



Leicestershire and Rutland Drama Festival  
President - Mr H. Bladon Vice President - Mrs V. London

# The AETF Festival Rules

## ENTRANTS RULES

### HOW DO WE ENTER?

1. Entry into the National Festival must be via a Preliminary Festival, either a local festival organised by the AETF or an independent local festival affiliated to the AETF.
2. Any company: -
  - 2/1. Who desires to enter the AETF competition must declare this on the Preliminary Round entry form.
  - 2/2. Companies must provide a completed AETF Declaration immediately following their selection.
3. A company may: -
  - 3/1. Enter and opt with any number of plays in a Preliminary Festival.
  - 3/2. Enter as many festivals as they like, but can only opt from one, preferably their local Preliminary (First Round) Festival.
  - 3/3. Enter more than one Festival with different plays and opt.
4. By entering the AETF Festival companies commit themselves to performance at each level if selected and are expected to appear.

### THE FOLLOWING POINTS ALSO APPLY!

5. Dramatic Schools for the training of professional actors are not eligible.
  6. Any copyright recorded speech or projection of film or TV material can be used as long as proof of permission is produced.
  7. Curtain calls are not permitted.
  8. Written adjudications can be arranged for companies provided a written request is made to the organisers, together with necessary fee, before the festival.
- The following are accepted by the 'British Final of One-Act Plays' governing body the United Kingdom Community Drama Federation (UKCDDF) and must be adhered to by all competing teams in the UK at all levels of the competition.

### WHO CAN ENTER?

9. Any bona fide adult amateur Society, or recognised Youth Theatre, the accepted definition of a bona fide society is 'a constituted group'.
10. All players must be amateur i.e. whose main income is not earned by acting.

### WHAT CAN WE ENTER?

11. All performances are subject to the Theatres Act 1968 and must comply with its provisions regarding plays, which might be considered obscene, seditious, or libellous, or likely to incite racial hatred or a breach of the peace.
12. The entry will be a One-Act Play or an extract from a longer play. The accepted definition of a one-act entry is 'a coherent piece of mainly spoken drama'.
13. No play in copyright may be performed without production of its performance licence and written permission must be provided for any cuts or alterations.
14. The performance must be performed as per the script provided for the adjudicator, which must be with the adjudicator at least three weeks before the performance.
15. Only hard copies of scripts are accepted. Photocopies are only acceptable with the written permission of the publishers.
16. Each entry must have a minimum of two speaking characters appearing on stage.

### WHAT ARE THE TIME CONSTRAINTS?

17. The length of performance of the entry shall be not less than 20 minutes and not more than 55 minutes, including any time spent in changing a scene in the course of a performance or time used to set the mood by the cast or music before the tabs open.
18. Each team will be allowed 10 minutes for setting and 5 minutes for striking their set.
19. Penalties for not keeping within times for performance, setting and striking are: -  
Up to 1 minute 1 mark Up to 3 minutes 6 marks Up to 5 minutes 15 marks  
Up to 2 minutes 3 marks Up to 4 minutes 10 marks Over 5 minutes Disqualification

### WHAT ARE THE STAGING CONSTRAINTS?

20. Any set or scenery must be free standing within the provided 'black box' acting area.
21. Societies have a duty to co-operate with the Festival Stage Director in adhering to the theatre's safety rules and attending all safety briefings as required, please be aware that there may be different requirements in each country.



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22. Societies must give advance notice to the Festival Stage Director of any additional equipment, which must comply with the theatre's requirements. And any effects such as naked lights or smoking, fire arms or pistol shots, knives or swords, strobes etc which the theatre will need to be made aware of.

23. The use of any kind of microphone will not be allowed to enhance an actor's vocal projection. Microphones may still be used as a sound effect.

### HOW WILL WE BE JUDGED?

24. The adjudicator will give a public adjudication of each entry and at the end of the Festival give the organisers a copy of the marks awarded.

25. The adjudicator will use the following marking system: -Acting 40 Production 35 Stage Presentation 15 Dramatic Achievement 10

26. The adjudicator's decision is final.

### B: VENUE MANAGEMENT

B1. In all Rounds, the responsible organising committee will provide a theatre with basic stage lighting, the necessary organisation and a 'black box' acting area.

B2. The companies must provide scenery and properties, for their own production. Fireproofing of all materials and sets is the responsibility of the company. The use of all such items is subject to the sanction of the festival Stage Director at each round.

B3. Effects & Additional Equipment - Companies must give advance notice to the festival Stage Director, so that local theatre regulations can be complied with: -

B3/1. If they propose to use, at their own expense, additional lighting equipment e.g. supplementary floods, spots etc.

B3/2. If they propose to use unusual effects, pyrotechnics, naked lights, pistol shots, etc. This also covers SMOKING on stage.

B3/3. The AETF cannot be held responsible if theatres do not allow the use of certain effects.

B3/4. If it is found necessary to place limits on the proposals of companies in regard to such additional equipment or effects, the companies will be notified by the Stage Director, whose decision is final.

B4. An electrician will be available for set up. He may also be responsible for the operation of the lighting desk and lighting equipment, under the direction of the company stage manager or director where the relevant Theatre regulations require.

B5. It will be the responsibility of each company to see that the lights, sound and curtains, are correctly cued during the performance, and that the scenery is correctly positioned and struck within the allotted times.