NJACT Perry Awards

Review Process Manual

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New Jersey Association of Community Theaters
www.njact.org

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1) **The NJACT Mission**
   The Perry Awards is an annual awards program sponsored by NJACT, the New Jersey Association of Community Theaters. The mission of the NJACT is to recognize and celebrate outstanding achievements by artists of all disciplines involved in the performance and production of New Jersey Community Theater.

2) **About The Perry Awards**
   The Perry Awards are named in honor of William Perry Morgan. Perry, as his friends have always known him, was a gifted director, actor, composer, and musician who was once a driving force in New Jersey Community Theater. During his time in New Jersey, Perry and several of his close colleagues came to the realization that there was a need to recognize the many great accomplishments of their fellow thespians, who gave so freely of their talents to enrich the lives of theater patrons in New Jersey. And so the AVY Awards were born in 1973, named after the town of Avenel, NJ, where Perry lived. The Avy Awards were held every June and the announcement of each year's nominees was always a much-anticipated event throughout New Jersey's theater community. Perry continued to produce the AVY Awards for more than 20 years until, in 1994, he announced that he and his wife were relocating to Memphis, TN.

   After Perry's departure and the retirement of the Avy Awards, a small group of individuals decided to keep the spirit of the AVY Awards alive by creating the ACT Awards. This awards program continued for several years until 1998, when it was renamed the Recognition of Excellence in Community Theater Award, or RECT for short, and, with the express permission of Perry Morgan, the awards themselves were renamed "The Perry Awards".

   Then, in 2004, NJACT was formed to take over the awards program with the main goal of creating an organization that could continue for many years to come.
   Perry Morgan stated: "The acknowledgment of excellence in Community Theater by any award serves only to re-enforce that which is already known; that some of the finest theatrical productions ever produced are done so year after year in community theaters throughout New Jersey.

3) **Purpose of this Document**
   The purpose of this manual is to:

   a) Publicly document the rules and policies surrounding the process for reviewing theater productions and selecting the recipients of the annual NJACT Perry Awards.

   b) Serve as a reference manual for NJACT reviewers and member theaters regarding how to fulfill the requirements of their NJACT membership.

4) **Theater Qualifications**
   For a theater to qualify for membership in NJACT and have its productions considered for the NJACT Perry Awards, the following qualifications must be met:

   a) The theater must present its production(s) in a public performance space within the state of New Jersey.

   b) The theater may not be a member of the New Jersey Theater Alliance.

5) **Theater Membership Requirements**
   Theater companies that are NJACT members must fulfill the following requirements in order to maintain their membership:

a) All theaters must assign **ONE** individual to serve as that company's representative to NJACT. The responsibility of each theater rep is to ensure that **ALL** membership requirements are met by the theater. The theater rep is also responsible for facilitating communication between the NJACT Board and the Theater he/she represents, in addition to posting shows, checking for reviewer assignments, and ensuring the NJACT Technical Sheet is filled out and ready at the time of adjudication. Only if a reviewer cancels their assignment the night before or day of, the theater representative will be notified by NJACT. It is also the responsibility of the theater representative to notify NJACT in a timely manner if show dates change, are sold out, or cancelled.

b) All theater representatives must provide NJACT with the information for an upcoming show, at the time of its call for submission, which they wish to have reviewed by NJACT. For each show submitted, the theater **MUST** provide: the show title, performance dates and times, venue, and venue town. This information should be emailed by the theater rep to info@njact.org at the time of the call for the following month's show submission. Shows may not be posted or asked for review if not posted within the performance dates. New theater representatives must attend a reviewer training session to learn all of the policies and procedures of NJACT and attend refreshers (with their reviewers) as needed.

   i) If a show is double cast, each cast must be reviewed separately. The company's theatre rep is responsible for ensuring that both casts are reviewed by two NJACT Perry Award reviewers. This is done by emailing all cast info to info@njact.org with each posting containing the dates for a different cast. For example, one posting might be titled "Beauty and the Beast – Cast A". This posting will include only the dates for the shows performed by Cast A. In the same email, underneath the first posting request with separate dates should be "Cast B". ***At least half of the performers in the cast must be double cast to qualify for the scheduling of a second set of reviewers.***

c) Theaters are required to provide **ONLY TWO** qualified volunteers from their ranks to be trained and serve as NJACT Perry Awards reviewers. Said volunteers are subject to approval by the NJACT Reviewer Liaison and are required to attend a Reviewer Training session before being permitted to review shows. These reviewers must meet all NJACT Perry Award Reviewer responsibilities outlined in sections 11 through 15 of this document. The volunteer assigned to serve as the member theaters Theater Representative to NJACT may also serve as one of the Perry Award Reviewers. ***Note: If a member theater does not provide two trained reviewers, or if the member theater's two reviewers do not submit the minimum number of reviews for the season, that theater will be disqualified from potential Perry Award nominations.***

d) All theaters must reserve **TWO COMPLIMENTARY TICKETS** for EACH performance that an NJACT Reviewer is assigned to attend. These tickets must be reserved under the name "NJACT Perry Awards" and the theater's box office staff must be notified of these reservations by the theater representative from the NJACT Reviewer site. (See Review Process section 13c of this document for details.) In the event of sold out shows, theaters are still required to provide some sort of suitable seating for NJACT reviewers. Failure to do so may result in that production being disqualified from consideration for the Perry Awards. Theaters are under no obligation to provide more than two complimentary tickets per reviewer. Additional tickets may be purchased by the reviewer at the theater's standard rate.

e) NJACT will make every effort to assign a minimum of 2 reviewers to each production. However, in the event 2 reviewers are not available, theaters are required to provide NJACT with a video link or DVD of the production with a Technical Sheet. If a DVD or video link is required, NJACT will contact the theater rep via email. Failure to provide a DVD or video link with the Technical Sheet upon request may result in that production

being disqualified from consideration for the Perry Awards.

f)   All theaters are responsible for ensuring NJACT has up to date contact information on file for the theater, its theater rep, and any NJACT reviewers that serve in the name of the theater. All updates/changes must be emailed to info@njact.org immediately.

g)   In the event a performance or an entire production is canceled, the theater's representative is responsible for contacting NJACT at info@njact.org immediately so that any reviewers assigned may be contacted.

h)   NOTE: Reviews and scores are not submitted to theaters for feedback or filing. NJACT protects the anonymity of our reviewers and their scoring.

6) Review Eligibility

For an NJACT member theater to have a production evaluated by an NJACT reviewer, the production must meet the following criteria:

a)   The production must be staged within the state of New Jersey.

b)   The production must have evening performances.

c)   The production must have weekend performances.

d)   NJACT will not review the same show by the same theater company in back-to-back seasons. In the case of a theater that produces the same show every season (e.g. A Christmas Carol as an annual holiday show) NJACT will review said production in alternate years.

e)   *Shows That Are Not Reviewed by NJACT*: "Family friendly" or children's shows or shows geared specifically to children only (i.e. Children's theater). Some other examples of ineligible shows are Junior shows (or any variation of show along this reduced, altered vein), shows with any interaction with children, camp/workshop shows. Shows have to be a full-length show and two evening shows on the weekend. An example is *Cinderella*. There are versions that are directed towards specifically towards kids, cast with children, which are considered family friendly. However, the Rodgers & Hammerstein musical version that was on Broadway is cast with adults would be an eligible show. Also ineligible are concert versions of shows, and cabarets or musical reviews (unless specifically licensed like *A Grand Night for Singing* or *Side by Side by Sondheim*, etc.).

f)   Please remember that NJACT will only be responsible for the shows posted during the actual posting time. Shows may not be submitted for review by video after a show has closed unless the show was originally posted during its scheduled run.

7) NJACT Perry Award Season

The NJACT Perry Award season runs from July 1 to June 30 of the following year. A show that opens in June (the end of one season) and closes in July (the start of a new season) may only qualify for Perry Award consideration in the season in which the majority of performances are scheduled.

8) Original Productions

NJACT handles original plays and musicals much the same way it does other shows. The difference is that these shows are eligible for the Outstanding Original Production awards and not Outstanding Production Awards. Beginning with the 2009-2010 season, the awards for Outstanding Production of an Original Play and Outstanding Production of an Original Musical will be award to the show's producer, director, and playwright. In the case of musicals, the lyricist and composer will also receive the award.

To be considered in the Original Play or Original Musical category, a show must meet the following requirements:

a) The play or musical may not have been previously produced in any venue.

b) An adaptation from a published literary work may be considered an "original" work.

c) Original musicals and plays may also compete in all other Perry Award categories except the Outstanding Production categories.

9) NJACT Technical Sheet

NJACT encourages, though does not require, member theaters to produce their programs with Perry Award reviewers in mind. Please include complete information around who is responsible for each of the tasks associated with each of the review categories. We also encourage theaters to distinguish between costume designer and costume coordinators, set designers and set builders, etc. We ask that theaters clearly communicate who in the cast and crew should be considered for which awards. All NJACT theater representatives MUST download the Technical Sheet from the NJACT Website from the NJACT Documents page (https://njact.org/njactdocuments/), fill it out, and include the copy with the tickets left at the box office for the NJACT reviewer who comes to review their show. **THE TECHNICAL SHEET IS MANDATORY FOR ALL THEATERS.** The use of a technical sheet (see appendix) gives member theaters the ability to communicate important technical information to the reviewer such as which cast members are under the age of 18, in which performance categories (lead, supporting, featured) should cast members be considered, which cast members are Equity actors and therefore not eligible for review; and so on. Reviewers will be instructed to consider this information in their view, but how they use the information for scoring will be left to their discretion.

10) Reviewer Selection and Training Process

The following outlines the process by which NJACT Perry Award reviewers are selected and trained.

a) Reviewer training sessions are held several times each year, either in person or virtually, at the discretion of the NJACT Executive Board.

b) For in person trainings, the Reviewer Liaison is responsible for finding a member theater in a state region to host the training sessions. Once a location, date and time has been set up with a theater, the Liaison works with the NJACT Vice President of Communications and Logistics to promote the training session and solicit applications from candidates. Virtual trainings need no physical location, but links to sessions will be emailed to approved candidates the day before.

c) Prospective candidates are required to complete a reviewer application (which can be found on the NJACT Documents page) and submit their application together with an up-to-date theater resume to membership@njact.org.

d) The Reviewer Liaison is responsible for approving or rejecting reviewer candidates based on the breadth and depth of their theater experience.

e) Once approved by the Reviewer Liaison, the candidate is formally invited to the reviewer training session scheduled. Reviewers MUST attend in order to begin review. We strongly encourage and recommend theater representatives attend to learn policies.

f) Training sessions are run by the Reviewer Liaisons and/or other members of the NJACT Executive Board and attended by new theater representatives and new reviewers, in addition to anyone wishing to attend as a refresher course. During the sessions, which run approximately 1 to 2 hours, the candidates are provided with documentation on the rules, processes, and scoring criteria for reviewing shows. The trainer discusses all these

things and answers questions.

Once the candidates have completed the training session, they are set up within the NJACT communications database and will receive email communications. Once this is completed, reviewers may schedule their review appointments online through the reviewer assignment site.

11) Reviewer Requirements
To maintain their NJACT membership, reviewers must meet the following requirements:

a) Reviewers must fulfill **ALL** requirements, follow all rules and execute all processes outlined in sections 13 and 14 of this document.

b) Reviewers must have Internet access and an active email account to receive/send all emailed communications from NJACT and the link to the reviewer assignment site. Reviewers (and theater reps) MUST add info@njact.org to their address book so email communications do not go to a Spam or Junk folder.

c) Reviewers must review a minimum of 2 shows per season, but are encouraged to review as many shows as possible. Reviewers must ensure that both of their required reviews are at separate theaters. ***Note: Reviewers who review on behalf of a member theater company <u>must</u> submit the required minimum number of reviews. Failure to do so will affect their theater's eligibility for Perry Award nominations.***

d) Reviewers submit their reviews to reviews@njact.org immediately following the show they review. ***All reviews must be submitted within two weeks of the performance date.*** Reviewers who do not submit a review for a show they attended may be placed on probation and have their reviewer status temporarily deactivated until arrangements are made to properly fulfill their review commitment.

12) Review Process
a) At the call for a specific month's show posting, each theater's representative will email information (title, description, performance dates, etc.) for their shows to info@njact.org. Only shows eligible for Perry Award consideration may be posted. (See section 6 of this document for details on review eligibility.) Only after a show has been entered into the scheduling site can an NJACT Perry Award Reviewer make a reservation to review that show.

b) Once shows are posted, reviewers may select any show of their choice from the list of available productions, provided they follow the rules outlined in section 15 of this document

c) It is the theater representative's responsibility to be checking the reviewer site for assigned performances. It is the theater's responsibility to ensure comp tickets and technical sheets are made available for the reviewer. Theater representatives must continue to check the site for any reviewer assignment updates. If a reviewer cancels their assignment the night before or day of, NJACT will contact the theater representative to notify them immediately.

d) If a reviewer has scheduled a review and must cancel or reschedule the appointment, he or she must email info@njact.org IMMEDIATELY.

e) Reviewers attend the shows they chose to review and pick up their tickets and technical sheets at the theater box office, where they will be reserved in the name of "NJACT Perry Awards."

After attending their shows, reviewers must submit their reviews right away using one of

the Microsoft Excel spread sheets found in the NJACT Documents page of the NJACT website (https://njact.org/njactdocuments/). Reviewers are required to provide a numerical score between 0 and 10 for all applicable criteria in each of the applicable review categories. Reviewers are responsible for seeing that the names of cast members and production team members are complete and spelled correctly as detailed on the technical sheet. If names, roles or responsibilities are unclear from the program or technical sheet, reviewers are expected to obtain complete and accurate information from a member of the show's production team before submitting the review. Once the Excel spread sheet is completed, it must be emailed to reviewers@njact.org.**NOTE: It is the reviewer's responsibility to make sure that they are filling out the correct spreadsheet for the show they are reviewing (ie. Musical Review Template for musicals and Play Review Template for plays).

f) Once NJACT receives the scores for a show from two reviewers, the scores from both reviewers are averaged in all review categories. The average scores become the official scores for that show. Please make sure that ALL categories are scored and if things are found to be "not applicable" for that production, the reviewer is required to select "N/A" for that category as a blank score or zero will ultimately affect the final production score.

g) In the event a reviewer submits an incomplete review, NJACT has the authority to reject the review. NJACT may have that reviewer resubmit a completed review, or, seek another reviewer to review the show.

i) In the event a show has closed after only one reviewer has formally signed up and reviewed the show, the NJACT may solicit reviews by email from other trained NJACT reviewers who may have seen the show but had not been scheduled to review it, unless, a DVD or video link is submitted. *NOTE TO THEATERS: You may not choose who reviews the recordings; NJACT will pull from the membership.*.

j) In the event any two assigned reviewers' scores are dramatically different for the same show and the same cast (e.g. one reviewer scores the show extremely high, while the other scores it extremely low), it is the responsibility of the NJACT to request an additional review from a third reviewer. The third review may be done based on a live performance or a DVD or video link. The top two reviews are averaged together to obtain final scoring.

13) Reviewer Rules

a) Reviewers must to be courteous, objective and fair in their reviews. Since the reviews are based on a scale of 0 to 10, reviewers are expected to use a score of 5 to represent "average" in the execution of any review criteria in a category. Based on their experience reviewers must determine if an element of a show is below average, average, or above average and use the 0-10 scale to express by how much. Note that the extreme ends of the scale (0s and 10s) should be used judiciously.

0	1	2	3	4	5	6	7	8	9	10

Horrible   Average   Outstanding

b) Reviewers may not review consecutive shows by the same theater company in the same season. Also, when fulfilling their two show requirement, reviewer's shows should be at separate theaters.

c) Reviewers **MAY NOT** sign up to review shows under the following conditions:

   i) Shows that involve close friends or family members.

   ii) Shows produced by theater companies where the reviewer has had a working relationship (as a performer, volunteer, director, stage manager, etc.).

iii) Shows for which the reviewer has auditioned, but did not get cast. (Or submitted to direct, or attempt any working relationship with, in a season and were not hired.)

iv) A show in which the reviewer has participated in another production of that same show by another theater company in the <u>same season</u>. (e.g. A reviewer who participates in a production of "My Fair Lady" by XYZ Theatre Company in October may not review ABC Theatre Company's production of "My Fair Lady" in April of that same season.) This applies even if the reviewer's show is later in the season and they wish to "preview" the show.

v) Reviewers who represent companies who share a venue with other NJACT theater companies, may not review at that venue, or those companies that share the space.

d) Equity actors are ***not eligible*** for Perry Award consideration. Reviewers may not submit scores for Equity actors. Reviewers may not penalize a production in their other scores if the production employs an equity actor. If an Equity actor is cast in a role, the reviewer should make note of it in the review so NJACT is aware of why a score of "N/A" was provided for that role (if entered at all).

e) To be considered for a Perry Award, a production must receive two reviews by two separate reviewers based on two separate performances of the production. Reviewers may not sign up for the same date as another reviewer.

f) Reviewers must review all performers in casts of 6 or fewer people. For casts consisting of 7 or more people you must review all of the leads, supporting roles, plus any other performer whose average score would be a 6 or higher.

g) ***No one associated with a theater or a theater company may request a specific reviewer to evaluate their show***. If a reviewer is approached by a member of a production and asked to review that production, the reviewer is obligated to report the rule violation to NJACT.

h) When reviewing a show, reviewers must arrive before the start of the performance and must stay for the entire performance. In the event a reviewer arrives after the start of the performance, or must leave before the performance ends, they may <u>not</u> submit a review for that show based on that performance. If this should happen, the reviewer is obligated to contact NJACT. NJACT will make arrangements for the reviewer to see a different performance of the same show, or to have a different reviewer review that show. *(Theater reps, also, please let us know if this occurs.)*

i) ***All review scores must be kept confidential.*** Reviewers may not share, publish, or otherwise reveal any details regarding their review with anyone other than NJACT. Reviewers should not to discuss their opinions of a production they have reviewed with any member of the cast or crew of that production.

j) When evaluating a show, reviewers provide scores from 0 to 10 with 0 being the lowest and 10 being the highest score. Reviewers are encouraged (but not required) to use decimal scores (e.g. 5.30, 7.75). However, scores may not exceed more than 2 decimal places.

k) Once a reviewer has submitted an evaluation form for a show, neither the reviewer nor any member of the NJACT board may change the reviewer's scores for that show.

l) In the event a prepared understudy (costumed and part memorized) goes on for another actor, that understudy should be reviewed (without prejudice or favor) just like any other member of the cast. In the event an unprepared understudy (script in hand performance) goes on for another actor, the unprepared understudy should not be reviewed. In either

case, a note should be made in the online review form to notify NJACT of the last minute casting change.

14) Performance Categories

When performers are reviewed, they are placed by the reviewer in one of three categories based on the actor's role in the production. Assigning an actor to a performance category is done at the discretion of the reviewer and may involve input from the theater company via the Perry Award Tech Sheet (see section 10). However the NJACT board reserves the right to reassign actors to different performance categories if it sees fit.

a) <u>Lead Actor/Actress</u>
The actor has 50 percent or greater of the "stage work," which is defined by the amount of dialogue and/or vocal demands. The show can be and is often about the actor's character and/or the actor's character is one of the main "focal points" or driving forces of the show.

Some examples:
i) Maria and Tony of *West Side Story*: Greater than 50 percent of the "stage work" and main "focal points" of the show.

ii) Eva in *Evita*: Greater than 50 percent of the "stage work" and main "focal point" of the show.

iii) Che in *Evita*: Greater than 50 percent of the "stage work" and one of the main driving forces of the show.

iv) Lucy in *Jekyll and Hyde*: Greater than 50 percent of the "stage work" and, although the show is not necessarily about the character, she is one of the main "focal points" of the show.

b) <u>Supporting Actor/Actress</u>
The actor has 25 to 50 percent of the "stage work," as defined above. While the show is not necessarily about the actor's character, the character is important in supporting and/or advancing the story line of the show. (This category was previously referred to as "Featured".)

Some examples:
i) Anita in *West Side Story*: Between 25 and 50 percent of the "stage work"; however, the character is not the main "focal point" and the story is not necessarily about her. The character, however, is important in supporting and/or advancing the story line.

ii) Tuptim in *The King and I*: Between 25 and 50 percent of the "stage work" and the character is important in supporting and/or advancing the story line, but not a main "focal point."

iii) Sancho in *Man of La Mancha*: Between 25 and 50 percent of the "stage work," and the character is important in supporting and/or advancing the story line, but not the main "focal point."

c) <u>Featured Actor/Actress</u>
The actor has a very small role with less than 25% of the "stage work," as defined above. The show is not about the actor's character, the character is not vital to advancing the story line of the show, but the reviewer feels the actor's performance makes an impactful contribution just the same. (This category now replaces the "Ensemble" category.)

Some examples:
i) The Pharaoh in *Joseph and the Amazing Technicolor Dream Coat*.

    ii)   The Housekeeper in *Man of La Mancha*.

    iii)   Violet in *It's a Wonderful Life*.

15) Calculating Scores

a) Category Scores
Within each category (Direction, Choreography, Sound, etc.), there are multiple criteria which must be given a score from 0-10 by the reviewer. In years past, a straight averaged was applied to derive the final score for the category. Beginning July 1, 2009, a weighted average will be used to calculate the scores within each category. Weighting values will be assigned by the NJACT board to place more emphasis on certain criteria and less emphasis on other criteria. For example, criteria "X" in the Direction category may be worth 30% of the final score for that category, while criteria "Y" may be worth only 10% of the final score. The weighting values will be determined by the NJACT board prior to the start of each season and will remain unchanged through the close of the season. The various weights assigned to each criteria will be kept confidential by NJACT so as to not unduly influence a reviewer's judgment. Reviewers should simply enter their scores into the Excel spread sheets provided by NJACT and let the spread sheet automatically calculate a final score for the category. Any attempt by a reviewer to calculate a final score by hand without knowing the weighting values will only yield incorrect results.

b) Final Production Score
In years past, reviewers were asked to provide scores for various criteria in the Production category. These scores were used to determine nominees and winners for the Outstanding Production awards. Beginning with the 2009-2010 season, reviewers need only provide one score to represent the overall production. When providing this score, reviewers should consider all the technical, artistic and performance aspects of the production and provide a single score from 0-10 that represents how they felt it all fit together. This "Overall Production" score will then be averaged together with the final scores for each review category (direction, lighting, performance, etc). A straight average will be used to calculate the show's final score for the Production category, thereby giving equal weight to all review categories.

Here is an example:

Overall Production Score:	8.50
Final Direction Score:	8.00
Final Choreography Score:	7.50
Final Lighting Design Score:	7.00
Final Sound Design Score:	7.00
Final Costume Design Score:	7.25
Final Properties Score:	8.00
Final Scenic Design Score:	7.95
Final Music Direction Score:	8.00
Final Performance Score	7.67
(Based on an avg of scores for lead and supporting actors)	

Final Score for the Production Category:	7.69

16) Review Categories and Criteria

Beginning July 1, 2009 for the 2009-2010 season, the following will be the categories and criteria used by NJACT Perry Award reviewers to evaluate a show produced by an NJACT member theater. Reviewers must provide a score from 0-10 for each of the criteria in each category.

a) **DIRECTION**

i) **Effective Storytelling**
How effective was the direction in telling the overall story?
Did it appear to demonstrate a consistent vision that offered a clear and effective interpretation of the material? Was it successful in bringing out the play's most essential ideas without excluding lesser yet important ones? Is the story told in a unified and absorbing manner? Or does the production fail to communicate key themes, or take full advantage of the dramatic or comic moments, or fail to fully engage you in the story?

ii) **Character Development**
How well did the director deliver believable, engaging and empathetic characters?
Did the actors cast have the appropriate talent level, performance style, and physicality for their roles? Were the various elements of the production (set and dressing, costuming, props, etc.) coordinated in a way that supported character development? On the whole, did the performances convey the emotional depth and clarity required by the play? Were character motivations clear, believable and consistent? Or did the actors appear to be sleep walking through the story without dimensionalizing their characters?

iii) **Creativity/Originality**
How creative, interesting and original was the direction?
Was the approach to the material fresh and unique? Was the staging imaginative, lively, and interesting? Did it seem like an entirely new show while still remaining faithful to the material? Or did the production appear to be a very familiar by-the-numbers execution of the script?

iv) **Level of Difficulty**
How difficult was the show to stage?
Is it a production requiring the coordination of unusual or complicated technical elements like projection systems, on stage rain storms, flying children, or other mechanical elements? Are there many fully-realized characters with complex motivations and relationships that need to be balanced? Or is this a simple show to stage, with simple themes and only a few simple characters?

v) **Effective Blocking**
How effective was the director's blocking?
Were the actors' movements and placements on stage highly effective in building dramatic or comic moments? Was blocking used to develop character, or define relationships between characters? Was the blocking clearly motivated, fluid, and appropriately balanced based on the objectives of each scene? Was the playing area used to its fullest advantage? Or did the blocking often look awkward and contrived?

vi) **Coordination of Technical and Musical Aspects**
   How well did the director coordinate the technical and/or musical aspects of the production?
   Were scenery, lighting, costumes, properties and sound imaginatively and fully integrated for the best dramatic or comic effect? If it was a musical, were the songs, dancing and spoken scenes unified for the best possible impact? Or did the technical and/or musical elements fail to cohesively support the production in any meaningful way and clearly took a back seat to the acting?

vii) **Pacing**
   How well did the director manage the pacing of the story?
   Did the play move along smoothly, quickly and in a manner called for by the material? Was the show staged to minimize the number and length of blackouts? Did the actors pick up their cues in a timely manner? Or did the show seem to drag on interminably?

b) **CHOREOGRAPHY**

i) **Supports Storytelling**
   How well did the choreography support the storytelling?
   Did it advance the story, help reveal character, and add energy and excitement to the whole production? Did it keep with the style and genre of the piece? Did it blend with the music and/or the world in which the story was set? Or did it appear to have little association with the kind of story being told and didn't appear well integrated with the rest of the production?

ii) **Creativity/Originality**
   How creative, interesting and original were the dance moves?
   Were they fresh? Were the routines throughout the show varied? Did it demonstrate a lot of exciting new ideas? If you've seen the production before, how much appeared to be original choreography and how much was restaged from other professional productions? (Check the program for clues.) If there was restaged choreography was it creatively and effectively adapted to the new environment? Or have you seen this same choreography many times before in other productions by other choreographers?

iii) **Level of Difficulty**
   How difficult was it to compose and stage the choreography?
   Was the choreography complex or technically challenging (dream ballets, tap, Fosse)? Were there large production numbers? Were there many individual numbers? Did it utilize and blend a variety of styles? Or was the amount and complexity of the choreography very limited?

iv) **Execution**
   Was the choreography cleanly executed?
   Was it appropriately suited to the abilities and technique of the performers? Did the performers appear well-rehearsed so their timing was sharp, their steps in sync where appropriate and their movements natural and fluid? Or did the performers appear uncomfortable, unsure of what they were doing, or out of their league relative to skills required by the choreography?

v) **Utilization of Space**
How well did the choreographer utilize the space available?
Was the space utilized to the fullest necessary advantage in a creative and interesting way? Or did the stage often appear overcrowded, jammed up, or inappropriately unbalanced?

c) **LIGHTING DESIGN**

i) **Supports Storytelling**
Overall, how well did the lighting design support the storytelling?
Did it enhance character, underscore or create dramatic beats, or otherwise enrich key moments in the show? Or is the lighting plan so generic and disconnected from the story that it could have been used for any show?

ii) **Creativity/Originality**
How creative was the designer's lighting plan?
Was there an interesting and unique use of shadows, colors and textures? Was there subtly and creativity use in the timing of cues, such as slow cues to build intensity with the emotion of a scene, or fast, hard cues to punctuate comic moments? Did the designer use creative lighting solutions to overcome difficult challenges posed by the material, the staging, or the performing space? Or did this just appear to be a paint-by-numbers effort?

iii) **Creates an Environment**
How well does the lighting create an appropriately realistic and believable environment for the play?
Is the lighting unique and appropriate to the world created by the director and other designers? Does the lighting help differentiate time and place? Does the lighting establish mood appropriate to the play and shift with the unique and shifting moods of the play?

iv) **Technical Execution**
How well are the technical aspects of the lighting executed?
Was the lighting motivated from sources provided or inferred by the set design and staging, or did light sources seem arbitrary? Based on the context of the scenes, was the stage properly lit so as to reveal the actors' faces as appropriate, or were actors performing in the dark or walking through unexplained shadows when they shouldn't have been? Were the use of levels appropriate and effective, or were they intrusive? If there were special effects, were they believably executed? If there was a large burning fireplace in the scene, did the light have realistic characteristics that suggested fire, or did it just look like a static red light?

v) **Level of Difficulty**
How difficult was it to execute the lighting plan the designer attempted?
Was this a show with 200 lighting cues? Were there many special effects/ lighting challenges the designer had to overcome? Did the plan require a high degree of proficiency? Or was the lighting plan fundamental and without significant challenge?

vi) **Use of Available Resources**
How well did the lighting designer seem to make use of the available resources?
Some theaters have limited space and equipment. If this was the case, how effective was the lighting in supporting the director's vision and meeting the needs of the show based on the resources you could see? Other theaters have more and better technical equipment. Based on what appeared to be available, how well did the lighting design effectively and fully leverage the resources to the fullest best advantage? Or did the resources appear to be under-utilized?

d) SOUND DESIGN

i) **Supports Storytelling**
Overall, how well did the sound design support the storytelling?
Did it help create the world of the play without being distracting? If the play was conceptual did the sound support the concept? If the play required realistic sound design, did the cues feel real and specific to the locale? When appropriate, was it used to enhance understanding of character; create time, place, or mood; underscore dramatic beats; or otherwise support key moments in the show? Or did sound design just focus predominantly on the role of amplification, and pre-show entertainment and miss opportunities to further enrich the story?

ii) **Creativity/Originality**
How creative, interesting and original was the sound design?
Did the sound designer use a combination of sound amplification, sound effects, and/or music in a fashion that was unique? Was there original music recorded for the production? If there were recorded sound cues, did they appear to be originally and uniquely recorded and/or edited for the production such as radio or TV broadcasts?

iii) **Incorporating Music**
How well did the sound design utilize recorded music and/or support live musical accompaniment?
If it was a straight play, was recorded pre-show, intermission and exit music used? If so, was it appropriate to the mood of the play? If it was supposed to be period music, did it appear to be from the correct period and of an appropriate style based on the time period and location of the play? Was underscoring used and was it effective in supporting scenes? Was incidental music used during scene transitions and was it appropriate and effective in maintaining or shifting the mood? Or was there little or no music used at all and opportunities were missed to enrich the theatrical experience?

If the show was a musical, was the orchestra balanced with the singers and actors speaking over the underscoring? Were the sounds of the various instruments in the orchestra properly balanced so they could be heard appropriately in the final mix? Or did the sound of the orchestra overshadow the acting and singing performances?

iv) **Level of Difficulty**
How difficult was it to execute the sound design for this show?
Was it a musical with a large cast, many body mics and a large orchestra that required careful balance and execution? Did the recorded sound effects appear to be layered in such a way that multiple sounds are mixed to appear seamless? Did the sound design require a high degree of proficiency? Was this a production with 100 sound cues interwoven with the play or musical, or was it just a simple sound design, with little or no amplification, basic pre-show music and just a few stock sound effects?

v) **Technical Execution**
How well were the technical aspects of sound executed?
If amplification was used, did the actors' voices sound natural, or did they sound "canned" or over-amplified? Was the fidelity of the amplification clear, without feedback and free of the sound of actors rustling costumes or sets creaking beneath their feet? Was the mix between actors, music, and sound effects appropriately balanced? Did the speakers provide full coverage so the entire audience could hear well? If body mics were used, was their placement hidden or otherwise unobtrusive unless called for by the context of the play?

If no amplification was used, was the fidelity of the recorded music or recorded sound effects clear and the levels appropriate? Were recorded sound cues appropriately edited or mixed to avoid clunky, distracting cuts or noises? If sound cues were executed as "practicals" (sound effects made by cast or crew members live during the performance), did they sound appropriately realistic and could they be heard by the entire audience?

vi) **Use of Available Resources**
How well did the sound designer seem to make use of the available resources?
On the whole, how good was the sound quality given the equipment that appeared to be available and the natural acoustics of the playing area?

e) COSTUME DESIGN

i) **Supports Storytelling**
Overall, how well did the costume design support the storytelling?
Did the costumes fit within the world of the play and add to the visual environment suggested by the set, lighting and sound design? If a realistic set was not used, or if no set was used at all, did the costumes help to clearly establish the world of the play? If the production was designed to take place in a different period from the original production (e.g. Macbeth set in the 1930s), did the new costumes effectively express the re-imagined world? Did they help articulate relationships between characters and help define and express each character?

ii) **Creativity/Originality**
How creative, interesting and original was the costume design?
Did the designer find new and interesting ways to communicate mood, period or character through the costumes? Did the production appear to require many hand-made costumes and original, unique costume designs?

iii) **Level of Difficulty**
How difficult was it to execute the costume design for this show?
Was this a show with a large cast requiring many period costumes? Was this a concept show in which every actor required unique and specific costumes to support the concept? Were the costumes made of materials that were difficult to work with, or required very fine detail work? Did the production appear to require many hand-made costumes? Or was this a show that was costumed from wardrobe hanging in the actors' own closets?

iv) **Attention to Detail**
How well were the details executed in the costume design?
If it was a period piece, did the costumes appear to be from the correct period? Did the condition of the costume support the scene, dirty and ragged in a prison, clean and well pressed in a ballroom? Were characters appropriately accessorized with purses, hats, umbrellas, canes, etc?

v) **Effective Use of Colors & Fabrics**
How effective were the designer's choices of colors and fabrics?
Did they indicate relevant information such as time of day, weather, financial status, occupation, and/or personality traits? Did they work together with the lighting and the set design to form an appropriate and effective style for the production?

vi) **Fit, Function and Construction**
How well were the costumes made?
Do the costumes appear to be well-constructed and tailored to fit the actors appropriately? Were they designed and made to allow the actors to move freely and perform their roles without restriction?

vii) **Hair and Makeup**
How well do the hair and makeup blend with the costuming to support the story?
Is the hair and makeup consistent with character, time and place? Did hair and makeup reflect such things as heredity, environment, age, race, temperament and health? If wigs were used, were they in good condition, appropriate in style, realistic looking and functional (stayed in place)? Were there many costume changes that also required hair and makeup changes? If actors aged over the course of the story, did they appear to age appropriately and realistically?

f) **PROPERTIES**

i) **Supports Storytelling**
How well did the props support the storytelling?
Did they fit within the world of the play? Did they help suggest time period, location, or character? Did they support the suspension of disbelief, or did they distract you and take you out of the story?

ii) **Creativity/Originality**
How creative, interesting and original were the props in the show?
Were there props that needed to be made because they do not exist in real life? Were there hand-made props that appeared to require a high-level of creativity and skill such as puppets, or mechanical props?

iii) **Level of Difficulty**
How difficult was it to execute the props for this show?
Was this a show with 150 unique props? Was cooked or prepared food used as a prop? Was a prop or props required to realistically change age or condition over the course of the play? Were there props that appeared to be custom made for the production? Were there complex mechanical props involved? Did the props demonstrate a high-level of authenticity (actual period magazines, newspapers, etc) suggesting a lot of research and leg work? Or were of the props minimal, basic, and the kind you could find in anyone's basement or garage?

iv) **Detail and Authenticity**
How well did the property master attend to the details?
If it was a period piece, did the props appear to be from the correct period? If time passes, was that reflected in the props? (e.g. phones, desk lighters change style with the passage of time.) If brand named items were used (cigarettes, canned goods, etc), were the brands appropriate the time, place, and character? If a newspaper is used, is it the right date? Are the headlines and photos appropriate to the world of the play? If the newspaper was supposed to be fresh, did it look new or did it look like it had been used in every performance for the past two weeks?

v) **Functionality**
How well did the props function based on how they were supposed to be used in the show?
If the prop was a lighter and the actor was supposed to use it, did it actually work? If the prop was a flash light the actor was supposed to use, did it actually light up? Where the props appropriately easy to use, or did actors appear to be struggling to make the prop work?

vi) **Construction**
Were the props in good physical condition? If they were custom made, were they well constructed, and appropriately realistic and durable? If they were found items, were they in good or appropriate condition? Or were the props flimsy and falling apart during the show? If they were constructed, did they appear to be made of the

appropriate materials? If the prop is a sword, does it appear to be made of metal (even if it is not)? If the prop is a gun, does it look like a real metal gun, or does it look like a plastic toy?

g) SCENIC DESIGN

i) Supports Storytelling
Overall, how well did the scenic design support the storytelling?
Did it clearly establish theme and mood, and when relevant, communicate place and locale, time and period? Did the details of the set help the audience understand both the characters and the play's subtext? Did the scenic design allow for smooth and efficient scene changes? If it was a unit set, did it allow for clear and pleasing shifts in locale? Did the scenic design help bring the play to exciting, evocative visual life?

ii) Creativity/Originality
How creative, interesting and original was the scenic design?
Was the set visually beautiful? When you first saw the scenic design, did it arouse curiosity, excitement, or a sense of anticipation for the story that was about to unfold? Were unique or unusual materials used to create or dress the playing area? Did the designer employ creative solutions to challenges posed by the script, restrictions in the playing space, or presented by the director's staging choices? Or was the set very simple, familiar and without exceptional merit?

iii) Level of Difficulty
How difficult was it to execute the scenic design for this show?
Was it a complex set to build and dress? Were materials used that were difficult to work with? Were there multiple levels, staircases, or other unique and challenging architectural elements? Did the scenic design involve challenging special effects like trap doors, projection systems, a two level set that rotated, or a real on stage rain storm? Or was the scenic design based on a simple, single-level set consisting of a few standard flats?

iv) Use of Available Space
How well did the scenic designer use the available playing space?
Were entrances, exits, stairs, levels, windows, furniture, etc., placed in relationships that were advantageous to the actors and the play? How well did the designer use or adapt the playing space to fulfill the needs of the production? For example, if it was a very small playing space and a large cast, how well did the designer overcome that limitation to avoid an overcrowded playing space? Conversely, if it was a very large playing space and a small cast for an intimate show, how well did the designer use the space to keep the story intimate.

v) Attention to Detail
How well were the details executed in the scenic design?
When a door was opened, could you see backstage or did it appear to be another room? If it was an interior room, were there moldings, light switches, electrical outlets, heating registers, etc? Was the set appropriately and effectively dressed with fine details that suggested character, period or location? Or is the overall execution sloppy so you can see paint from a previous production bleeding through flats, or the seams between flats were visible, or there was an obvious lack of set dressing in a room that the story suggested should look "lived in"?

vi) <u>**Scenic Painting**</u>
How well was the playing area painted?
Was there a unified style or "look" expressed in the scenic painting? Did the style, colors and textures chosen blend appropriately with the set design, lighting, dressing and costumes to support the story? If faux painting was employed, was is appropriately realistic? For example, once finally lit, did the painted stone wall look sufficiently like stone for the purposes of the show, or the painted flooring look like a wood floor? Did the scenic painting employ texturing, stenciling, or sponging to give the playing area a more realistic feel? Were painted drops used and did the painting demonstrate exceptional skill and execution? Or did the scenic painting simply employ flat monochrome color scheme that did little to make the playing area come to life?

vii) <u>**Set Dressing**</u>
How well was the playing area dressed?
Did the dressing help to bring the playing space to life? Did each piece of dressing appear to have a clear and appropriate place and purpose in the playing area and in the context of the story? If it was a period piece, was the dressing sufficiently authentic or appropriate to the period? Was there sufficient dressing to be effective without restricting the performances, unnecessarily cluttering the playing space, or making scene changes difficult? If it was a unit set or there was no set at all, were the few dressing choices strong enough to establish mood, time, or place, etc?

viii) <u>**Construction**</u>
How well was the set constructed?
Did it appear to be sturdy, superior workmanship? Did it appear to be safe for the performers? Did functional elements like windows and doors work properly and realistically? Or were doors always ajar because they couldn't close properly; or did flats wobble when the doors were slammed?

h) **MUSIC DIRECTION**

i) <u>**Supports Storytelling**</u>
Overall, how well did the performances of the music and the vocals support the story?
Did the music flow smoothly throughout the show, contributing to and enhancing the play's narrative? Did vocal performances convey the emotional depth and clarity required by the show?

ii) <u>**Vocal Performances**</u>
On the whole, how well were the songs performed by the actors?
Were songs performed with proper intonation, harmonies, diction, phrasing, rhythm, and style? Did the vocalists remain faithful to the score? Did both soloists and ensemble vocalists sing expressively and with notable competence and flair?

ii) <u>**Orchestra**</u>
How well did the orchestra perform the music and complement the production?
Were the tempos appropriately paced? Were the instruments properly tuned and played on key? Was there balance and blend between the sections of the orchestra? Were the instruments balanced with the vocalists? Was the size and make-up of the orchestra appropriate to the piece and the space? Did the orchestra maintain the integrity of the score? If there were creative changes made to the score, was it advantageous to the production?

iii) <u>**Level of Difficulty**</u>
How difficult was it to execute the musical aspects of the production?
Was this a show with more than an average amount of music? Was there a lot of underscoring requiring a lot of additional cues and tight coordination with the cast? Was it a large orchestra? Was the score complex (e.g. Sondheim vs. Rodgers and Hammerstein)? Was there a large chorus? Did the vocals require difficult harmonies?

i) **PERFORMANCE**

i) <u>**Character Development**</u>
How successful was the actor in creating an engaging and believable character in support of the story?
Did the actor fully and compellingly embody and articulate his or her character's actions and intentions? Did the actor's performance demonstrate a deep and subtle grasp of the text and subtext of the play? Were you engaged, even galvanized, by the actor's creation of the life of the character? Did the character the actor created honor and extend the objectives of play?

ii) <u>**Level of Difficulty**</u>
How difficult was the actor's role?
Were there many lines and/or challenging monologues? If it was a musical were the vocal parts challenging to sing? Did the role require a lot of dance and was the style of dance and/or the choreography complicated and require a high degree of skill? Were there many costume changes? Did the role require the actor to play a significant range of emotions and/or a character arch that needed to be clearly and believably communicated? Was the role especially physical? Did the role require the actor to play multiple characters? (e.g., In Man of La Mancha, Quixote, Cervantes and Quijana are three characters in one role.)

iii) <u>**Vocal Performance**</u>
How well did the actor perform his or her songs?
Were songs performed with proper intonation, pitch, harmonies, diction, phrasing, rhythm, and style? Did the actor successfully convey the meaning and intention behind the lyrics? Did the actor remain faithful to the score?

iv) <u>**Vocal Stage Craft**</u>
How well did the actor use his or her speaking voice in support of the performance?
When delivering spoken lines, was the actor's voice projection sufficient for the audience to hear clearly? Was their diction clear so the audience could understand what they were saying? Did the actor demonstrate subtle vocal dynamics to support dramatic and comic moments, or communicate subtext? Did the actor employ a difficult, but realistic dialect to great effect?

v) <u>**Body Language**</u>
How well did the actor use body language to support his or her performance?
Were the actor's physical choices appropriately realistic or stylized? Did the actor's body language communicate character, character status and relationships between characters? Did the actor have a strong stage presence?

vi) <u>**Execution of Blocking or Choreography**</u>
How well did the actor execute his or her blocking and/or choreography?
Did the actor's position and movement on stage appear natural, believable for the character, and motivated by the context of the scene? Does the actor's performance suggest an awareness of his or her place on the stage, mindful of audience sightlines, where the lights are focused, etc? Did the actor execute the choreography in a fluid and effortless manner and at a very high proficiency?

    j) **PRODUCTION**

        i)   **Overall Production**
            What is your overall score for this production?
            Consider all the technical, artistic and performance aspects of this production and provide a single score that represents how you feel it all fit together. Is the whole greater than the sum of its parts? Or are there some outstanding elements, but the pieces didn't seem to come together well and hurt the overall impact of the production? Note that this score will be averaged with the final scores for each review category (direction, lighting, performance, etc.) to calculate the show's final score for the Production category.

17) Nominee and Recipient Selection

At the close of the season, the scores for all the candidates in all the award categories for all the reviewed shows are compiled and calculated. Once that is done, the candidates in each award category are ranked from the highest score to the lowest score. The candidates with the top seven scores become the Perry Award nominees for that category. The nominee with the highest score in each award category becomes the recipient of the Perry Award for that category.

In the event the 7th ranked candidate and the 8th ranked candidate share an identical score, there shall be 8 nominees in the category.

In the event the top two ranked candidates in a category have identical scores, both candidates will receive a Perry Award for that category.

In the event more than two candidates are tied for a nomination or an award, the NJACT board reserves the right to solicit another review for each of the tied candidates.

18) Perry Award Categories

NJACT offers Perry Awards in the following performance and technical categories:

a)   Outstanding Lighting Design for a Play
b)   Outstanding Lighting Design for a Musical
c)   Outstanding Sound Design
d)   Outstanding Costume Design for a Play
e)   Outstanding Costume Design for a Musical
f)   Outstanding Properties
g)   Outstanding Choreography
h)   Outstanding Scenic Design for a Play
i)   Outstanding Scenic Design for a Musical
j)   Outstanding Musical Direction
k)   Outstanding Direction of a Play
l)   Outstanding Direction of a Musical
m) Outstanding Production of a Play
n)   Outstanding Production of a Musical
o)   Outstanding Original Production of a Play
p)   Outstanding Original Production of a Musical
q)   Outstanding Lead Actor in a Play
r)   Outstanding Lead Actor in a Musical
s)   Outstanding Lead Actress in a Play
t)   Outstanding Lead Actress in a Musical
u)   Outstanding Supporting Actor in a Play
v)   Outstanding Supporting Actor in a Musical
w) Outstanding Supporting Actress in a Play
x)   Outstanding Supporting Actress in a Musical
y)   Outstanding Featured Actor in a Play

z) Outstanding Featured Actor in a Musical
aa) Outstanding Featured Actress in a Play
bb) Outstanding Featured Actress in a Musical
cc) Outstanding Young Performer: Actor in a Play
dd) Outstanding Young Performer: Actor in a Musical
ee) Outstanding Young Performer: Actress in a Play
ff) Outstanding Young Performer: Actress in a Musical

19) Special Awards

NJACT offers the following special Perry Awards. These awards are not based on reviewer scores. Instead, they are based on nominations submitted in narrative form, which are considered and voted on by the NJACT board of directors.

Note that nominations for these special awards are solicited at the discretion of the NJACT board. Further more, after soliciting nominations, the NJACT board may choose not to present an award.

a) Outstanding Stage Management Award

The Perry Award for Outstanding Stage Management is no longer awarded based entirely on a reviewer score. This award is now based on nominations submitted by either the producer or the director of the stage manager's production. Like other special awards, nominees will be considered by the NJACT Board of Directors, who will conduct a vote to determine a winner. The rules and requirements are as follows:

i) Only a show's producer or director may nominate a stage manager for this award.

ii) Several people may be nominated together as stage managers for a single production by a single theater company in a single season, but no more than three people may be nominated together for the same production.

iii) Only stage managers who have managed a production during the current season may be nominated.

iv) Outstanding Stage Management nominees must be nominated for their work on a specific production and not for accumulative contributions to multiple productions.

v) *A stage manager may only be nominated once for one show per Production Company each season.* A stage manager may only be nominated more than once in a season if he or she is being nominated by different theater companies for work on different productions.

vi) NJACT reserves the right to not award a Perry for Outstanding Stage Management if the board determines there is no nominee sufficiently deserving in that season.

vii) The person or persons nominating the stage manager must complete the nomination form, which provides additional information about the production for which the stage manager is being nominated (see Appendix).

viii) The person or persons nominating the stage manager must write a thorough and thoughtful nomination letter that explains in detail why the nominee is most deserving of being awarded the Perry for Outstanding Stage Management for that particular production. The contents of the letter is at the discretion of the nominating parties. We recommend you focus on extraordinary efforts, or overcoming especially difficult challenges. Also, we recommend you touch on as many of the following areas as possible:

(1) Coordinating the audition process.

   (2) Creating the rehearsal schedule and managing rehearsals.

   (3) Keeping the prompt book, managing script changes, keeping/creating lists of props, lighting cues, sound cues, costumes, etc. for each scene.

   (4) Coordinating between the various departments such as costumes, scenic design, sound, lighting, house management, etc.

   (5) Assembling and training the backstage crew.

   (6) Running the show during the performance.

   (7) Smooth, efficient scene changes.

   (8) Timely execution of cues.

   (9) Supervising Load-in and Load-out.

  ix) Additional materials such as letters of recommendation from cast and crew members who worked on the production with the nominee are welcome, but not required.

  x) The NJACT Board of Directors will cast their vote based on information gathered from the nomination form, the nomination letter and the scores received by NJACT reviewers for the show for which the Stage Manager is being nominated. If any of these three items is not available by the June 30th deadline, or is deemed incomplete, the nominated stage manager will not be eligible for consideration.

 b) <u>Lifetime Achievement Award</u>
  The purpose of this award is to recognize and celebrate the outstanding lifetime contribution of a single individual to New Jersey community theater.

  The following rules and criteria must be met to be considered for the NJACT Lifetime Achievement Award:

  i) All submissions for this award must be written in narrative form.

  ii) Resumes may be submitted as supplemental material.

  iii) Any person may nominate himself or herself or another person.

  iv) Persons who have received a Lifetime Achievement Award after 1998 are no longer eligible for the award.

  v) Nominees should show at least ten years of active participation in New Jersey community theater.

  vi) Nominees should show involvement in many aspects of theater.

  vii) Nominees should show involvement with more than one theater.

  viii) Nominees should show involvement with promoting theater's responsibility to youth, senior and special needs organizations.

  ix) Nominees should show significant contribution to New Jersey Community Theater.

c) NJACT Community Theater of the Year Award
The purpose of this award is to recognize and celebrate an outstanding New Jersey Theater organization.

The following rules and criteria must be met to be considered for the NJACT Community Theater of the Year Award:

i) All submissions should be in narrative form and should include a list of productions mounted since inception.

ii) Any theater may nominate themselves or another theater.

iii) Theaters that have been named Community Theater of the Year after 1998 are no longer eligible.

iv) Nominated theaters must have produced at least one show per season for the past ten years.

v) Nominated theaters must show some level of community service.

vi) Nominated theaters may show evidence of surviving trauma and hardship to come back and continue with excellence.

vii) Nominated theaters may show involvement with youth, senior and special needs audiences.

viii) Nominated theaters may show commitment to more than one genre.

ix) Nominated theaters may show community effort with other theaters, either performance or non-performance related.

d) The David P. McMenemie Award
The purpose of this award is to recognize and celebrate the outstanding achievements of a person who provides behind-the-scenes support for New Jersey community theater productions.

The following rules and criteria must be met to be considered for the David P. McMenemie Award:

i) All submissions for this award must be written in narrative form.

ii) Resumes may be submitted as supplemental material.

iii) Any person may nominate himself or herself or another person.

iv) Persons who have received a David P. McMenemie Award after 1998 are no longer eligible for the award.

e) NJACT Reviewer of the Year Award
The purpose of this award is to recognize and celebrate the NJACT Perry Award Reviewer who has gone above and beyond the call of duty in supporting the organization's mission.

The following rules and criteria must be met to be considered for the NJACT Perry Award Reviewer of the Year Award:

i) All active reviewers who exceed their required number of reviews for the year are

eligible for consideration.

ii) Only NJACT board members may nominate a reviewer for Reviewer of the Year.

iii) Persons who have received a Reviewer of the Year Award after 1998 are no longer eligible for the award

Appendix

NJACT REVIEWER WORK SHEET

This work sheet may be used as a submission form, but NJACT strongly encourages reviewers to submit their reviews using the Excel spread sheets found on the NJACT website at www.njact.org.

Theater Company: _____   **Performance Date** _____

Production Title: _____   **Reviewer's Name:** _____

Production Type (Circle One):   Musical   Play   **Original Production (Circle One):**   Yes   No

If this is an original production, list the names of the writer(s), composer(s), lyricist(s):

_____

DIRECTION   Score

Name: _____

1. Effective Storytelling   _____
2. Character Development   _____
3. Creativity/Originality   _____
4. Level of Difficulty   _____
5. Effective Blocking   _____
6. Tech and Music   _____
7. Pacing   _____

Notes: _____
_____
_____

CHOREOGRAPHY   Score

Name: _____

1. Supports Storytelling   _____
2. Creativity/Originality   _____
3. Level of Difficulty   _____
4. Execution   _____
5. Utilization of Space   _____

LIGHTING DESIGN   Score

Name: _____

1. Supports Storytelling   _____
2. Creativity/Originality   _____
3. Creates an Environment   _____
4. Technical Execution   _____
5. Level of Difficulty   _____
6. Use of Available Resources   _____

Notes: _____
_____
_____

SOUND DESIGN   Score

Name: _____

1. Supports Storytelling   _____
2. Creativity/Originality   _____
3. Incorporating Music   _____
4. Level of Difficulty   _____
5. Technical Execution   _____
6. Use of Available Resources   _____

COSTUME DESIGN   Score

Name: _____

1. Supports Storytelling   _____
2. Creativity/Originality   _____
3. Level of Difficulty   _____
4. Attention to Detail   _____
5. Effect. Use of Colors/Fabrics _____
6. Fit, Function, Construction   _____
7. Hair & Make-up   _____

Notes: _____
_____

PROPERTIES   Score

Name: _____

1. Supports Storytelling   _____
2. Creativity/Originality   _____
3. Level of Difficulty   _____
4. Detail & Authenticity   _____
5. Functionality   _____
6. Construction   _____

SCENIC DESIGN   **Score**   **MUSIC DIRECTION**   **Score**

Name:_____   Name:_____

1. Supports Storytelling   _____   1. Supports Storytelling   _____
2. Creativity/Originality   _____   2. Vocal Performances   _____
3. Level of Difficulty   _____   3. Orchestra   _____
4. Use of Available Space   _____   4. Level of Difficulty   _____
5. Attention to Detail   _____
6. Scenic Painting   _____
7. Set Dressing   _____
8. Construction   _____

Notes:_____
_____
_____

PRODUCTION   **Score**

Producer Name:_____   _____

Consider all the technical, artistic and performance aspects of this production and provide a single score that represents how you feel it all fit together. Is the whole greater than the sum of its parts? Or are there some outstanding elements, but the pieces didn't seem to come together well and hurt the overall impact of the production? Note that this score will be averaged with the final scores for each review category (direction, lighting, performance, etc.) to calculate the show's final score for the Production category.

Notes:_____
_____
_____

| **PERFORMERS** |
| This work sheet should not be used as a submission form. All reviews should be submitted the Excel spread sheets found on the NJACT website at www.njact.org. This document is only provided as a work sheet for the convenience of NJACT reviewers. |

PERFORMER #1   **Score**   **PERFORMER #2**   **Score**

Actor's Name: _____   Actor's Name: _____
Role: _____   Role: _____

Circle One: Lead   Supporting   Featured   Circle One: Lead   Supporting   Featured

Circle One: Adult   Youth   Circle One: Adult   Youth

1. Character Development   _____   1. Character Development   _____
2. Level of Difficulty   _____   2. Level of Difficulty   _____
3. Vocal Performance   _____   3. Vocal Performance   _____
4. Vocal Stage Craft   _____   4. Vocal Stage Craft   _____
5. Body Language   _____   5. Body Language   _____
6. Blocking / Choreography _____   6. Blocking / Choreography _____

Notes:_____
_____
_____

PERFORMER #3   **Score**

Actor's Name: _____
Role: _____

Circle One: Lead   Supporting   Featured

Circle One: Adult   Youth

1. Character Development   _____
2. Level of Difficulty   _____
3. Vocal Performance   _____
4. Vocal Stage Craft   _____
5. Body Language   _____
6. Blocking / Choreography   _____

Notes: _____
_____
_____

PERFORMER #4   **Score**

Actor's Name: _____
Role: _____

Circle One: Lead   Supporting   Featured

Circle One: Adult   Youth

1. Character Development   _____
2. Level of Difficulty   _____
3. Vocal Performance   _____
4. Vocal Stage Craft   _____
5. Body Language   _____
6. Blocking / Choreography   _____

PERFORMER #5   **Score**

Actor's Name: _____
Role: _____

Circle One: Lead   Supporting   Featured

Circle One: Adult   Youth

1. Character Development   _____
2. Level of Difficulty   _____
3. Vocal Performance   _____
4. Vocal Stage Craft   _____
5. Body Language   _____
6. Blocking / Choreography   _____

Notes: _____
_____
_____

PERFORMER #6   **Score**

Actor's Name: _____
Role: _____

Circle One: Lead   Supporting   Featured

Circle One: Adult   Youth

1. Character Development   _____
2. Level of Difficulty   _____
3. Vocal Performance   _____
4. Vocal Stage Craft   _____
5. Body Language   _____
6. Blocking / Choreography   _____

PERFORMER #7   **Score**

Actor's Name: _____
Role: _____

Circle One: Lead   Supporting   Featured

Circle One: Adult   Youth

1. Character Development   _____
2. Level of Difficulty   _____
3. Vocal Performance   _____
4. Vocal Stage Craft   _____
5. Body Language   _____
6. Blocking / Choreography   _____

Notes: _____
_____
_____

PERFORMER #8   **Score**

Actor's Name: _____
Role: _____

Circle One: Lead   Supporting   Featured

Circle One: Adult   Youth

1. Character Development   _____
2. Level of Difficulty   _____
3. Vocal Performance   _____
4. Vocal Stage Craft   _____
5. Body Language   _____
6. Blocking / Choreography   _____

PERFORMER #9   **Score**

Actor's Name: _____
Role: _____

Circle One: Lead   Supporting   Featured

Circle One: Adult   Youth

1.   Character Development   _____
2.   Level of Difficulty   _____
3.   Vocal Performance   _____
4.   Vocal Stage Craft   _____
5.   Body Language   _____
6.   Blocking / Choreography   _____

Notes: _____
_____
_____

PERFORMER #10   **Score**

Actor's Name: _____
Role: _____

Circle One: Lead   Supporting   Featured

Circle One: Adult   Youth

1.   Character Development   _____
2.   Level of Difficulty   _____
3.   Vocal Performance   _____
4.   Vocal Stage Craft   _____
5.   Body Language   _____
6.   Blocking / Choreography   _____

PERFORMER #11   **Score**

Actor's Name: _____
Role: _____

Circle One: Lead   Supporting   Featured

Circle One: Adult   Youth

1.   Character Development   _____
2.   Level of Difficulty   _____
3.   Vocal Performance   _____
4.   Vocal Stage Craft   _____
5.   Body Language   _____
6.   Blocking / Choreography   _____

Notes: _____
_____
_____

PERFORMER #12   **Score**

Actor's Name: _____
Role: _____

Circle One: Lead   Supporting   Featured

Circle One: Adult   Youth

1.   Character Development   _____
2.   Level of Difficulty   _____
3.   Vocal Performance   _____
4.   Vocal Stage Craft   _____
5.   Body Language   _____
6.   Blocking / Choreography   _____

GENERAL GUIDELINES

- Complete the worksheet above.
- Place your score, based on the scale of 0 to 10, on the line next to the category. Do not calculate the final scores.
- Write the performer's name and role into the performance categories and circle the appropriate performance category (Lead, Supporting, Featured) and age category (Adult, Youth). Performers 17 and under qualify as youth actors/actress.
- Go to www.njact.org and download the appropriate Excel spread sheet from the NJACT Documents tab in Member Support section.
- Fill out the spread sheet and email it to reviews@njact.org

NJACT PERRY AWARD TECHNICAL SHEET

Often times the labels used in a show's program to credit individuals for their work do not align with our award categories. Therefore, to help avoid errors, NJACT member theaters are encouraged (but not required) to submit this form to the reviewer assigned to evaluate their show. Feel free to attach any additional information you feel the reviewer should know about your production which is not specifically requested on this form. The completed form should be left with the reviewer's tickets at the box office.

(Please Print or Type)

Title of Production:

_____

Name of Theater Company:

_____

Show Producer(s):

_____

Date of Performance: **Name of Rep Who Completed This Form:**   **Email of Rep:**

_____   _____   _____

Production Type (Circle One):   Musical   Play   **Original Production (Circle One):**   Yes   No

Your Candidate(s) for Outstanding Original Play or Musical:

(If your show is an original production, be sure to list the playwright or book writer, composer, lyricist, etc.)

_____

Your Candidate(s) for Outstanding Direction:

_____

Your Candidate(s) for Outstanding Musical Direction:

_____

Your Candidate(s) for Outstanding Sound Design:

_____

Your Candidate(s) for Outstanding Lighting Design:

_____

Your Candidate(s) for Outstanding Properties:

_____

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Your Candidate(s) for Outstanding Choreography:

_____

Your Candidate(s) for Outstanding Scenic Design:

(In addition to the set designer, be sure to also include set dresser, and scenic painter if applicable. <u>Do not</u> include set builders.)

_____

Your Candidate(s) for Outstanding Costume Design:

(In addition to the Costume designer, be sure to also include Hair and Make-up Designer(s) if applicable)

_____

PERFORMERS

This is your opportunity to suggest which performance category (Lead, Supporting or Featured) an actor should be considered for. See the NJACT Review Process Manuel for definitions of these categories. Please note that the final decision is left to the reviewer and the NJACT Board. **Please also identify which actors are adults and which are youths. Actors ages 17 and under must be identified as "Youth".**

If you have equity actors in the cast, please identify them in the notes section below the actor's name.

PERFORMER 1

Actor's Name: _____
Role: _____

Circle One:　　Lead　　Supporting　　Featured

Circle One:　　Adult　　Youth

Notes: _____

_____

PERFORMER 2

Actor's Name: _____
Role: _____

Circle One:　　Lead　　Supporting　　Featured

Circle One:　　Adult　　Youth

PERFORMER 3

Actor's Name: _____
Role: _____

Circle One:　　Lead　　Supporting　　Featured

Circle One:　　Adult　　Youth

Notes: _____

_____

PERFORMER 4

Actor's Name: _____
Role: _____

Circle One:　　Lead　　Supporting　　Featured

Circle One:　　Adult　　Youth

PERFORMER 5

Actor's Name: _____
Role: _____

Circle One:　　Lead　　Supporting　　Featured

Circle One:　　Adult　　Youth

Notes: _____

_____

PERFORMER 6

Actor's Name: _____
Role: _____

Circle One:　　Lead　　Supporting　　Featured

Circle One:　　Adult　　Youth

PERFORMER 7

Actor's Name: _____
Role: _____

Circle One:　　Lead　　Supporting　　Featured

Circle One:　　Adult　　Youth

Notes:_____
_____
_____

PERFORMER 8

Actor's Name: _____
Role: _____

Circle One:　　Lead　　Supporting　　Featured

Circle One:　　Adult　　Youth

PERFORMER 9

Actor's Name: _____
Role: _____

Circle One:　　Lead　　Supporting　　Featured

Circle One:　　Adult　　Youth

Notes:_____
_____
_____

PERFORMER 10

Actor's Name: _____
Role: _____

Circle One:　　Lead　　Supporting　　Featured

Circle One:　　Adult　　Youth

PERFORMER 11

Actor's Name: _____
Role: _____

Circle One:　　Lead　　Supporting　　Featured

Circle One:　　Adult　　Youth

Notes:_____
_____
_____

PERFORMER 12

Actor's Name: _____
Role: _____

Circle One:　　Lead　　Supporting　　Featured

Circle One:　　Adult　　Youth

PERFORMER 13

Actor's Name: _____
Role: _____

Circle One:　　Lead　　Supporting　　Featured

Circle One:　　Adult　　Youth

Notes:_____
_____
_____

PERFORMER 14

Actor's Name: _____
Role: _____

Circle One:　　Lead　　Supporting　　Featured

Circle One:　　Adult　　Youth

PERFORMER 15

Actor's Name: _____
Role: _____

Circle One:　　Lead　　Supporting　　Featured

Circle One:　　Adult　　Youth

Notes:_____
_____
_____

PERFORMER 16

Actor's Name: _____
Role: _____

Circle One:　　Lead　　Supporting　　Featured

Circle One:　　Adult　　Youth

PERFORMER 17

Actor's Name: _____
Role: _____

Circle One: Lead   Supporting   Featured

Circle One: Adult   Youth

Notes: _____
_____
_____

PERFORMER 18

Actor's Name: _____
Role: _____

Circle One: Lead   Supporting   Featured

Circle One: Adult   Youth

PERFORMER 19

Actor's Name: _____
Role: _____

Circle One: Lead   Supporting   Featured

Circle One: Adult   Youth

Notes: _____
_____
_____

PERFORMER 20

Actor's Name: _____
Role: _____

Circle One: Lead   Supporting   Featured

Circle One: Adult   Youth

PERFORMER 21

Actor's Name: _____
Role: _____

Circle One: Lead   Supporting   Featured

Circle One: Adult   Youth

Notes: _____
_____
_____

PERFORMER 22

Actor's Name: _____
Role: _____

Circle One: Lead   Supporting   Featured

Circle One: Adult   Youth

PERFORMER 23

Actor's Name: _____
Role: _____

Circle One: Lead   Supporting   Featured

Circle One: Adult   Youth

Notes: _____
_____
_____

PERFORMER 24

Actor's Name: _____
Role: _____

Circle One: Lead   Supporting   Featured

Circle One: Adult   Youth

OTHER INFORMATION

Your theater is permitted to attach any additional information about your production that you feel will be helpful to the reviewer in evaluating your show.

NJACT NOMINATION FORM
Outstanding Stage Management Award

To nominate a stage manager for this award, the following must be submitted this completed nomination form and your nomination letter by June 30th.

Note that the show for which the stage manager is nominated must be reviewed by two NJACT Perry Award reviewers in order for the stage manager to be eligible for Perry Award consideration. Be sure to read the rules regarding the Outstanding Stage Management Award, which can be found in section 20, subsection "a" of the NJACT Perry Award Review Process Manual.

(Please Print or Type)

Date:

Theater Season:

Name of Award Nominee(s):

Title of Production:

Theater Company Name:

Theater Company Address:

Name of Nominator and His/Her Role in the Production:

Nominator's Phone #

Nominator's Email:

Did the nominee(s) play an important role in coordinating the audition process? If so, how?

How many days did the audition process last?

How many people auditioned for the show?

How many performances were held for this production?

_____

Did the nominee(s) have an advisory role in the casting decisions?

_____

How many weeks of rehearsal did the show have?

_____

How many people were in the cast?

_____

Was the rehearsal schedule pre-determined by the production team and announced to the cast with only minor changes, or was the rehearsal scheduled created based on the availability of the personal schedules of the cast and their conflicts?

_____

Approximately how many sound cues were there?

_____

Approximately how many lighting cues were there?

_____

How many scene changes were there that required movement of set pieces or the redressing of sets?

_____

Did the stage manager call the show from the control booth or did they run the show from backstage?

_____

Please list the number and roles of all the people who reported directly to, or collaborated with, the nominee(s) during the running of the performances (e.g. 1 assistant manager, 2 dressers, 2 spotlight operators, etc.)

_____

_____

_____

_____