

**TANYS MEMBERSHIP FORM INDIVIDUAL – January thru December**

Year \_\_\_\_\_

Name \_\_\_\_\_ Phone (\_\_\_\_) \_\_\_\_\_  
Mailing address \_\_\_\_\_ Email \_\_\_\_\_  
City \_\_\_\_\_ St \_\_\_\_\_ Zip \_\_\_\_\_  
County \_\_\_\_\_ TANYS Region \_\_\_\_\_

For Office Use  
Rcvd \_\_\_\_\_  
Check # \_\_\_\_\_

**LEVEL (check one)**  
 NYSTEAM member \$15

Theatre Group Affiliation \_\_\_\_\_  
 Student \$15     Crew (Individual) \$20  
 Cast (Household- 2 adult/2 children) \$50  
 Producer \$100     Star \$250     Angel \$500

Please consider adding a donation to TANYS' ongoing support of academic and community theatres in New York State. All donations are tax-deductible.

Membership Amount \_\_\_\_\_  
Donation + \_\_\_\_\_  
Total Amount Enclosed \_\_\_\_\_

Mail to: TANYS, PO Box 428, Naples NY 14512

6. Has the structure of the production been controlled?

- Did the technical elements (sets, lighting, costumes, music) reflect the concept and complement the production?
- Was the artistic interpretation consistent throughout the production?
- If the production concept was nontraditional, was it successful?
- If the concept was meant to convey a sociological or political message was it successful?

7. Are the movements and stage pictures effective?

- Were the playing areas clearly and consistently defined by the blocking?
- Did the actors seem to move without apparent purpose?
- Did the actors' movements enhance their characters and reflect their emotional stages?
- Did the director create multiple levels?
- Was there unnecessary repetition in the stage pictures and movements?
- Did the stage pictures seem natural and facilitate the action?
- Did the blocking keep the audience focused on the primary action throughout the production?
- Musical or large cast production: Were the actors well positioned in large group scenes?
- Did the directors use all the playing areas to the fullest extent?

8. Is the production well paced?

- Did the action scenes move quickly?
- Were scene changes too long?
- Did actors pause to show thought or did they seem rushed?

- Were there major lapses in the action/dialogue?
  - Were long speeches/monologues varied and interesting or just long orations?
  - Was the pace suitable for the style of the play?
  - Did the dialogue sound like no one was listening to what the other actors were saying?
  - Did my attention wander during the performance?
9. Do the technical elements support the overall production?
- Did the set design create an environment that placed the action appropriately and enhance the mood of the play?
  - Did the costumes suit the overall concept?
  - Did the sound design and use of musical underscoring coordinate with the dialogue?
  - Were the lighting area, shades and intensities subtle and expressive?
  - Did the light and sound cues happen on time?
  - Did the spotlights follow the actors smoothly?
  - Did the lighting illuminate the actors' faces?
  - Were scene changes executed smoothly?
  - Was the preshow, intermission and curtain call music appropriate for the mood and concept?
  - Were the technical elements in harmony with the overall production?
10. How was the total impact?
- How much of the time was reality superseded by the production?
  - Did the production involve me viscerally in its drama, irony and/or poetry?
  - Did the production challenge my intellect and did I learn something from it?
  - Did the production run out of steam and seem to go on forever?
  - Would I recommend seeing it to a friend or a theatre colleague?
  - Would I come back and see it again?

# TANYS

## Adjudication Guidelines





# THE TANYS ADJUDICATION PROCESS

When TANYS Roving Adjudicators adjudicate a production, they are guided by Ten Points of Consideration, which are established by the American Association of Community Theatre. In their on-going process of improving adjudication services for member companies, the Adjudicators have developed a number of interpretations which define each Point. The Adjudicators feel that this effort will help further their goal of objectivity when assessing and discussing productions.

The TANYS Adjudicators encourage member companies to share these Points and Definitions with the directors, casts and crews of all productions. Like all definitions, they are not all inclusive and will be reassessed and amended.

## 1. Is the acting believable and technically skillful with effective timing?

- Could the actors be heard and understood?
- Did the actors make full use of their physicality in the portrayal of their characters?
- Did the actors maintain their character postures, movements, voices and accents (when appropriate) throughout the production?
- Did the actors remain focused, listen and react to other actors or just fire off lines?
- Was the body language and speech characteristics appropriate for the social setting of the production?
- Did the actors make the viewers believe the action on stage?
- Did the actors step on lines or pause unnaturally between cues and hold back the action?
- Did the actors upstage themselves or make random, distractive movements?

- Did the acting inspire confidence in the characters and reflect the values of the characters?
- Did the actors project an understanding of the characters' inner being and demonstrate physical and emotional relationships?
- Did the actors make me laugh or cry where and when I should or were there awkward moments when I didn't know how to react?
- Did the actors put forth a sense of rhythm in their acting and line delivery?
- Did actors seem to be anticipating lines?
- Were entrances and exits on cue?
- Musical: were vocal entrances on time? Was the choreography in sync with the music? Did actors remain in character in vocal and dance numbers?

## 2. Are the characters well interpreted?

- Are each character's wants and obstacles to achieving these wants clearly defined?
- Have the actors given spontaneous performances of remarkable clarity and complexity?
- Do the characters' actions seem authentic or just put-on?
- Do the character portrayals illuminate the play's themes by the use of metaphor?
- Have the portrayals been interpreted cleanly, so that each character's action is aesthetically precise?

## 3. Does the Company display ensemble work?

- Did the cast work together and exhibit the same level of acting expertise or were some actors considerably stronger than others?
- Were relationships clearly established and maintained?
- Was there a feeling of harmony and togetherness as the ensemble worked?
- Did the cast act as though guided by one director or did some individuals do their own thing?

- Were the group movements executed well enough to make a lasting impression?
- Did the dialogue sizzle and the action crackle with electricity every moment of the play?
- Was the total effect of the production greater than individual performances?

## 4. Is the material appropriate for the Company?

- Was the subject matter of the play suitable for the company and the venue?
- Were the ages of the cast appropriate for the material?
- Could the company successfully stage the production in terms of cast size, set and costume requirements, technical and spatial requirements and financial resources?
- Was the cast comfortable with the difficulty level of the material?
- If the script was altered by the director or a dramaturge, did the edit work?
- Could the director, cast and production staff handle the level of difficulty of the material?

## 5. Is the concept appropriate for the material and realized by the Company?

- Did the director's concept enhance or violate the author's intent?
- If a classic play or revival was set in a different time/place, did it work?
- If the director used nontraditional casting, did it work?
- If the concept was a vulgarization or broad satire, was it tastefully done?
- Musical - Was the director's vision in harmony with the music director's vision?
- Was the concept appropriate for the level of the company's ability?
- Did the company understand the concept of the play and project that understanding to the audience?

**TANYS MEMBERSHIP FORM**
**ORGANIZATIONAL - January thru December**
**Year** \_\_\_\_\_

Organization \_\_\_\_\_

Mailing Address \_\_\_\_\_

City \_\_\_\_\_ St. \_\_\_\_\_ Zip \_\_\_\_\_

Org. Phone (\_\_\_\_) \_\_\_\_\_

Contact Person \_\_\_\_\_

Mailing Address \_\_\_\_\_

City \_\_\_\_\_ St. \_\_\_\_\_ Zip \_\_\_\_\_

Email \_\_\_\_\_

Contact Phone (\_\_\_\_) \_\_\_\_\_

Division:  Secondary  Community  Children's

College

Website \_\_\_\_\_

If your company does not have its own website we will build you a web page on our site.  
E-mail: [webmaster@tanys.org](mailto:webmaster@tanys.org)

**Mail to: TANYS, PO Box 428, Naples, NY 14512**

**LEVEL (check one)**

**NYSTEAL** • \$25

**Basic** • first time-\$25 • renew-\$35

**Producer** • first time-\$65 • renew-\$75

**Star** • first time-\$90 • renew-\$100

**Angel** • \$250 & up

Membership Amount \_\_\_\_\_

For Office Use

Rcvd \_\_\_\_\_

Check # \_\_\_\_\_