

# Guernsey One-Act Play Festival 2018

## RULES

Last revised 2018

1. The name of the Festival shall be: The Guernsey One-Act Play Festival.
2. The Festival will be under the auspices of the Guernsey Amateur Dramatic & Operatic Club, the Executive Committee of which will appoint a Festival Committee to manage the Festival.
3. No member of the production (cast or crew) may be paid for his/her activity in the production.
4. Plays must have a duration of not less than 20 minutes and not more than 75 minutes. These times are inclusive of pre- and after-scene music and sound effects but do not include the setting and striking times as laid down in Rule 11. Any entry which does not comply with these times will be penalised as follows:

Over or under time, up to 1 minute ...	1 mark deducted
up to 2 minutes ...	3 marks deducted
up to 3 minutes ...	6 marks deducted
up to 4 minutes ...	10 marks deducted
up to 5 minutes ...	15 marks deducted
more than 5 minutes ...	disqualification.
- The Festival Committee may accept an excerpt from a longer play, provided that the excerpt is understandable to any member of the audience who has not seen the whole play. **Some cutting is acceptable, but must be indicated at the time of entering and it must be shown that the cutting has been approved by the playwright/agent.**
5. Plays which have been adjudicated in a Channel Island Festival within the last 12 months are not eligible for entry, unless the majority of the cast has changed. No one organisation or individual shall be allowed to enter the same play in the Festival more than once within a period of five years.
6. The cast shall consist of not less than two players having speaking parts.
7. A Director may enter no more than two plays in any one Festival. When a Director enters a second play, the primary play must be indicated; secondary plays will be accommodated within the programme only if there is space available, and will be considered in order of date of receipt of entry.
8. Smoking of any material including tobacco substitutes is not permitted.
9. A pre-Festival meeting will be arranged at the theatre on a date close to the Festival. Each play must be represented (usually by the Director and Stage Manager). A local proxy will be arranged for Off-Island entries. After a final briefing, representatives will meet with Beau Sejour Technicians to discuss their technical requirements.
10. **Stage Management.** Each cast must provide an adequate stage crew and a Stage Manager who, in addition to his normal backstage duties, is required to cue lighting changes and sound effects. An intercom is provided which links him with the lighting, sound and follow-spot operators. The Festival Stage Manager is not expected to assist in scene setting or striking. The Festival Stage Manager, together with the Festival Committee, will have full discretionary powers regarding matters that affect the staging of any play.
11. **Setting, Striking.** Ten minutes is allowed for the setting and five minutes for the striking of each play. These timings will be strictly adhered to and any play which exceeds them will be penalised by 1 point for each minute or part thereof. (Allowance will be made in the event of failure of equipment before the play starts; notice of such failure must be communicated at the time to the Adjudicator's steward.) On the night of the performance, Directors and Stage Managers will be allowed ten minutes within the scene dock to check the presence of flats, furniture etc. This time will be scheduled by the Festival Stage Manager(s) and informed to the Directors at the pre-Festival meeting at the theatre.
12. An entry which is unable to dress rehearse or perform on certain days during the Festival must so notify the Festival Co-ordinator prior to 31<sup>st</sup> March. All casts and crews are expected to adhere to the schedule of Dress Rehearsals and Performances which will be produced early in April. Arrangements will be made by the Festival Stage Manager for each cast to hold one dress rehearsal session on the Festival stage. Whenever possible, dress rehearsals will be in the order of performances. The length of the session will be specified by the Festival Committee.
13. Each entry is responsible for obtaining its own performing rights; Performing Rights Licences must reach the Festival Committee prior to the dress rehearsal and will be on public view (this is a requirement of G.O.D.A.). GADOC will reimburse royalty fees up to a maximum of £100.
14. GADOC entries only (which must abide by all GADOC production regulations) will be reimbursed production expenses up to a limit of £100 for each entry, and reasonable script costs. It would be appreciated if complete sets of scripts were donated to the Club library after the Festival.

*continued overleaf*

## GUERNSEY ONE-ACT PLAY FESTIVAL RULES - *continued*

15. Entries other than those from GADOC are responsible for obtaining suitable insurance cover for their personnel and materials and (when applicable) for observing adequate Child Protection procedures.

16. The Festival Committee has the power to accept or reject any entry as it may think fit. Any ruling of the Festival Committee shall be final and binding and acceptance of this rule is a condition of entry.

17. A professional Adjudicator will be engaged, who will adjudicate on the productions and place them in order of merit.

The Adjudicator will use the following system of marking:

Acting 40 marks, Production 35 marks, Stage Presentation 15 marks, and 10 marks for Endeavour, Originality and Attainment.

The Adjudicator will deliver a public adjudication at the end of each evening and will decide on the winners of the trophies at the end of the Festival.

The Adjudicator may select individual performances for comment in his final adjudication.

Fully-detailed mark sheets will be forwarded to directors after the Festival.

18. The following trophies may be awarded at the Adjudicator's discretion. They are to be held for one year or until the date of the next Festival, whichever is the sooner. The recipients will be responsible for the safe custody of the trophies and for returning them on request.

**Bucktrout Challenge Trophy** - awarded to the play with the highest marks.

**Anthony Booth Trophy** - awarded to the play with the highest marks with an All-Women cast.

**The Frankie Billington Trophy** - awarded to the play with the highest marks with an All-Male cast.

**F.W.Thomas Memorial Trophy** - awarded to the play with the highest marks with a cast aged under 21\*.  
*\*Ages at 1<sup>st</sup> May in the year of competition.*

**The GADOC Jubilee Trophy** - for the play with the highest marks with a cast aged under 15\*.  
*Qualifying entries will not be eligible for the F.W.Thomas Memorial Trophy. \*Ages at 1<sup>st</sup> May in the year of competition.*

**The Burns Trophy** - awarded to the original unpublished play with the highest marks.

**The Edward Willis Trophy** - awarded to the Director with the highest mark for Direction.

**Joyce & Cecil Cook Trophy** - awarded to the Director of the play with the highest overall marks who has never won either the Bucktrout or Edward Willis Trophies.

**The Gaisford Trophy** - awarded to the Director aged under 21\* with the highest mark for Direction.  
*\*Ages at 1<sup>st</sup> May in the year of competition.*

**The Margaret Moffatt Trophy** - awarded to the play with the highest mark, entered by a new director

**The Hazel Rowe Trophy** - awarded to the musical play with the highest overall marks.

**The Rollie Wolley Memorial Trophy** - for the most outstanding performance by an individual.

**The St Stephen's Players Trophy** - for the most outstanding performance by an individual in a supporting rôle.

**The George Foote Memorial Trophy** - for the best humorous performance.

**The RGI Trophy** - for the best performance by an individual under 18\*  
*\*Age at 1<sup>st</sup> May in the year of competition.*

**The Joan Machon Award** - for the most promising performer under 21 (*age at 1<sup>st</sup> May in the year of competition*).  
*Previous winners are not eligible.*

**The Lee Trophy** - for the most effective "first impression" created by stage setting (including visual and audio effects).

**The Elaine Ralls Memorial Trophy** - for a "Magic Moment" chosen by the Adjudicator from any of the entries in the Festival.

**The Redgrave Trophy** - for the best backstage crew

19. **Audience Award.** On the last evening of the Festival, after the adjudication of the final plays, members of the audience holding validated season tickets may vote for the play they consider to be the best entry in the Festival. The cast presenting this play will be entitled to the Audience Award Trophy. All plays in the Festival are eligible.

*Please refer to the Technical Information and Requirements which appear on a separate sheet and which form part of these Rules.*

*The Festival Committee reserves the right to amend the Rules at its discretion with written notice to all pre-registered entrants.*