



Rocky  
Mountain  
Theatre  
Association

COLORADO

IDAHO

MONTANA

UTAH

WYOMING

## RMTA Theatre Festival 2011

### Acting Competition Information

Dear Rocky Mountain Theatre Association Acting Award Competitor,

As the RMTA Acting Competition Liaison, let me congratulate you **on your nomination from an RMTA adjudicated production** as an acting competitor for the Rocky Mountain Theatre Association's *Festival 2011*, to be held in Cheyenne, WY, starting Wednesday, February 9.

#### The following information should help you prepare for the competition:

1. You and your partner must become members of RMTA, and registered participants of the RMTA Theatre Festival 2011. You can register online soon, according to the RMTA.net website. Or you can register on site.

2a. **If you are a college/university student**, you will compete in the College/University Acting Competition section. You must be enrolled at the time of your nomination.

- **You will compete on Wednesday morning, February 9**
- **Your mandatory information meeting--prior to the competition--will be held at 9:00 AM, location to be determined. Information will be on the website when it has been updated.**
- **Once you have filled out the appropriate paperwork and have shown me that you have the rights or permissions needed to perform your selections (see below), I will draw your name for a time slot for the preliminary round. This round will begin at 10 AM.**

2b. **If you are a youth/high school actor OR a community theater actor**, enrolled or cast at the time of your nomination, you will compete in either the Youth/High School Acting Competition section or the Community Theatre Acting Competition section.

- **You will compete on Friday morning, February 11.**
- **Your mandatory information meeting--prior to the competition--will be held at 9:00 AM, location to be determined. Information will be on the website when it has been updated.**
- **Once you have filled out the appropriate paperwork and shown me that you have the rights or permission needed to perform your selections (see below), I will draw your name for a time slot for the preliminary round. This round will begin approximately 30 minutes after the finish of the meeting.**

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### Rights and Permission for Selections

**The following is VERY complex – Please read carefully!!!**

**Unlike years past, I am not going to spell out royalty rules for you. Because we follow the same guidelines as KCACTF, you must go to their website and read everything about royalty rules. Just as the Irene Ryan nominees are held responsible for following the rules, so too are YOU!**

**Visit the following website: [www.kcactf.org](http://www.kcactf.org)  
Click on “Irene Ryans” at the top  
Click on “Royalty and Permissions”  
and then **READ AND HEED****

#### **Unpublished manuscripts or monologues/scenes written for you**

- You must show written permission and/or fees paid or waived.

#### **Public Domain (non-copyrighted material)**

- You may perform, without written permission or royalty fees, a selection from any work that is in the Public Domain (non-copyrighted material). Do not assume that because the author is dead, and has been dead for many years, that the material is not copyrighted.

#### **Material from a Publisher NOT listed above**

- You must contact the publisher’s agent to secure written permission

#### **Material in translation**

- **Material which has been translated into English from another world language may be copyrighted by the translator or by the publisher.**

#### **Proof of Permission and Fees Paid**

At your 9 AM meeting, I and my assistants will check whether or not you have needed to secure written permission or to have paid royalty fees. I will have copies of the Broadway Play Publishing catalog, a Dramatists Play Service catalog, the Dramatic Play Publishing catalog and “approved” list from their website, a copy of the Samuel French catalog and the “Red Light” and “Green Light” lists from their website.

**To this meeting, please bring your scripts or a photocopy of the title page of your script, showing the publishing company.** Please bring any written permission or fees paid documentation.

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**For legal reasons, please understand the following  
YOU CANNOT COMPETE WITHOUT THESE PROOFS!!!**

**We don't want to see tears so early in the morning, so please follow these rules**

3. As an acting competitor, **you will be limited to a presentation that totals five (5) minutes, which includes your introduction and any transition between selections.** THIS FOLLOWS THE RULES FROM LAST YEAR'S COMPETITION.

- Timing of the presentation begins with the first words or movements of the introduction (or selection, if you are introducing the first piece after its performance).
- Your initial setting of the host-supplied furniture--two chairs and one small table--will not be timed, IF IT OCCURS BEFORE YOUR INTRODUCTION.
- The Competition Timer will raise her/his hand 4 minutes 30 seconds after the timing begins.
- The Timer will stand at 4 minutes 45 seconds after the timing begins.
- The Timer will ask you to stop 5 minutes after the timing begins.
- You will not be disqualified if you stop when requested. We request that you limit your use of hand props.
- One simple hand prop, per selection, is allowed.

4. RMTA requires all acting competitors to present **two** selections, at least one of which must be a monologue. RMTA encourages all acting competitors to present **one** selection that includes an acting partner. (Remember that RMTA awards a Best Partner plaque and cash award.) If a partner is unavailable, you may present two monologues.

5. The following is a list of the adjudication criteria, approved by the RMTA Board of Directors:

### A. Material Selection

- There should be a distinct contrast between the two selections, in character and, possibly, in genre and style, to demonstrate your dramatic range of acting talent. Remember that contrast in genre does not necessarily mean contrast in character. Remember also to choose genres you are highly skilled at presenting.
- Both the monologue and the scene should move to a conclusion and contain elements that demonstrate your characters' changes in objectives, actions, and/or emotional conditions (or states of being). Your characters should have strong intentions rather than merely tell a story.
- The selections should be appropriate for your age, your skill level and maturity, as well as for the nature and purpose of the competition. Remember, judges are not favorably impressed with pieces with a "shock value."

### B. Staging

- Selections should be creatively and appropriately staged according to their styles and genres.
- Your acting choices should be consistent within the theatrical "world" of each piece.

### C. Voice and Diction

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- Use your vocal instrument clearly and articulately, with honesty, creativity, and appropriate nuance, according to the style and genre of the piece.
- If a piece demands you absolutely must use dialect, employ it flawlessly.

### D. Nonverbal Expression

- Use all of your physical instruments clearly, with honesty and creativity.

### E. Monologue and Partner Work

- For increased communication of your intentions, your monologue should have only your character speaking, as if the audience were the listening character, rather than employ the use of a listening “invisible” character “located” stage left or right.
- The interaction between you and your partner should be clear, honest, creative, and appropriate.
- Your scene should put the focus on your character, rather than on your partner’s character.

6. Adjudicators will judge the preliminary round and independently rank the competitors. Approximately one half hour after the results of the preliminary round are posted, the six top competitors for each competition will compete again with their same material. Different adjudicators will rank the finalists. Results of the final competitions will only be announced at the Saturday afternoon general business meeting.

7. Adjudicators for the college/university preliminary round will be available early Thursday morning (TBA) for feedback to all competitors—Location TBD. Adjudicators for the community theatre/youth and high school competition will meet with competitors after the conclusion of the competition for feedback.

If you have any questions, please do not hesitate to e-mail or to call me or your state representative.

Again, congratulations.

Dr. Paul S. Newman, Acting Competition RMTA Board Liaison

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