American College Theatre Festival XXXIV, Region IV
Savannah College of Art and Design
February 4-9, 2003

Registration Form for the Irene Ryan Acting Scholarship Competition

Name________________________________________ Phone____________________________________
Address____________________________________________________________________________
City__________________________ State__________ Zip________________________
School________________________________________________________________________________

Are you an undergraduate student?________
If so, what is your expected month and year of graduation?_____/______

Title and author of two person scene:

________________________________________________________________________

Title and author of song, monologue or second two-person scene:

________________________________________________________________________

How did you secure permission to perform the material listed above?

Public Domain________ “Green Light” List________ Direct Contact w/Publisher_____

Direct Contact w/Author________ Cleared through Gregg Henry________

IMPORTANT NOTE ON SELECTION OF MATERIAL: While nominees no longer have to provide proof of permission and royalty payment for material, it is still the nominee’s responsibility to secure permission by consulting published “red light/green light” lists, contacting the publisher directly, or by contacting Gregg Henry at ghenry@kennedy-center.org. All candidates must indicate how permission was secured to perform this material in the space provided above.

Partner’s Name____________________________________________________

Check if you need piano    Yes ( ) No ( )
Check if you need accompanist Yes ( ) No ( )

This form must be received no later than February 1, 2002

Mail to:  
Dan LaRocque. 211 Telfair Peet Theatre. Auburn University. Auburn University, AL 36849-5422
Email to: larocdj@auburn.edu

NOTE: THIS IS NOT A FESTIVAL REGISTRATION FORM YOU MUST REGISTER FOR THE REGIONAL FESTIVAL SEPARATELY. SEE YOUR COACH OR DIRECTOR TO ENSURE THAT YOU ARE PROPERLY REGISTERED FOR THE REGIONAL FESTIVAL.
Partner Registration Form for the Irene Ryan Acting Scholarship Competition

Name____________________________ Phone_________________________

Address_________________________________________________________

City___________________________ State___________ Zip__________

School__________________________________________________________

Are you an undergraduate student?_______ If so, what is your expected month and year of graduation?_____/______

#1 Auditionee’s name ____________________________________________

#2 Auditionee’s name
(if you are partnering more than once)____________________________________

_____________________________________________________________________

This form must be received no later than February 1, 2002

Mail to:
Dan LaRocque
211 Telfair Peet Theatre
Auburn University
Auburn University, AL 36849-5422

Email: larocdj@auburn.edu

NOTE: THIS IS NOT A FESTIVAL REGISTRATION FORM YOU MUST REGISTER FOR THE REGIONAL FESTIVAL SEPARATELY. SEE YOUR COACH OR DIRECTOR TO ENSURE THAT YOU ARE PROPERLY REGISTERED FOR THE REGIONAL FESTIVAL.
GUIDELINES FOR
IRENE RYAN ACTING SCHOLARSHIPS
KENNEDY CENTER/AMERICAN COLLEGE THEATRE FESTIVAL
REGION IV
FESTIVAL XXXV  FEBRUARY 4-9, 2003
SAVANNAH COLLEGE OF ART AND DESIGN
SAVANNAH, GEORGIA

The Irene Ryan Acting Scholarships provide recognition, honor, and financial assistance to outstanding student performers wishing to pursue further education. The Irene Ryan Foundation awards 19 regional awards and two fellowships annually. 16 of the awards consist of a $500 scholarship for the representatives of the regional KC/ACTF. There are two awards of $2,500 each for the winners at the national festival in Washington, D.C. In addition, the student judged the Best Partner in the national auditions is awarded $250. The Irene Ryan Acting Scholarships are, indeed, scholarships; so the Foundation sends the award to a school designated by the winner where it is used to pay tuition and fees for further education, not necessarily limited to theatre arts.

The following applies to Irene Ryan scholarship auditions held at regional festivals and at the national festival:

1. Only those performers who have appeared in either a participating or associate KC/ACTF entry and are bona fide students in a college or university at the time of the KC/ACTF response are eligible. For the purpose of these awards, a bona fide student is:
   • an undergraduate student registered for at least six semester or equivalent quarter hours;
   • or a graduate student registered for at least three semester or equivalent quarter hours;
   • or a continuing part-time student enrolled in a regular degree or certificate program.

   Undergraduate, graduate, and continuing part-time students must be matriculating and seeking a degree at the time of the KC/ACTF official response.

2. The chair of the theatre department (or the equivalent academic officer) must verify the student and partner's status in writing to the regional chair and/or vice-chair prior to the regional festival's Irene Ryan auditions.

3. Each director of a participating or associate production must inform all eligible students of the Irene Ryan rules.

4. Each college or university may nominate one student performer from the cast of each of its participating entries and one student performer from the cast of each of its associate entries. KC/ACTF representatives may nominate two additional performers from the casts of participating entries, and one additional performer from the casts of associate entries.

5. The regional chair or delegate shall notify each of the nominees of his or her selection as an Irene Ryan competitor.

6. Each competitor shall bear all expenses of attending the regional festival (unless these expenses are otherwise provided for within the region). (Transportation, lodging, and a per diem allowance are provided for each national festival competitor and for each partner. However, if a regional finalist cannot be present for the National Festival Saturday evening rehearsal at the Kennedy Center, the additional airfare for his/her Sunday arrival will not be the responsibility of the Kennedy Center of
KC/ACTF.) Please note: The Saturday evening Irene Ryan rehearsal at the Kennedy Center is a closed rehearsal. Only candidates, their partners, and accompanists will be allowed. Coaches may attend the Sunday dress rehearsal but will not be admitted to the Saturday night rehearsal.

7. Not more than sixteen nominees shall appear in final auditions at the regional festival. In those regions where more than sixteen competitors qualify for the regional festival, the regional chair will determine a screening system. The screening system should insure that no nominee should perform more than twice on any day, so screening and final rounds may be scheduled over a two-day period. Whenever possible, pre-screening rounds should be combined with an audition workshop.

8. The regional pre-screening and final auditions will normally occur prior to any of the productions scheduled for regional festival presentation. However, when the regional chair can use final round judges who have not seen festival productions prior to the final round, that round may be held any time.

9. Academic professionals affiliated with regional institutions must not judge the final round of the regional festival.

10. The names of the winners and the first alternate shall be communicated first to the regional chair and subsequently announced at a time designated by the chair.

11. Audition material should be selected from the following:
   - material in the public domain
   - material written for or by the candidate
   - material for which permission of the rights holder can be secured

   Nominees are advised that major licensing agencies have made available to the regions lists of non-royalty available works and authors. Contact your regional chair for additional information.

12. Each candidate and partner shall be introduced by name and selection only.

13. A rehearsal shall be scheduled in the performance space before the final round of auditions.

14. Only basic lighting is permitted and will be provided by the host for the rehearsal and performance.

15. When an actor or actress has qualified for auditions at the regional festival, he or she should very carefully choose two contrasting scenes to be presented at the festival. The presentation shall be limited to five (5) minutes, including transitions between scenes. Timing of the audition will begin with the first action or word in character following the set-up and introduction. Participants exceeding the five-minute (plus 15 second grace) time limit risk disqualification. Audition pieces will be timed at every level of auditions, including the KC/ACTF Irene Ryan “Evening of Scenes” in Washington.

   PLEASE TAKE SPECIAL NOTE: At five minutes, timers will notify participants by raising a clearly visible sign. Participants MUST STOP within the next 15 seconds. AT 5:15, timers will say “STOP” and participants will be disqualified. This rule shall apply at all levels of competition, including the National Evening of Scenes.

16. The Irene Ryan audition must be composed of two separate selections. At least one selection must be a scene performed with a partner who is a bona fide student at the time of initial screening. (No Irene Ryan competitor may perform with another Irene Ryan competitor). If both selections are performed with another actor or actress, the same person must be used in both scenes. If a musical number is one of the two scenes, the accompanist will not count as the partner.

17. At the regional level, an Irene Ryan partner may serve as a partner a maximum of two times per festival. A scene partner must be a bona fide student either during the term in which the ACTF
respondent originally screened the production, or during the term in which the Regional Festival occurs. Candidates and their partners need not be students at the same institution.

18. It is recommended that no costume as such be used. A costume accessory may be used. Two chairs and a table will be provided by the host for the audition. If simple hand props are used, the competitor must provide them.

19. The two winners of the regional Irene Ryan auditions must provide the regional chair with two 8"x10" photos labeled with his or her name, permanent address, and school address. Each winner must also provide to his or her regional chair (within one week of the closing of that regional festival) the name of the school and the administrative official at that school to whom the regional scholarship funds should be directed. The regional chair will forward this information to Kingsley Colton, Executive Director of the Irene Ryan Foundation.

**IRENE RYAN ACTING SCHOLARSHIP AUDITION TIPS**

**SELECTING MATERIAL**
- Find material that you could be cast in today.
- Use material that is within your age range, your vocal range (especially if you're singing), your emotional range, and within the scope of your movement skills.
- Avoid material that requires a dialect.
- See that the material moves to a conclusion. Begin somewhere and go somewhere through the material.
- Use material that focuses on your character.
- Avoid material that you have performed in a complete production.
- Discuss your choice of material with your director, and your other acting teachers to ascertain that it is suitable for presentation at the regional and national festivals.
- Choose material in which you have faith, and as you rehearse allows you to gain confidence.

**REHEARSING THE MATERIAL**
- Make strong, positive choices aimed at putting your character in charge of the scene.
- Locate and exploit counterpoints and tensions between yourself and the character, tensions within the character, tensions between the character and the dramatic situation.
- Allow time for audience reaction when the character has to make a choice. Share choices with the audience.
- Give movement specificity, dramatic validity, and theatrical finish. Simple but completely realized movements and gestures are the most effective.
- Avoid literal interpretations of the text in movement and gesture.
- Keep body and face forward. Avoid too much profile.
- Avoid working on too many physical levels (on chairs, tabletop, etc.).
- Maintain vocal control throughout the scene. Don't let emotions drive you beyond vocal expression you can control.
- Imagine the physical space appropriate for your scene; set the boundaries and maintain control of that space during the performance.
- Movement should develop organically from the material; the connection between the physical action and its emotional source should be strong and clear.
- Clearly specify the ending of the first piece and the beginning of the next. Do not run the two scenes together. To avoid going over your 5-minute limit, a good rule of thumb is to use no more than 4 minutes, 45 seconds total. This will allow a 30 second cushion (which includes a 15-second grace period) to accommodate audience response.
- Time the performance carefully so that it is always within the required limits; audience laughter is part of your five minutes - you don't get extra time if they're laughing too hard to press forward.
- The confidence, poise, and polish characteristic of outstanding auditions is the result of dedicated, concentrated rehearsal and astute coaching. Ask your acting teachers and your coaches to help you with your audition. Bug them until they do. Adequate rehearsal is vital. A
five minute presentation should be rehearsed a minimum of six hours, excluding time spent learning the material and discussing it with coaches.

• Finally, don't let the Irene Ryan preliminary audition be the first public performance of your audition pieces. Have a complete dress rehearsal.

AT THE AUDITION

• Wear simple, attractive, comfortable clothes and shoes suited to your movement choices. Minimize jewelry. Style your hair so that it flatters your face, not hides it.
• Warm up your voice and your body.
• Assess the acoustic qualities of the performance space and make choices regarding how much vocal energy you will need to be heard.
• At the beginning of the audition, state your name, your partner's name, and the titles of the pieces you will perform. Do NOT state the name of your university or college. You may certainly end with "Thank you."