

One Act Play Festival – 2019

Entry Criteria

1. Entries must consist of a one act play or an intelligible excerpt from a full length play.
2. A minimum cast of three per play, with the third role not necessarily being a speaking role.
3. If more than one entry of the same play occurs, both societies will be notified immediately. The verbal adjudication of both of these plays will not be given until both have been performed (even though the respective performances may be on different evenings).
4. No play that has won “Best Overall Production” in the past two years may be entered.
5. The acceptability of any particular entry shall be at the sole discretion of the Festival Committee.
6. Plays must be between **35 and 45 minutes** long and not contain more than 33% musical numbers. Points will be deducted by the festival stage management for infringement.

Directors Criteria

1. Directors are to complete the One Act Play Festival Participating Production detail form listing details of the play.
2. If rights are required, a separate form needs to be completed. A license enquiry must be sent to DALRO prior to auditions. Please liaise with the Franklin Player’s Secretary as a form will need to be completed, and depending on the cost, a payment may need to be made. **Please note any rights fees will be for the account of the person who enters the production into the festival.**
3. Directors are responsible for ensuring that all cast members have completed and signed the requisite indemnity form and that membership fees are up to date. (External entrants are exempt from membership fees, however are liable to pay the festival entrance fee)
4. A rehearsal timetable will be drawn up by the Festival Event Co-ordinator and will be distributed to all directors. The time table is FINAL, Directors are allowed to swop as long as both parties agree and all participants are informed well in advance of the change to the schedule, this is the Directors responsibility to arrange and to advise the Festival organizer immediately of any such arranged change.
5. It is the Director’s responsibility to budget on the number of rehearsals allocated and to manage the cast attendance. Stage time is previous and we ask that strict start and end times are adhered to, all props, sets etc are to be cleared in time for the next rehearsal to start punctually.
6. Directors are required to provide digital photos and a synopsis of their play for the programme. Each play is required to have their own poster and/or photos of the cast. The poster is displayed in the foyer over the duration of the festival.
7. Directors to ensure that their full cast is available for the final night’s performance in the event that they are shortlisted as one of the top 2 plays and for the award ceremony.

Costs/Fees/Budgets

1. There is no entrance fee to Franklin Player members for the one act play festival, however all participants are required to join Franklin Players and will be liable to pay their annual membership fees.
2. Membership fees for 2019 are R200 per annum for ALL members.
3. It is compulsory for all Franklin Player participants – this includes both actors and directors – to complete the Roosevelt Park Recreation Centre Indemnity form.
4. An entry fee of R250 for each external entry and shall be payable in advance. Funds to be deposited into Franklin’s bank account, and proof of payment to be emailed to The Treasurer:

Account name: Franklin Players

FNB Branch code: 250655

Account number: 50400030074

5. The entering society shall be responsible for payments or royalties and/or rights for the play. Franklin players will sponsor the costs for royalties and/or rights for the two plays to be performed on the final night only, should we do performances of the top two plays on the final night, this is at the discretion of the festival organizer.

Production Rules and Guidelines

1. The Festival Committee make the final decision as to the order of the plays. They do however ask each Director for their preference and try to accommodate these requests as far as possible.
2. No more than 3 plays per night. Each entrant will be allocated a performance slot during which the play will be adjudicated
3. Entrants shall have five (5) minutes to set the stage and five (5) minutes to strike. Points will be deducted by the Festival stage management for infringements.
4. Penalties for overrunning time limits of the play itself will be as follows: For the first five minutes over time 1 point will be deducted. Thereafter two points per minute will be deducted. The same will hold true for setting and striking. The points are cumulative.
5. Each play is allocated a marked out space behind the wings for props. The allocated space is 2m by 1m.
6. The top two plays may be selected by the adjudicators to be performed on the final night. These will be announced after the final performance prior to the final night. The top two plays will be eligible for the 'Best Overall Production' and 'Best Runner-up Production' awards. The time constraints (Set-up, duration and striking) will not be enforced for the final night.

Rights & Licenses

1. All productions must have written permission from either the author or DALRO before performance.

Technical Guidelines

1. Each entrant will have a rehearsal period in the theatre in order to set lighting, sound, props, and other technical needs and to rehearse all technical setups including setting and striking and word run through's. At least the director and stage manager from each group must attend this meeting as well as any other interested parties.
2. Please inform Franklin if you will be using your own technical people or you need to use ours. If you make use of Franklin's resources, please supply us with a detailed sheet of sounds and
3. The following is required to be handed in by the technical/production meeting.
 - a) entry form completed in full;
 - b) full entry fee;
 - c) technical specifications and lighting plan (if Franklin is doing it for you)
 - d) three copies of the scripts for Stage Manager, Lighting & Sound

Sets

1. Please keep size and amount of sets, to a minimum as there is little storage space back stage. On the night you will be allocated a 2X1m space in the wings just prior to your performance in order to facilitate setting and striking. Limited sets can be stored in the rec centre and will be moved by the groups, backstage, prior to their performance. The backstage positioning will not be part of the setting or striking time.
2. Sets left at the theatre must be stored as compactly as possible. The festival stage management will assist with storage space allocation. Groups will be allowed to store sets at the theatre between their rehearsal and performance periods.
3. The sets of those plays not selected for the final night must be removed after the top two plays have been announced. The sets of the plays performing on the final night must be removed after the awards ceremony. Removal of the sets at any other time can only be done by prior arrangement

with the Festival Stage Manager. If sets can only be removed after final night then the group concerned will have to make arrangements directly with the theatre management.

4. Whilst every care is taken with storage and security of sets and props, the theatre venue cannot accept any responsibility for any theft or any damage whatsoever to any sets, props and costumes and personal effects during the rehearsal, storage and performance periods of festival.
5. Setting time will be five (5) minutes. Timing will be taken from bringing up of the blue lights until the first light and/or sound cue is given by the group for the play proper. All cast, crew, sets, props, etc. can be stationed in the designated area back stage providing they are not a hindrance to the previous group striking their set.
6. Striking time will be five minutes. The striking time will be taken from then until the group's stage manager cues that all cast, crew, sets and props are cleared into the designated area. Nothing is to be left on stage.
7. Time penalties will be imposed by the Festival Stage Manager and not the adjudicators. Please adhere to these times as penalties may mean the difference between winning and losing.

Sound

1. Each group must supply their own sound material. Please ensure that you have the (already prepared) sound available for the rehearsal period as well as for the performance/s.
2. CD players will be available. The exact sound facilities (type and number of) can be determined at the technical meeting. Any other sound requirement, such as computer input (supply your own computer) must be made known in your technical specifications and the availability determined at the technical meeting.

Lighting

1. General lighting pools will be made available covering the whole stage area
2. Please indicate on the stage plan the following:
 - a. areas to be lit (large) and/or tight specials;
 - b. Intensity of light (1 - 100%);
 - c. specific set/s and/or prop/s to be lit;

Dressing Rooms and Backstage Areas

1. Dressing rooms will be allocated according to size of cast and the same room will be kept for rehearsal and performance.
2. The dressing room allocations will change for the final night according to size of cast and the running order.
3. All dressing rooms will be unisex.
4. Please remove all personal assets at the end of each evening. Please keep all dressing rooms, backstage areas and toilets as clean and tidy as possible.
5. No alcohol consumption is allowed backstage or in the dressing rooms.
6. No smoking is allowed except outside backstage.

Performances

1. The Festival Stage Manager will call time to all concerned backstage and in lighting box: 30, 15, and 5 minutes and beginners.
2. 30 minutes prior to performance: The group stage manager should assemble crew and sets backstage ready to set stage (liaison will have to done with previous group so as not to clash during striking)
3. 5 minutes prior to the scheduled performances, beginners and hosts will be called.
4. House lights will dim and hosts will enter from stage left onto the stage to introduce the evening.
5. Hosts will exit stage via backstage
6. House lights will fade into blue working lights for setting and the curtains will close during setting up and striking of each set.
7. The first group will set and cue for 'setting end' and 'performance begin'

8. The running/cueing of the performance is the sole responsibility the of the group concerned. The festival crew is only there to monitor and time the progress.
9. During the performance the next group may quietly assemble their set backstage on the opposite side of the stage, taking care not to hinder the previous groups performance or set striking
10. The performing group's stage manager will cue working blue lights for striking and the Festival Stage Manager when striking is complete.
11. Working lights will fade and house lights will come up
12. The above is repeated for the next performance and so on.....
13. Verbal adjudication comments will be given to all of the day's performances after the last performance has completed.

Final Night

1. The two best plays will perform consecutively without any break for adjudications.
2. The group performing first will be able to set their stage prior to the evening beginning as no timings will be done on setting and striking for any of the groups.
3. The hosts will introduce the evening performances which will commence directly thereafter.
4. An interval of fifteen minutes will be taken after the two performances during which time all nominees must assemble in the backstage area (ushers from the committee will be on hand to arrange recipients in the order in which they will receive their nomination certificates). The festival crew will set the stage for awards ceremony.

Adjudication

1. The one-act play festival will be judged and adjudicated within the norms of any other one- act festival. Adjudicators will be aware of limitations imposed on the cast, crew and production team as well as limitations caused by the host venue.
2. The Franklin committee will select the best available professional adjudicators and they will be briefed prior to the festival re their tasks.
3. Verbal adjudications will be given for every performance at the conclusion of the day's performances and written versions will be available as soon as possible after the festival.
4. The Festival organiser will sit on the adjudication panel, however does not have a vote, the purpose merely being to ensure the adjudicators are continually aware of our limitations and ensuring that critique is constructive and followed up by valuable advice going forward.

Awards

1. All the nominations and awards, except 'Best Overall Production' and 'Best Runner-up Production', will be judged and decided upon during the initial performances preceding the final night.
2. 'Best Overall Production' and 'Best Runner-up Production' will be decided on during the final night.
3. Awards will be made in at least the following categories:

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| 1. Best overall Production | 2. Runner Up Best Production | 3. Best Director |
| 4. Best Original Script | 5. Best Set | 6. Best Actor |
| 7. Best Supporting Actor | 8. Best Actress | 9. Best Supporting Actress |
| 10. Best Newcomer | 11. Best Novice Production | 12. Best Cameo Role |
| 13. Merit Certificates (Limited to 15) | | |

General

1. No unauthorised personnel will be allowed backstage, in the dressing rooms or in the lighting box during rehearsals and performances.
2. All cast and crew must enter through the stage door during rehearsals and performances.
3. Though there are security guards in and around the vicinity of the theatre, the parking of all vehicles is at the risk of the owner.