

50/50 Applicant FAQs

Any stone left unturned in this FAQ? Give Fergal a shout at 5050@aiawtc.com

I am a writer without a director, or, I am a director without actors for my piece. Can I still apply?

Certainly! But we do recommend aiming to have a director and some, if not most, of your actors in place for the skype meeting at the second round. This is because we're interested to know who is leading/directing your group, and how your cast will handle the piece.

Having said that, if you don't have a full team yet but everything else is looking strong at the audition stage, we may be able to suggest a director or an actor or two that we know.

Do I need to acquire rights to use an established text and play around with it?

Great question! The answer can be yes or no. You don't need rights if the playwright died more than 70 years ago. You do need the rights if they are still living, or died less than 70 years ago – but don't worry, for using only a small extract of the script, and for a project like 50/50, usually an agent or estate will be happy to grant you permission free of royalties.

You will just need to get in touch and outline the extract you wish to use, and explain to them the nature of your artistic intentions and that the project is non-commercial. Be polite, passionate and succinct! doollee.com or a google search can help you find the right point of contact.

Who do we meet at the second round skype meeting?

Normally it's Fergal and Leila (see the AIAWTC team webpage). We might have one or two of the company's gang join us as well. We're very friendly!

What happens at the second round?

We'll tell you more about how the night runs and we'd like to hear a reading of your extract, or if you're feeling comfortable and you have enough space where you are, you might want to put it on its feet. Honestly, whatever you wish to do!

If it's a devised or physical theatre piece that's a work in progress, you might only have a short example section ready – that's more than fine.

How many groups perform on the night?

We will host approximately ten performances on the night. The pieces are always varied and make a great experience for performers and audiences alike. There is a real buzz! We audition as many groups as we receive promising applications from.

Do you provide rehearsal space?

We'd love to, but unfortunately organising space and time for ten separate groups is beyond even our logistical abilities! We can suggest some cheap rehearsal venues if you need it – just ask.

What is the Pleasance Mainhouse like?

It is a wonderful end-on stage space, with a seating capacity of 180-220. Check it out on google image search, and view more details on Pleasance's website:

<https://www.pleasance.co.uk/content/mainhouse-0>

What set and props will be available for the performance?

We'll be performing on top of another production's set, the details of which we won't know until closer to the time. We will strip back that set as much as we are allowed to.

For set furniture, we normally make sure we have a table and a couple of chairs, but this can also be dependent on the set on top of which we are performing.

For props, you may use as many as you like, as long as your actors can bring them onto and off the stage with them. The scene changes are slick and usually about 20 seconds each.

What technical lighting and sound will be available?

We'll be performing with another production's set lighting rig. We generally have at least a general wash, a brighter option and a dimmer option. We'll use some colour too if it's available and you want it.

Sound effects can be a strong component of your piece and we encourage the use of them. Just be mindful that if it gets complicated then it becomes more time-consuming in a very short tech-rehearsal we'll have! You will have your intro song playing over the scene-change just before your piece begins, which will set the tone. The scene changes are slick, seamless and don't let the energy drop between pieces.