

## **DIRECTOR'S DTASC FESTIVAL CHECKLIST**

- \_\_\_\_\_ 1. I registered online for the correct division(s) and events.
- \_\_\_\_\_ 2. I filled out and mailed the entry form with a check (for the full amount due) by the appropriate deadline. (On any personal checks that will be replaced by a school check, I wrote "Please Hold.")
- \_\_\_\_\_ 3. I paid my annual membership fee only once this year. (\$30.00 per year)
- \_\_\_\_\_ 4. I went over all festival rules with my students.
- \_\_\_\_\_ 5. I made certain that all material we used came from authorized texts and approved lists (excluding 'Student Original' and 'Anything Goes').
- \_\_\_\_\_ 6. I have obtained performance rights as necessary.\*
- \_\_\_\_\_ 7. I signed up for a festival committee and I will serve on it.
- \_\_\_\_\_ 8. I submitted my three suggested qualified judges at the appropriate planning meeting or to the judge committee.
- \_\_\_\_\_ 9. I signed up 1–5 student room chairs, and gave them each a copy of the Room Chair information sheet from the DTASC Handbook.
- \_\_\_\_\_ 10. I distributed Student Codes of Conduct to my students, discussed them with the students, and collected all the signed copies.
- \_\_\_\_\_ 11. I stressed to my students the importance of a good attitude at the festival. As a participant, they should win without arrogance and lose without apology. As a member of the audience, they should respect the performance and the auditorium as well as the entire school.
- \_\_\_\_\_ 12. I am bringing the following with me to the festival:
  - (1) scripts for all events we entered,
  - (2) signed Student Codes of Conduct,
  - (3) my signed Teacher Code and Checklist, and
  - (4) the emergency contact information for my students, and I will leave the first 3 at the registration table when I sign in.
- \_\_\_\_\_ 13. Before Rounds 1, 2 and Semi-Finals, I will check with the Judges Room to see if I am needed to judge (unless I have a committee job which takes all day).
- \_\_\_\_\_ 14. I understand that at festival I am required to check in with Rules after each round (unless I am working in Tabs, Judges or Rules, as Rules can find me easily in those locations).

### **TEACHER CODE**

I, \_\_\_\_\_, hereby warrant that I have adhered to all festival rules and regulations set forth by the Drama Teachers Association of Southern California.

As coach of \_\_\_\_\_, I accept the responsibility for the content and manner in which all of my students' scenes are presented.

\_\_\_\_\_  
Teacher's Signature (Required)

\_\_\_\_\_  
Date

\_\_\_\_\_  
Administrator's Signature (Required)

\_\_\_\_\_  
Date

\*See D1–2 and D1–3 for "How to Get Performance Rights"

## HOW TO GET “PERFORMANCE RIGHTS”

adapted from the Educational Theatre Association

To obtain permission to use a song or scene protected by copyright, you must determine who owns the copyright on the material you intend to use, contact the owner, and request the right to use the work in the territory and format you intend, and—in some cases—pay the owner a fee.

### FOR A SONG:

**The Easy Way:** If the songs are listed on the BMI/ASCAP website, your students are covered under the EdTA umbrella.

#### ASCAP

Go to: <http://www.ascap.com/ace/search.cfm?mode=search>

Once you're on the website, find the link at the top left which says “ACE Title Search” and click on it. On the second screen, find and click where it says “CLICK HERE TO SEARCH THE DATABASE.” On the third screen, type in the title of the song and click on the “Search” button. On the fourth screen, look at the information about your search. If your song is listed, you have performance rights.

#### BMI

Go to: <http://www.bmi.com/>

Once you're on the website, find where it says “Search BMI Catalog” and type in the title of the song. Click the “Go” button, click the “accept” button on the second screen and look at the information about your search on the 3<sup>rd</sup> screen. If your song is listed, you have performance rights.

**The Hard Way:** To obtain a song from a musical that is not listed on ASCAP nor BMI, you will have to contact the Royalty house that owns the musical. To find out who owns the show in question, go to this website where shows and their Licensing companies are listed alphabetically:

<http://www.musicals101.com/alphinde.htm>

#### MUSIC THEATRE INTERNATIONAL

MTI offers a simple link on their website to a pdf file that allows individual performance rights for single scenes/songs from their musicals. [http://www.mtishows.com/ftp/Indiv\\_Rights\\_App\\_Permission\\_Form.pdf](http://www.mtishows.com/ftp/Indiv_Rights_App_Permission_Form.pdf). Simply fill out the form, fax it in, and you will probably have a signed form faxed back to you within 48 hours.

#### SAMUEL FRENCH, INC

To obtain rights to a musical scene or song from Sam French, I recommend sending a letter on school letterhead via fax or snail mail to the New York office (not the Los Angeles office). In your letter, briefly state what you need and what it will be used for. Toward the bottom of the letter, provide a place for a licensing agent to sign. It will take several weeks to get a response, but I have had good luck so far. Eventually you should receive your letter back signed off.

#### TAMS-WITMARK

They are evil. This is from a letter sent to me in response to my request for performance rights for one song: “Tams-Witmark does not license or give permission to use single songs or monologues from our shows. We license the full-stage version only.”

#### **FOR A SCRIPT:**

Believe it or not, obtaining performance rights for almost any song is easier than obtaining performance rights for almost any script.

#### **BROADWAY PLAY PUBLISHING CO.**

Simply go to this webpage and make sure your selection meets their requirements:

<http://www.broadwayplaypubl.com/compet.htm>

#### **PLAYSCRIPTS, INC**

Currently, Playscripts, Inc is waiving royalties for the performance of *excerpts lasting less than 10 minutes* at adjudicated school theatrical festivals or competitions, unless otherwise noted. These particular performances, and only these, are automatically authorized by the playwright when you purchase “Books only.” (Note: Any other cuttings must receive prior approval from Playscripts.)

Simply go to this webpage and print it: <http://www.playscripts.com/faq.php3?id=46>

#### **DRAMATISTS PLAY SERVICE**

Students or schools may apply for permission to perform scenes in competitions by submitting the special online Scene application form: <https://www.dramatists.com/cgi-bin/db/secure/scenenpa.asp>

Note that not all DPS plays are available for such use. If your Scene application is immediately approved, you will receive a license invoice by e-mail. If your application requires review, you will receive notification within approximately two weeks by regular mail. Scene inquiries for titles not available on the special Scene application form or for musical performance rights should be sent to [nonpro@dramatists.com](mailto:nonpro@dramatists.com). The standard fee for scene use is \$30 per performance, regardless of title.

#### **DRAMATIC PUBLISHING**

Simply go to the webpage: <http://www.dramaticpublishing.com/RoyApp.php>

Fill out the application – Note: There is a special box in the bottom left corner titled: “Competition/Cutting.” Make sure you fill out this section. Submit your application and wait for a response.

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#### **ELDRIDGE**

Royalty confirmation letters for competition or any other question about royalties should be e-mailed to [info@histage.com](mailto:info@histage.com).

#### **PIONEER DRAMA SERVICE**

Send them an email by going to this website and typing in your information.

<http://www.pioneerdrama.com/contactus.asp?ID=1>

#### **TIPS:**

Do this for your students. Do not trust that your students will follow through and obtain their performance rights on their own. This is not a job for a student and you do not want to risk endangering your school’s relationship with any royalty house.