; however, adjudicators will take into consideration the creativity put forth in each selection.

2018-2019 YEARLY PLAY SELECTIONS

- American Theatre: *All My Sons* by Arthur Miller

- Classical: *Medea* by Euripides*
- Musical: *Into the Woods* by James Lapine and Stephen Sondheim
- Variety: *The Love of Three Oranges* by Hillary DePiano (based off of Carlo Gozzi*)

**Adaptation Caveat: If adaptations of a play in the Classical or Variety category exists, students may use an adaptation provided that proper credit is given.

DESIGN PRESENTATION REQUIREMENTS/EXPECTATIONS

SCENIC DESIGN

The student may choose to design a set in proscenium, thrust, or black box setting. If designing a multi-set production, only the design on location/scene may be submitted. However, if the student designed a multi-set production, his/her research must be for the complete production as to display a developed aesthetic and concept for the world of the play.

- Design defense and explanation
 - Students will prepare a short statement introducing design concept and choices
 - Student will be prepared to answer questions from the adjudicators regarding their choices
- Tri-Fold display board
 - Not to exceed size 48" x 36" (opened) 24" x 36" (closed)
 - Black foam recommended
 - Student designer's name and school
- Design concept statement:
 - A statement created by the student detailing:
 - Reaction and concept for the production
 - Explanation of design choices made
- Inspirational Images (5 minimum)
 - Images are not research based but artistic.
 - Must be printed
 - Can be a collage of shapes, colors, photos, or other multimedia.

Scenic Binder

- 3 ring "clear view" binder ($\frac{1}{2}$ - 1 inch binder)
 - Cover sheet in front "clear view" pocket with title block that includes:
 - Production title
 - Writer(s)
 - Student name
 - Student school
- Must include the following (in this order):

- A one-page design statement including unifying design concept
- Necessities list. (Organized list of all necessary elements)
- Complete research
- Preliminary sketches
- Originality statement
 - A signed statement by the student's mentor/educator acknowledging that the design submitted by the student is wholly the creative product of the student and original in nature.
 - Should be placed in the front inside pocket of the scenic binder.

Scaled Ground Plan

- 1/8"=1'0" or 1/4"=1'0" in scale
- Title block including:
 - Show title
 - Floor plan source
 - Scale
 - Entrant name
 - Date
- Clean and neat communication of design. Student may either trace the ground plan for their chosen space or draft on top of a printed copy of the space.
- Should be mounted on display board (copy in scenic binder)

Color Rendering OR Scaled Model (no bonus points for submission of both)

- 1/8"=1'0" or 1/4"=1'0" in scale
- Rendering or model must be present (photos are not acceptable)
- Rendering should be mounted on display board
- Scaled model should be placed on the table in front of display board
- Title block following above guidelines

Process drawings

- Thumbnails
- If doing a multi-set production include a storyboard.
- Should be in scenic binder or mounted on display board.

DESIGN PRESENTATION REQUIREMENTS/EXPECTATIONS

COSTUME DESIGN

The student may choose to design various characters from one production, or the costumes for a single character from one production. However, the research must be for the complete production as to display a developed aesthetic and concept for the world of the play.

Design defense and explanation

- Students will prepare a short statement introducing design concept and choices
- Student will be prepared to answer questions from the adjudicators regarding their choices

Tri-Fold display board

- Not to exceed size 48" x 36" (opened) 24" x 36" (closed)
- Black foam recommended
- Student designer name
- Student designer school
- Design concept statement:
 - A statement created by the student detailing:
 - o Reaction and concept for the production
 - o Explanation of design choices made
- Inspirational Images (5 minimum)
 - o Images are not research based but artistic. Must be printed.
 - o Can be a collage of shapes, colors, or other multimedia.

Costume Binder

- 3 ring "clear view" binder ($\frac{1}{2}$ - 1 inch binder)
 - o Cover sheet in front "clear view" pocket with title block that includes:
 - Production title
 - Writer(s)
 - Student name
 - Student school
 - o Must include the following (in this order):
 - A one-page design statement including unifying design concept
 - Costume Plot (All characters for the entire production (who wears what when)

- Renderings
- Complete research
- Process drawings
- Originality statement
 - A signed statement by the student's mentor/educator acknowledging that the design submitted by the student is wholly the creative product of the student and original in nature.
 - Should be placed in the front inside pocket of the costume binder.
- Process drawings
 - Preliminary Sketches
 - Should be quick sketches to show process
- Costume renderings (5 minimum)
 - Renderings should be 8" to 10" tall
 - Renderings should be on 8 ½" x 11" paper
 - Templates or trace characters ARE permitted (These will be made available on the MTA website)
 - Each rendering should be labeled in the following manner:
 - Upper left hand corner: show title and writer(s)
 - Upper right hand corner: character's name, act, scene
 - Lower right hand corner: entrant's name
 - NO other information may be included on the labels
 - Labels should be considered a part of the presentation; they must be neatly typed or carefully hand-lettered
 - Swatches for individual renderings attached to the lower left hand corner of the rendering (**Can be photographs** or fabrics or actual swatches)
 - Research for the individual costumes displayed for each rendering, in addition the research for the entire production

DESIGN PRESENTATION REQUIREMENTS/EXPECTATIONS

POSTER DESIGN (MARKETING)

The student may design a poster characterizing and marketing the hypothetical production as a whole. Like Scenic, Costume, and Makeup Design, the design must convey a researched and developed aesthetic for the production. The research, design statement, and analysis of the production must be displayed with the final design.

Required Materials

Design defense and explanation

- Students will prepare a short statement introducing design concept and choices
- Student will be prepared to answer questions from the adjudicators regarding their choices

Tri-fold display board

- Not to exceed size 48" x 36" (opened) 24" x 36" (closed)
- Black foam recommended
- Student designer's name and school

Design concept statement

- Reaction and concept for the production
- Explanation of design choices made

Inspirational images (5 minimum)

- Images are not research based but artistic. Must be printed.
- Can be a collage of shapes, colors, or other multimedia.

Poster binder

- 3 ring "clear view" binder ($\frac{1}{2}$ - 1 inch binder)
- Cover sheet in front "clear view" pocket with title block that includes:
 - o Production title
 - o Writer(s)
 - o Student designer name
 - o Student designer school

- Must include the following (in this order):
 - o A one-page design statement including unifying design concept
 - o Complete research
 - o Process Drawings
 - Preliminary Sketches
 - Do not have to be complete drawings
- Originality statement
 - o A signed statement by the student's mentor/educator acknowledging that the design submitted by the student is wholly the creative product of the student and original in nature.
 - o Should be placed in the front inside pocket of the poster binder.

One completed poster design

- Centered on tri-fold board
- Formatted standard tabloid style mounted on display board
- Size: minimum of 11" x 14" and maximum of 24" x 36"
- Digital OR hand drawn creation
- All posters should include:
 - o All billing and rights information as called for by the license holder
 - o Venue*
 - o Time and date*
 - o Ticket price(s)*
 - o Producing organization*

Student may invent venue, organization, time and date, and ticket prices

DESIGN PRESENTATION REQUIREMENTS/EXPECTATIONS

MAKEUP DESIGN

The student may choose to design makeup for various characters from one production, or makeup for a single character from one production. However, the research must be for the complete production as to display a developed aesthetic and concept for the world of the play.

Required Materials

Design defense and explanation

- Students will prepare a short statement introducing design concept and choices
- Student will be prepared to answer questions from the adjudicators regarding their choices

Tri-Fold display board

- Not to exceed size 48" x 36" (opened) 24" x 36" (closed)
- Black foam recommended
- Student designer's name and school

Design concept statement:

- A statement created by the student detailing:
 - o Reaction and concept for the production
 - o Explanation of design choices made

Inspirational Images (5 minimum)

- Images are not research based but artistic. Must be printed.
- Can be a collage of shapes, colors, or other multimedia.

Costume Binder

- 3 ring "clear view" binder ($\frac{1}{2}$ - 1 inch binder)
 - o Cover sheet in front "clear view" pocket with title block that includes:
 - Production title
 - Writer(s)
 - Student name
 - o Student school

- Must include the following (in this order):
 - o A one-page design statement including unifying design concept
 - o Makeup Plot (All characters for the entire production)
 - o Complete research
 - o Originality statement
 - A signed statement by the student's mentor/educator acknowledging that the design submitted by the student is wholly the creative product of the student and original in nature.
 - Should be placed in the front inside pocket of the makeup binder.
 - o Process drawings
 - Preliminary Sketches
 - Should be quick sketches to show process

Color renderings (5 minimum)

- Face Blank templates should be used (These will be made available on the MTA website)
- Renderings should include front and side view.
- Renderings should be on 8 ½ x 11 paper
- Application instructions are **strongly suggested**
- Research for the individual design displayed for each rendering, in addition the research for the entire production.
- Photographs of application are acceptable
- Each rendering should be labeled in the following manner:
 - o Upper left hand corner: show title and writer(s)
 - o Upper right hand corner: character's name, act, scene
 - o Lower right hand corner: entrant's name
 - o NO other information may be included on the labels
- Labels should be considered a part of the presentation; they must be neatly typed or carefully hand-lettered

Mississippi Theatre Association
Individual Events Festival (IEF) - Youth
Chair: Juniper Wallace (juniper.wallace@rcsd.ms)
Co-Chair: Kerri Sanders (ksanders@jacskonacademy.org)

TIMEKEEPER RESPONSIBILITIES

- Each school must provide one teacher to serve as a timekeeper. Parents are not allowed to serve as timekeepers.
- Timekeepers must be available during one round of individual events (either initial round or finals).
- Timekeepers are responsible for their own timing device.
- Time begins on the performer's first intentional word or action after slate.
- Time ends on performer's "thank you" at the end of the piece.
- A list of performers will be given to the timekeeper. **Timekeepers are expected to record times for all performers.**
 - o Individual times for categories are as follows:
 - o Acting Male/Female - 3 minutes
 - o Acting Duet - 5 minutes
 - o Acting Group - 5 minutes
 - o Musical Male/Female - 5 minutes
 - o Musical Duet - 5 minutes
 - o Musical Group - 5 minutes
 - o Original Scene - 5 minutes
- If a performer goes over time, a 5 second grace period will be allowed. Timekeepers will make note that the performer entered the grace period, as a 3 point penalty will be applied to the score.
- After the 5-second grace period (e.g. 5:05 for Acting Duet participants), timekeeper must say "thank you" to stop the performer. After the grace period, performers are disqualified. Timekeepers are not expected to make performers aware of this.

DOORKEEPER RESPONSIBILITIES

- Each school must provide one adult to serve as a doorkeeper. Parents or teachers are allowed to serve as doorkeepers. Students are not allowed to serve as doorkeepers.
- Doorkeepers must be available during one round of individual events (either initial round or finals).
- Doorkeepers will be stationed outside the performance room and will not be able to watch performances.
- Duties include the following:
 - o Opening the door between performance flights.
 - o Maintaining a low noise level in the hallway at all times.
 - o Assisting students in locating the correct performance room.
 - o Insuring door stays closed during performances and that no spectators or performers enter or exit during performance flights.
 - o As needed, collecting judges' score sheets to give to MTA officials.

Title Block

NAME OF SHOW		
DESIGN NAME		
DESIGNER NAME	DESIGNER SCHOOL	
SCALE: 1/4" = 1'0"	DATE: OCTOBER, 2018	1/1

<h1>INTO THE WOODS</h1>		
<h2>SCENIC DESIGN</h2>		
<h3>JOYCE ALLEN</h3>	RANDOM HIGH	
<h3>MANNONI PERFORMING ARTS CENTER</h3>		
SCALE: 1/4" = 1'0"	DATE: OCTOBER, 2018	1/1

Mississippi Theatre Association
 Adult Individual Events Festival
 Chair: Yohance Myles (yohance.f.myles@jsums.edu)
 URL: <http://www.mta-online.org/festivals/individual-events-festival-adult/>

INDIVIDUAL ELIGIBILITY

- Every person who participates in the Adult Individual Events Festival must be a member of MTA through payment of annual dues, registered for MTA State Festival, submit payment of \$10 for each event slot entered.
- Adults allowed to participate must be 18 years of age and **not enrolled** in a high school or homeschool program.
- Each participant must fill out a festival registration form and indicate which individual event(s) in which they will participate. If participating in a partner event, he/she must indicate their partner's name as well.
- A participant may not enter more than two (2) events (e.g., Acting Solo and Acting Duet) and may not enter the same event more than once.
- The Adult Individual Events Festival will be held on Friday evening (this may conflict with the evening block of shows).

REGISTRATION

- First, pay your registration using the MTA registration form for individual or using the group registration spreadsheet.

- Second, on the registration form, indicate which event(s) in which you will participate. If you are in a partner event, list your partner's name as well. Your partner must do the same on their individual registration.

EVENT CATEGORIES

- Acting Solo - one monologue, one participant (5 minutes)
- Acting Duet - one selection, two participants (5 minutes)
- Musical Solo - one selection, one participant (5 minutes)
- Musical Duet - one selection, two participants (5 minutes)

GENERAL INFORMATION

- No costumes or theatrical makeup are allowed.
- No hand props should be used.
- All performance events have specific time limits. Failure to adhere to time limits automatically disqualifies participant from a superior rating or any awards.
- Material must be drawn from published or original plays, screenplays or teleplays. Works from other forms such as poetry or fiction are not permitted.
- In duets, each participant must be actively involved in the scene.
- Slate should include the participant's name(s), title of the selection, and name of the author. Time limit does not include the slate.
- Timing of the presentation will begin after the slate.
- The top 3 winners in each category will be announced at the Awards Ceremony.

ACTING SOLO REQUIREMENTS

- Performed by one actor or actress.
- Selection must come from a play, screenplay, teleplay or monologue.
- Monologue should be memorized.
- No properties, costumes or stage makeup are allowed.
- Only one straight back chair is permitted for staging, which will be provided by the host theatre.
- A participant may not enter a monologue which they also perform in an entered play for the Community Theatre Festival.
- Time limit is five (5) minutes total (not including slate).

ACTING DUET REQUIREMENTS

- Performed by two (2) actors or actresses, portraying two (2) characters.
- Selection must come from a play, screenplay or teleplay.

- Selection should be as equally balanced between the two characters as possible.
- The cutting should be memorized.
- No properties, costumes or stage makeup are allowed.
- Two straight back chairs are permitted, which will be provided by the host theatre.
- Participants may not enter a duet which they also perform in an entered play for the Community Theatre Festival.
- Time limit is five (5) minutes (not including slate).

MUSICAL SOLO REQUIREMENTS

- Performed by one actor or actress.
- Participant may only present one selection.
- Material must be drawn from published scripts written for theatre or film. Works from other forms, such as poetry or standard popular songs are not permitted. The selection may include dialogue.
- Performers may only use pre-recorded, non-vocal musical accompaniment.
- A CD player will be provided. However, participants are encouraged to bring their own player.
- An aux cord and speaker will be provided.
- Participants may provide their own bluetooth player if desired. A bluetooth speaker will NOT be provided.
- A piece may only be performed acapella if it is written to be performed in that manner.
- Time limit is five (5) minutes (not including spoken slate).

MUSICAL DUET REQUIREMENTS:

- Performed by two (2) participants, portraying two (2) characters.
- Participants may only present one selection.

- Material must be drawn from published scripts written for theatre or film. Works from other forms, such as poetry or standard popular songs are not permitted. The selection may include dialogue.
- Performers may only use pre-recorded, non-vocal musical accompaniment. A CD/cassette player will be provided. However, participants are encouraged to bring their own player. A piece may only be performed acapella if it is written to be performed in that manner.
- Each participant must be actively involved in the scene.
- The time limit is five (5) minutes (not including spoken slate).

Ballots for Youth and Adult Individual Events can be found at <http://www.mta-online.org/dev/wp-content/uploads/2018/06/Ballots.pdf> (and in the MTA Official Dropbox Folder - Individual Events)

Playwriting Division

At the 2007 Festival, MTA announced the first MTA Playwriting Competition for Adults and in 2008 MTA announced the first MTA Playwriting Competition for Youth. Both competitions are designed to recognize and promote the works of Mississippi playwrights and is open to all Mississippi writers, either in state or abroad.

The winning play in the adult competition receives a staged reading at the MTA Festival/Conference and a \$500 cash prize. The winning play in the youth competition receives a stage reading at the MTA Festival/Conference and a \$250 cash prize.

MTA also maintains a listing of plays submitted to the competition on our Playwrights Directors Page. This directory lists the author, contact information and information about the play.

Call for Submissions – April 1 – November 1

Who's Eligible: High school students residing in the state of Mississippi. Playwrights should be enrolled in a high school or home school program in grades 9 – 12.

Entry Requirements: The script should be a one-act play that has not been published and has not been professionally produced. Only one play may be submitted by each playwright, and plays must be written by a single playwright – no collaborations. Plays should run no more than one-hour in length, which is roughly about forty (40) pages. We do not accept musicals, full-lengths, adaptations, screenplays, etc.

Submission Format: All scripts must be typed using a 12-point font. Electronic submissions are required. More information will be available on the MTA website. Names should not appear on the scripts. Writers should include a separate page with a short bio, contact info and the name of their script.

The Competition is designed to recognize and promote the works of Mississippi high school playwrights and is open to all Mississippi high school age writers. All playwrights who submit will be notified of their status via e mail.

Entries are accepted from April 1 until November 1. Entries postmarked later than October 1 will not be considered.

Each playwright may submit **only one play per** year. The Mississippi Theatre Association reserves the right not to produce a winner in any given year. Aside from the necessary permission to stage the reading of the winning entry, all rights are retained by the playwright.

The entrance fee is \$10.

Information on the online entrance form will be forthcoming as well as further details on the judging process.

Other Information:

All entries are judged anonymously, through two different rounds of judges. The winning entry will receive:

- a staged reading at the MTA Conference,
- free Festival registration,
- Hotel accommodations for the evening of their staged reading, and
- a \$250 cash prize

