A Guide For UIL One-Act Play Contest Managers

8th Edition

University Interscholastic League
Making a World of Difference

OAP CONTACT SHEET

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How To Use This Guide

This guide is set up to take you through the contest year in chronological order.

1. **Prepare yourself for the planning meeting. Read the agenda on pages 5.**
2. **If you were not at the planning meeting, get a copy of the minutes from the meeting chair.**
3. **Carry out the tasks listed on the "To-Do" list on page 9. There may be additional tasks. Check the minutes from the planning meeting.**
4. **Read and study the current *Handbook for One-Act Play 20th ed.***
5. **Study the sections on sets, unit sets and properties found on pages 16 - 38.**
6. **Study the section on School Information reports on page 42.**
7. **Study the sections on set and strike, performance, and contest day on page 54.**
8. **Execute the tasks on page 39 a few days after February 23rd. There may be additional tasks; check the minutes from the planning meeting.**
9. **Nine days prior to contest, execute the "To-Do" list on pages 40.**
10. **Execute the tasks on page 46 on the day of the contest.**

THE COVER

The cover was designed by Alejandra Hernandez. She is a senior at Pflugerville: Connally H.S. Alejandra is sponsored by Greta Peterson.

ASAP

Acquire a UTEID and Authorization:

A UTEID is an electronic identifier that allows you to access secure information and complete secure tasks online.

1.) Go to:

https://idmanager.its.utexas.edu/eid_self_help/

2.) After you get your UTEID, send the State Theatre Director an e-mail requesting "authorization" as a contest manager:

lmunoz@uiltexas.org

Provide the following information:

- Name
- Your UTEID (DO NOT PROVIDE THE PASSWORD)
- District(s), Area(s) or Region(s) you seek authorization for

THIS IS THE ONLY WAY YOU WILL BE ABLE TO DOWNLOAD CONTEST INFORMATION LATER IN THE YEAR

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NEW!

ONLINE CERTIFICATION FOR CONTEST MANAGERS

1033 (d)(2) Contest Procedures. The one-act play contest manager, appointed by the district director, and registered with the UIL, shall not be the director of a play entered in the same contest. It is the responsibility of the one-act play contest manager to organize and conduct the contest in accordance with League rules and the "Guide for Contest Managers," in the current *Handbook For One-Act Play.* **The contest manager shall complete the online rules compliance program prescribed by UIL prior to officiating any level of OAP competition.**

1) Contest Managers will register in the UIL Gateway System.
2) You will take the exam. The exam includes five modules, each containing reading material and ten questions. Each one can be taken separately.
3) Complete the exam and print your certificate.
4) You will receive an e-mail from the UIL State Office asking you to go to a link and complete an online form that will provide contact and other information.

THE TEST LINK WILL BE POSTED ON THE UIL WEBSITE AFTER AUGUST 1.

The exam must be completed by January 31.

CONTEST MANAGER CERTIFICATION INSTRUCTIONS

"

BEFORE PROCEEDING. Make sure that you have your UTEID and password. If you have not set-up your UTEID and password, go to http://utdirect.utexas.edu/uil

YOU DO NOT NEED TO GET ANOTHER UTEID IF YOU ALREADY HAVE ONE OR HAVE CHANGED SCHOOLS.

INSTRUCTIONS

1. Go to the Theatre page of the UIL website www.uiltexas.org/theatre and click on the Spring Meet Entry Link on the right side of the page.
2. Click on the Contest Manager Certification link.
3. You are now in the UIL Gateway system. Login with your UTEID and password.

IF YOU ARE ENTERING THE SYSTEM FOR THE FIRST TIME, YOU WILL BE SENT TO THE CONTACT INFORMATION PAGE

4. Fill out the Contact Information and click "Save this information" then click "Return to Gateway."
5. Click on "Select Your Jobs." You are now on the Identify Your UIL Related Job Titles page.
6. Click on Option 3.
7. On the next page click on "One Act Play Contest Manager" which is located under Academics. Click "Save."
8. You will now see a list of TASKS to be completed.
9. Click on "Contest Manager Certification." Follow instructions for each module.
10. When you have completed all five modules, you will be able to print a certificate.
11. Later in the year, you will receive an email from the State Office asking you to register additional information about your availability to contest manage. This information will be posted to the UIL website as an informational resource for districts seeking certified contest managers.

"I've been named contest manager. What do I do??"

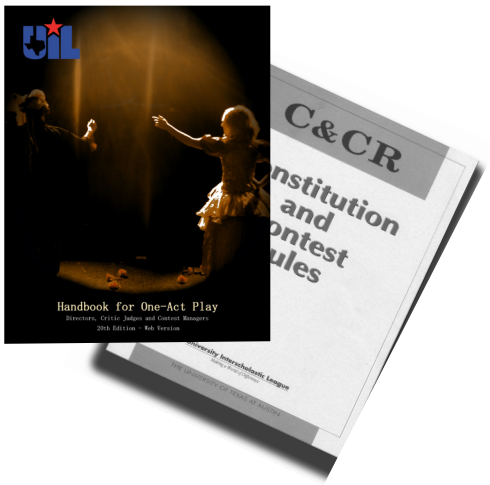
Like an umpire or referee in a sporting event, the contest manager serves as the official during a one-act play competition. The function of the Contest Manager is to fully organize the contest, but you are also responsible for administration and enforcement of all League rules at the contest site.

You are also responsible for enforcing the One-Act Play Contest Ethics Code, by immediately reporting violations to the appropriate executive committee.

"Do I really have to enforce all the rules?"

Yes. The manager is responsible for operating the contest in strict accordance with current League rules.

"How do I start?"



You must be completely familiar with the contest. **Read** the current *Constitution and Contest Rules.* Pay particular attention to Section 1033 and 1034. You must also read the current edition of the *Handbook for One-Act Play* and possible addendums.

Make sure you read the State Theatre Director's columns in *The Leaguer*. *The Leaguer* can be found on-line at www.uiltexas.org. There's a link on the "Theatre" homepage.

"When do I start?"

For district/zone contests, find out if a planning meeting was held. They are scheduled between August 15th and November 1 of each school year. If the meeting has not been held, it is important that you attend.

"What is a planning meeting?"

The OAP planning meeting is used by directors to provide input into the organization of the contest and to recommend critic judges.

"What if I'm asked to chair the meeting?"

If you are selected to be the planning meeting chair, it is important that you cover all the items in the sample agenda on the following pages.

THE PLANNING MEETING

PLANNING MEETING SAMPLE AGENDA

1. Contest site:
- Use the best available site.

2. Dates for One-Act Play Contest:
- See the Official League Calendar on the UIL website for range of dates.
- It can't conflict with other spring contests.
- It can't be held on Sunday.
- Exceptions to the Official Calendar must be requested in writing from the League Director of Speech and Debate.

2. Time of contest:
- Morning performances are discouraged.
- Be aware of state laws that may affect rehearsals.
- Site rehearsals and contests can't be on Sunday.

3. Agree upon critic judges in order of preference: The planning meeting chair shall recommend to the District Executive Committee that these choices be approved and that one of the choices be contracted at the earliest possible date.
- The judges must be from the list found in the UIL website. Area judges shall be selected from those designated as such.
- If preferred judges are not available, the contest manager, approved by the District Executive Committee, shall have the flexibility to contract with any accredited critic judge. **If using a panel, please follow the procedures found on page 61.**
- Contract can be found online.

4. Draw for zones (if applicable) and order of performance:
- Zone contests should be held when there are eight or more entries.
- At the discretion of the district, zones may be held with fewer than eight schools. However, there must be three or more entries in each zone.
- Remind directors that withdrawal or a failure to enroll should not result in an order change unless such action eliminates zones. (i.e. A school drops out of a three-member zone. The contest must be reorganized in order to have the required three or more schools competing.)
- Zone alignments shall be determined geographically to reduce travel or by a blind draw. These are the only options.
- Performance order shall be **drawn annually at all levels**.

5. Determine local rules which may apply to your contest site:
- State fire laws restrict the use of open flame. Please see SB693, effective September 1, 2003.
- League rules do not restrict audience seating after a play begins, but some sites control admission because of facility limitations. It is often better to seat late arrivals in reserved areas than to control lobby noise.
- There may be local restrictions on the times the building may be used. (i.e. curfews, alert levels, etc.)

6. Discuss and agree on the "Time Warning" procedures and how they will be handled at your contest. Particular attention should be paid to the 35-minute warning during the performance.

Time Warnings

Time Allowed		Warning Start
7 Minutes	Setup and Strike	5 minutes to 1 minute audible warning
1 Minute	Time allowed to start the performance after declaration of end of setup	60 seconds to 10 seconds audible warning
40 Minutes	Performance Time (minimum of 18 and maximum of 40)	A single warning to a designated crew member at 35 minutes
10 Minutes	Amount of music that may be used	No warnings.

7. Determine awards to be presented and how and where they are to be obtained.

8. Finances: Recommend to the District Executive Committee a plan to finance the contest such as requiring each school to pay a contest entry fee, charging admission to performances, or a combination of both plans.

- Entry fees sufficient to cover basic costs are usually required at area and regional contests.

9. Promoting the contest: Discuss methods of securing district-wide participation in the contest, if necessary, and ways to improve the quality of production and management of the contest.

10. Arrange for a site crew to serve all entries:

- Site crew members may be provided by the host school or representatives may be selected from each school in the district.
- Alternates provide an excellent source for a site crew to serve all schools.

11. Remind directors about special needs modifications:

UIL staff members will make some adaptations for students with special needs and 504 competitors on an individual request basis. The request must be in writing on school letterhead and the conditions of the adaptations must adhere to the following criteria:

a) the student must be able to compete at the same time as the other contestants in his or her district or region;
b) the student who is given special consideration does not gain an advantage over other contestants; and
c) the student who is given the special consideration does not cause the other contestants to work at a disadvantage.

The request for special needs adaptation should be made at least two weeks prior to the contest.

A letter is needed from UIL for the adaptation to be permitted at any level of spring meet academic competition. However, if the student advances to the next higher meet, it is the responsibility of the student's school to notify the regional or state office immediately. The school district is responsible for providing equipment and translators where needed to enable the adaptation. Contest directors or district directors may enlarge copy for special needs contestants upon receipt of an adaptation letter.

Area and Regional Early Planning

1. Set dates for One-Act Play Contest and book facility.
• See the Official League Calendar on the UIL website for range of dates for area and region.

2. Set time:
• Morning performances are discouraged.
• Be aware of state laws that may affect rehearsals.
• Site rehearsals and contests can't be on Sunday.

3. Contract Your Critic Judge For Area and Panels for Region Contests: Area contest managers shall select judges for their contests from those designated as area and regional judges in the current list of accredited critic judges. Area Contests Managers should execute contracts by August 1.

Regional judging panels are assigned by the State Theatre Director. The State Office will provide Regional Directors with a list of assignments. Regional Directors should execute contracts by February 1.

Regional assignments can also be found on the UIL website. (High School Contests/ Regional)

Contract can be found on on the UIL website under "Resources and Forms."

4. Drawing for Performance Order: Order for area or regional meets shall be drawn by district or area numbers. Play order shall be determined alphabetically by the title of the play when two plays are from the same zone/district or area.

- Area and regional order shall be drawn annually.
- Do not draw using the school name or town to alphabetize.
- For area draws use four (two-district area) to six slips of paper (three-district area) with the district number and an "A" or "B" on each. "A" represents the play title, excluding articles, closest to "a." "B" is the closest to "z."
- The regional draw is conducted in much the same manner as the one described above for area. The regional draws use six slips of paper with the area number plus either "A" or "B". There are three areas in each region. (Call the League if further clarification is required)

QUALIFIERS	BLIND DRAW	FINAL PERFORMANCE
	PERFORMANCE ORDER	ORDER
District 17/Area 1	1st District 17A/ or Area 1A	1st - *Blithe Spirit*
Blithe Spirit	2nd District 19B/ or Area 3B	2nd - *Cat on A Hot Tin Roof*
Hamlet	3rd District 18B/ or Area 2B	3rd - *Send in the Sparrows*
District 18/ Area 2	4th District 18A/ or Area 2A	4th - *The Diviners*
Send in the Sparrows	5th Distrct 17B/ or Area 1B	5th - *Hamlet*
The Diviners	6th District 19A/ or Area 3A	6th - *Candida*
District 19/ Area 3		
Candida		
Cat on a Hot Tin Roof		

Junior High Quick Reference Sheet

You are strongly encouraged to carefully study this HANDBOOK
and the League's ***A+ HANDBOOK*** if you direct for Junior High OAP Contests.

A UIL JUNIOR HIGH ONE-ACT PLAY CONTEST MUST STRICTLY ENFORCE ALL HIGH SCHOOL RULES.
THE FOLLOWING ARE THE ONLY EXCEPTIONS.

Eligibility and Directing

- Eligible full-time students in the seventh and eighth grades may enter. Eligible full-time sixth grade students may participate if they are on the same campus as the seventh and eighth grade.

- Junior High One-Act Play Directors do not have to be full-time employees of the school district.

Paperwork

- Online enrollment or title registration is not required for junior high. The procedure for enrolling and submitting titles is determined by your district's executive committee.

- Eligibility forms are required for junior high contests. The form may be downloaded from the Theatre section of the UIL website.

The Play

- Junior high schools must choose from the approved lists of plays or submit a play not on the approved list through the process prescribed in the HANDBOOK. The submission deadline is 45 calendar days prior to the contest.

The Contest

- Three productions from different schools are needed to schedule a contest. A school may enter two plays when there are less than three schools participating.

- Junior high schools may combine with junior high schools from different conferences and districts to form a OAP district when fewer than three schools from the same district wish to participate in OAP. Any points awarded go back to the participating school's home district and count toward the home district's overall championship point totals.

- Junior high schools may zone but students may not miss more than one full day or two half-days of school. Two schools advance from zone. The additional contest may be scheduled after school on Friday or on Saturday.

- Junior high district winners are ranked first, second and third and do not advance beyond the district level. Ratings such as excellent, good, fair, and poor shall not be used in a UIL OAP contest. When zone contests are scheduled, junior highs shall advance two schools from each zone to district. Individual acting awards are the same as for high school contests.

- Contest managers may download eligibility notices,contest management forms and judging forms from the UIL website. (Junior High Contests)

POST PLANNING MEETING TO-DO LIST

☐ Reserve the performance site(s) selected for setup, rehearsals and contests. Make sure you have reserved space for dressing rooms and for prop/scenery storage. Reserve space for pre-contest meeting of directors with the critic judge and private space where the judge may prepare the decision.

☐ If the drawing has not been conducted, draw for order of performance and include all schools listed in the Spring Meet alignment or the OAP Entries list.

☐ Contract the Critic Judge. Call each judge by order of preference determined at the meeting. Once a judge has confirmed availability:

- Make certain the contracted judge knows the district, conference and level (zone, district, area, or region) to be judged. This information is essential for the judge to avoid evaluating schools/plays previously judged or critiqued in a workshop or festival.
- Do not retain a critic judge who has contracted a higher-level contest where your participants may appear.
- Do not contract any critic judge more than two years consecutively for the same contest.
- Remind judges, when judging two zones, that each zone counts as a contest towards their allotment of 6.
- Inform judges when they are being asked to judge on a panel.

☐ Fill in the Judging Contract found on the UIL web-site. Confirm in writing (contract) the time for director's meeting, date, schedule, place, fee and expenses with the critic judge. Once it has been signed, send a copy to the judge and the UIL State Theatre Director. **Zone/District contracts shall not be issued until after August 15th.**

☐ Obtain a brief judge's vita for program publication as per the contractual agreement.

☐ Check with the Spring Meet Director and arrange to have payment ready by the date of each contest.

☐ Make arrangements to pay for hotel, travel and meals.

☐ Order awards with a delivery date at least 10 days prior to contest. Check with the Spring Meet Director for payment procedures. You should order awards for:

- Advancing Play (2 per level)
- Alternate Play (1 per level)
- Best Actress (1 per level) (Gold)
- Best Actor (1 per level) (Gold)
- All-Star Cast (8 per level) (Silver)
- Honorable Mention All-Star Cast (8 per level) (Bronze)
- Technical Awards (Local discretion.)

☐ Secure a minimum of two adult timekeepers. **(See page 45 for more info.)**

Contest managers and critic judges shall not serve as timekeepers.

☐ Arrange for a site crew to serve all entries. (See page 44 for descriptions)

- Assistant Contest Manager
- House Manager
- Ushers
- Box Office Personnel
- Backstage Crews

☐ Send or post on the web an information packet to all the participating schools. (Sample on page 10-12.) Area Meet contest managers shall send their packets to the state office for posting on the web.

SAMPLE INFO LETTER & REGIONAL HANDBOOK INFO

Send to the League Office by February 1st for inclusion in Area/Regional Advancing School Packets.

Send to each zone/district school NO LATER than March 1st. Any changes or problems that alter the information provided must be reported to all participating schools immediately. Failure to disclose this information by the host site may be a violation of the ethics code.

UIL ONE-ACT PLAY CONTEST
DISTRICT 35-6A
March 25, 2013

Contest Manager: Weebee Friendly, Department Chairman, State College
Assistant Contest Manager: I. M. Helpful, Theatre Manager, State College
Contest Technical Director: Han D. Man, Technical Director, State College

Site: State College of Texas
University Theatre
Caliche Corners, Texas
Phone: (512) 555-1221, FAX: (512) 555-1234, Friendly's Home: (512) 555-4321

Rehearsal Dates: Wednesday, March 24, and Thursday, March 25

Contest Date: March 25, 2013

Critic Judge: I. Will Bekinde, Rio Grande University, Lone Star, Texas

ORDER OF REHEARSAL AND PERFORMANCE

SCHOOL #1—Summer Heights High School
Unloads: Wednesday, March 24—3:45 PM
Rehearses: Wednesday, March 24—4:00 to 5:00 PM

SCHOOL #2—Dawson Creek High School
Unloads: Wednesday, March 24—4:45 PM
Rehearses: Wednesday, March 24—5:00 to 6:00 PM

SCHOOL #3—Hogwarts High School
Unloads: Wednesday, March 24—5:45 PM
Rehearses: Wednesday, March 24—6:00 to 7:00 PM

SCHOOL #4—Rydell High School
Unloads: Thursday, March 25—8:45 AM
Rehearses: Thursday, March 25—9:00 to 10:00 AM

SAMPLE ONLY
ADAPT TO OUR CONTEST

DIRECTOR'S MEETING AND PERFORMANCES

12:15 PM—Director's Meeting in Lounge
1:20 PM—Set-up for Play #1
1:30 PM—Curtain for Performance #1 (All others will run back to back)

LOAD IN

Your host will meet you and your company at the loading door. Please be on time. Following the rehearsal, the stage manager or technical director will show you where to store properties and your host will show you the room assigned to your company for your use during the contest.

REHEARSALS

You will have one-hour to rehearse. A complete run-through of your play may not be possible. Rehearsal time begins promptly.

PERFORMANCES

The casts are reminded not to re-enter the auditorium in make-up or costume after the performance. Remind your students, too, that they will not be allowed to enter the auditorium while a play is in progress. Plays will perform back-to-back.

TIME WARNING PROCEDURES

The stage manager will be giving audible calls from the edge of the SR wings for set, strike and the 60-second start.

The stage manager will give the 35-minute warning over the intercom system. Your designated crew member should be on headphones and respond with "35-minute warning received."

ADMISSION TO THE PERFORMANCE

There will be no admission charge. LATECOMERS WILL BE SEATED ONLY DURING THE PAUSE BETWEEN THE SHOWS. Please let families and friends know this since absolutely no exceptions will be made.

Also, in order to maintain the proper atmosphere for enjoying a live performance, we ask you to let your families and friends know that no photographs, flash or otherwise, or videotape may be taken during the performances.

AWARDS AND CRITIQUES

The announcement of advancing plays, the presentation of awards and the oral critiques will follow the last performance as soon as the judge has completed his decisions.

SAMPLE ONLY
ADAPT TO YOUR CONTEST

STAGE AND LIGHTING
See the enclosed diagram.

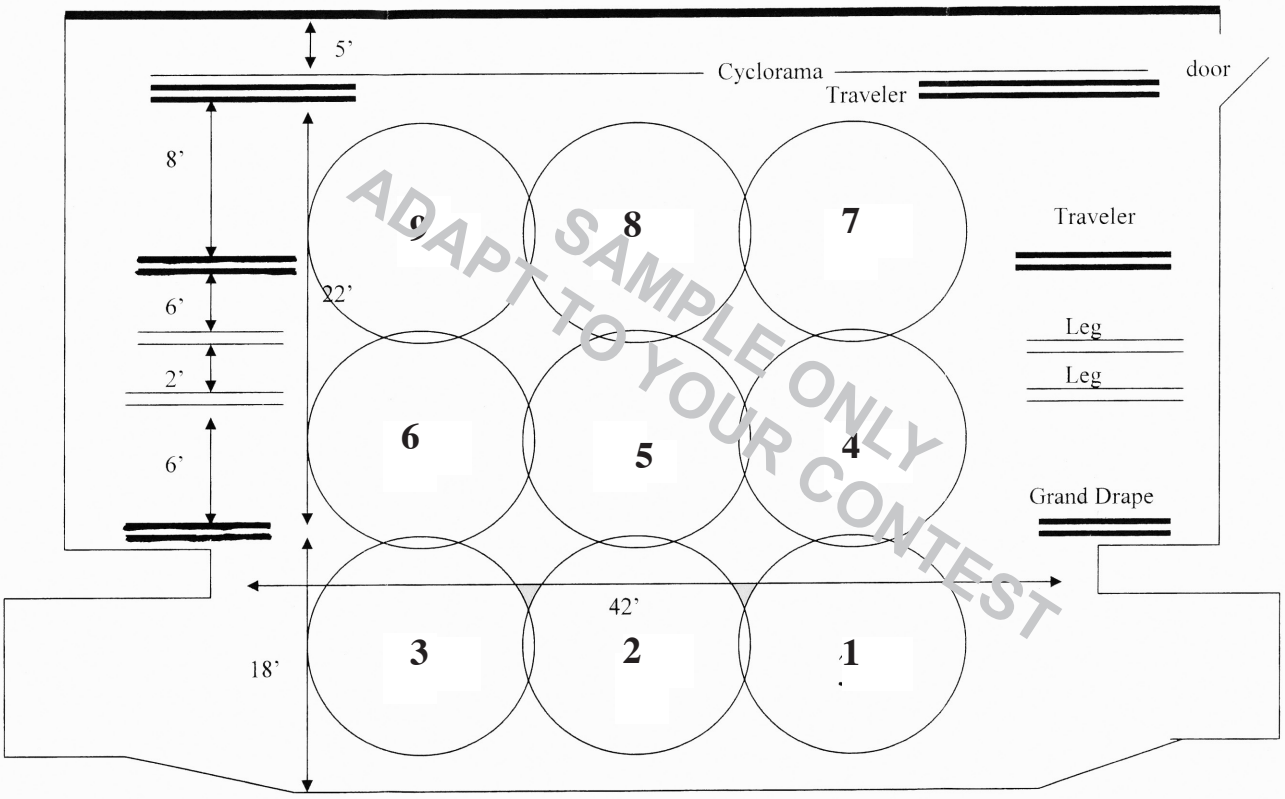
SOUND
Since sound is always tricky, we advise all of you to bring and operate your own sound system from backstage. If you wish to use our sound system, please bring with you your music or effects recorded on tape or CD. There will be a sound technician present to run sound.

UNIT SET
The approved UIL Unit Set will be available at the contest site. Also available will be two door units and one French door unit.

MAKE-UP/DRESSING AREAS
Dressing areas will be provided. Following your performance you must quickly strike all of your materials from the dressing rooms.

LOADING FOR DEPARTURE
We suggest that you use the judge's decision-making time to load for departure.

SAMPLE ONLY
ADAPT TO YOUR CONTEST



UIL light plot and stage dimensions

ADMINISTRATIVE TASKS FOR SCHOOLS

The Contest Manager should be very familiar with the administrative tasks that are required of all schools participating in the contest. You will deal specifically with Contestant Entry.

Pdf documents containing step-by-step instructions for all three administrative tasks may be downloaded from the Theatre page at the UIL website. Click on the "Spring Meet Entry System" link.

Schools participating in the One-Act Play Contest shall complete three administrative tasks during the school year:

1. Enrollment, 2. Title Registration and 3. the Contestant Entry. Directors will need to work in tandem with administrators to get these done. The deadlines for these items are found in the "Official Calendar" published in the current CONSTITUTION AND CONTEST RULES and on the UIL website.

Required items submitted after the deadline require a majority consent of the appropriate executive committee or the meet director, if authorized, in order to be accepted. A letter, signed by the school's administrator, certifying the fact that the appropriate executive committee or the meet director has approved the late entry shall be submitted to the contest manager and State Theatre Director prior to the beginning of the contest.

Date	Responsible Party	Task
October 1	Director or School UIL Coordinator	Submit Enrollment Information via the UIL Spring Meet Entry System. Go to the Theatre page and click on the "Spring Meet Entry System" link.
October 1	Principal or Superintendent	Verify Enrollment via the UIL Spring Meet Entry System. Go to the Theatre page and click on the "Spring Meet Entry System" link.
February 23	Director or School UIL Coordinator	Register your title via the UIL Spring Meet Entry System. Go to the Theatre page and click on the "Spring Meet Entry System" link. Link opens February 1.
10 Calendar Days Prior to Your First Contest	Director or School UIL Coordinator	Complete contestant entry, play and set information and enter additional directors via the UIL Spring Meet Entry System. Go to the Theatre page and click on the "Spring Meet Entry System" link. Link opens March 1. Print the "Standards Compliance Form."
10 Calendar Days Prior to Your First Contest	Principal or Superintendent	Sign the "Community Standards Compliance Form." The form is printed after completing contestant entry or can be downloaded from the Theatre page on the UIL website,

No play may be presented in contest unless the Online Enrollment, Title Registration and Contestant Entry have been submitted.

WHAT IS THE BASIC SET?

The Basic Set

The “basic set” is everything contained in the facility you are competing in and that is being made available for the contest. That includes door and window units, rigging, sound playback equipment, communications equipment, lighting fixtures and control, storage space, drapes, dressing facilities, etc.

Any part of the Basic Set that a single school is allowed to use shall be accessible to all companies competing in the One-Act Play Contest. The contest manager shall make any decision concerning the use of the basic set and that decision shall be final.

There are two general restrictions:

1. No rigging from any part of the basic set.
2. Nothing shall be done to the basic set that may damage it or endanger the site crew, audience or participants.

Standard Door and Window Units

Standard-sized medium gray door and window units, including screen doors, may be used without resrtiction as to number. Details for construction of these units are found in the “Handbook Supplements” link on the UIL website. (Resources and Forms)

Any door or window units other than those described above are approved only “without which the approved play cannot be produced” and require League appoval.

The following is permissible with the standard doors and windows if easily attached and removed during the set and strike period or during the course of the performance.

1. The door may be removed and the frame used on its own.
2. A lightweight scenic header may be temporarily attached to the top of the door frames using standard store-bought devices.
   a) The combined door and header shall not exceed a total elevation of 8’.
   b) Window dressings and flexible door masking suspended inside standard stage win dows, french doors and standard stage door frames do not require approval.
   c) These dressings do not count towards the softgoods allotment.
3. Doors may be constructed to swing either on or off stage.
4. Standard stage weights or sand bags (not to exceed 40 pounds) may be used on each stage jack to support standard stage door and window units. The jacks shall not

Music Playback and Intercommunications Equipment

Sound/ Music playback equipment and an intercommunication system may be provided at the site and made accessible to all participating companies. A contest manager may borrow these and make them available to all participants.

- Schools may bring their own Sound/ Music playback equipment. Cell phones/ iphones are not permitted.
- An intercommunications system used exclusively by any performing company is not permitted.

Lighting at the Contest Site

A standard light plot of six or more areas and at least one follow spot should be provided and be accessible to all companies.

- Follow spots shall not be moved backstage during the course of the contest.

The lighting plot shall be disclosed to all the participating schools prior to the official rehearsal.

- Directors should receive this plot with sufficient time to design and rehearse their plays.
- Lighting that is not disclosed and used exclusively by any performing company shall be considered a violation of the Ethics Code.

Lighting Specials

The contest manager may provide "specials." These "specials," however, shall be made available to all participating companies.

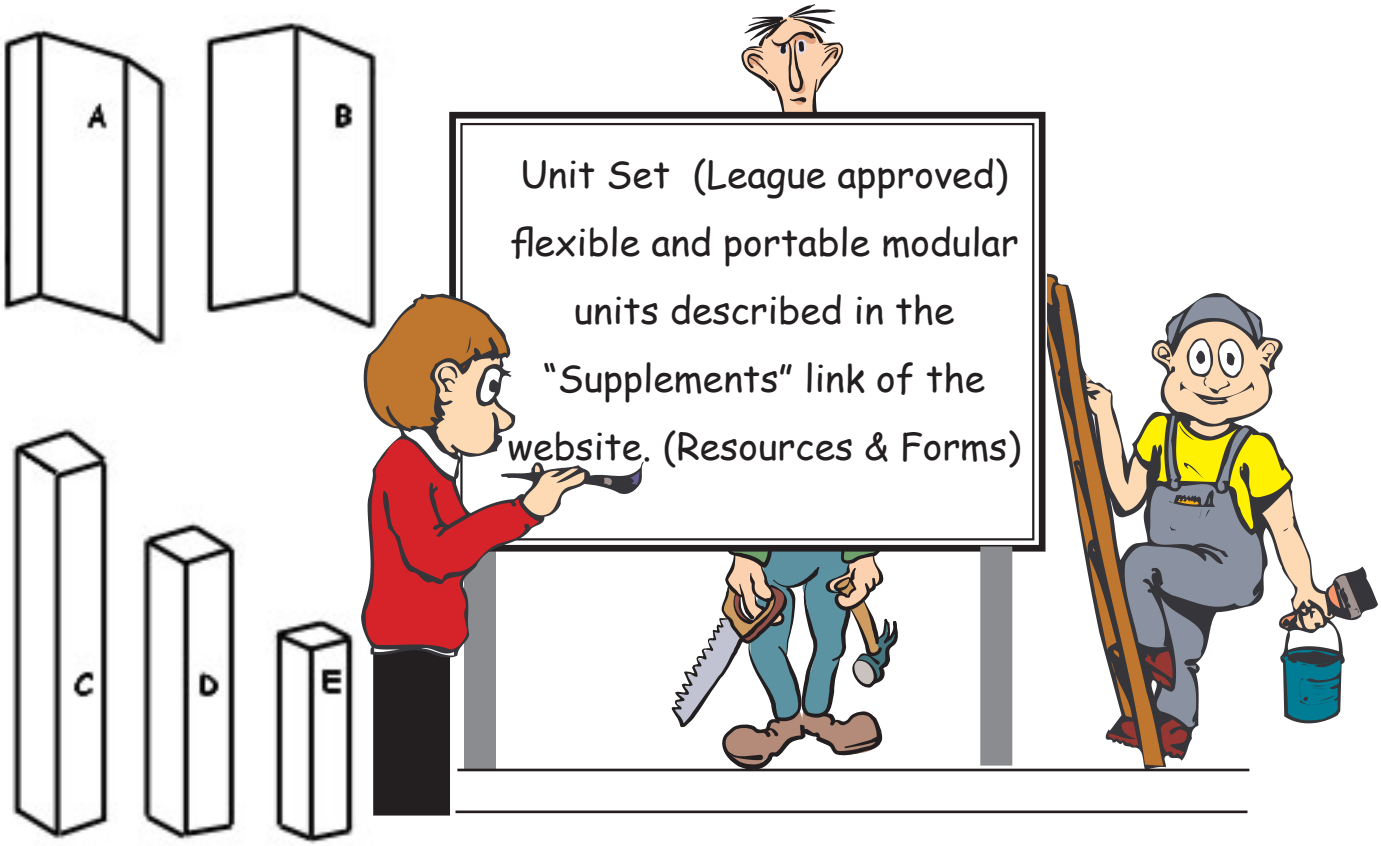
Storage at the Contest Site

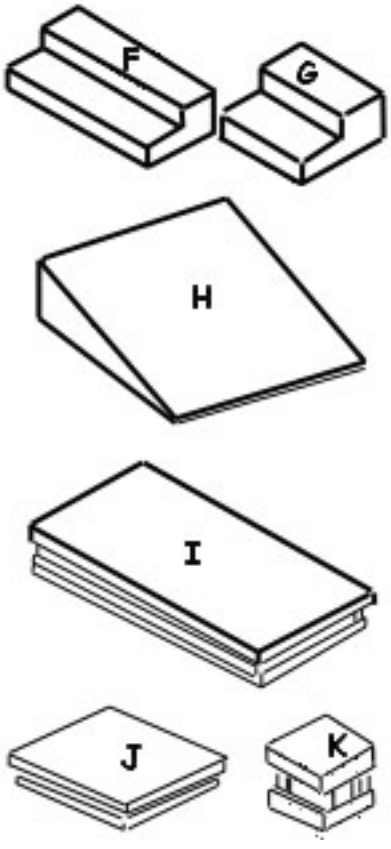
The amount of storage space that is given is not regulated by League rules. Each site is limited by what they have available. The contest manager is urged to make certain that an equitable and safe procedure is used for storage, set and strike.

IMPORTANT CHANGE!!

Architectural Necessity
NO LONGER REQUIRES LEAGUE PERMISSION

When the basic set does not include a house curtain, has an apron with a depth in excess of 12 feet or has physical and architectural limitations that make it mandatory for companies to set and strike in view of the audience, a contest manager may allow the participants to use the area downstage of the house curtain/proscenium for unit set or any other scenic device allowed under 1033(c)(2)(F)(i-vi).





Every competing play company is allowed the use of <u>one, and only one</u>, complete Approved Unit Set, which <u>must be</u> constructed to conform to the basic structures found on the website under "Supplements."

A complete UIL Unit Set will include the following:

Chart Code	Qty Allowed	Description	Size
A	4	3-Fold Flats	8' H
B	4	2-Fold Flats	8' H
C	2	Pylons	8' H X 1'D
D	2	Pylons	6' H X 1'D
E	2	Pylons	4' H X 1'D
F	2	Steps	4' W X 1' H
G	2	Steps	2' W X 1' H
H	2	Ramps	4' L X 4'W X 1' H
I	2	Platforms	8' L X 4'W X 1' H
J	2	Platforms	4' L X 4'W X 1' H
K	4	Platforms	1' Square

TRY TO IDENTIFY THE PIECES ON PAGE 18.

WHAT IS A DIRECTOR ALLOWED TO DO WITH THE UNIT SET?

Guiding Principles for Unit Set Use

1. Nothing shall be done with the unit set that may damage it or the basic set or endanger the site crew, audience or participants.
2. The quantity of elements is restricted to what is listed in the chart above. No additional pieces or similiar items shall be approved.
3. Unit set elements shall only be supported or elevated by other unit set elements.
    - Flats may be used horizontally (i.e. supported by other unit set elements); however, the points of contact on the flats shall be restricted to the covered wooden surfaces and not the canvas-only surfaces.
    - Casters or other rolling devices shall not be added to unit set.
4. Schools may hang and attach properties, trim and approved scenic items on unit set elements.
    - Only standard "store-bought" devices and stage weights or sandbags may be used to stabilize the unit set and to attach or hang properties on the unit set. (Hanger irons, magnets, strap hooks, c-clamps, hanger hooks, furniture clamps, quick clamps or similar devices.)

Store-bought Clamp

C-CLAMP

- No more than 40 pounds of standard stage weights or sandbags may be used inside each upright pylon to stabilize it.
- No attachments may be made with adhesive materials or devices that penetrate, tear or peel the paint, including spike tape.

Stacking the Unit Set

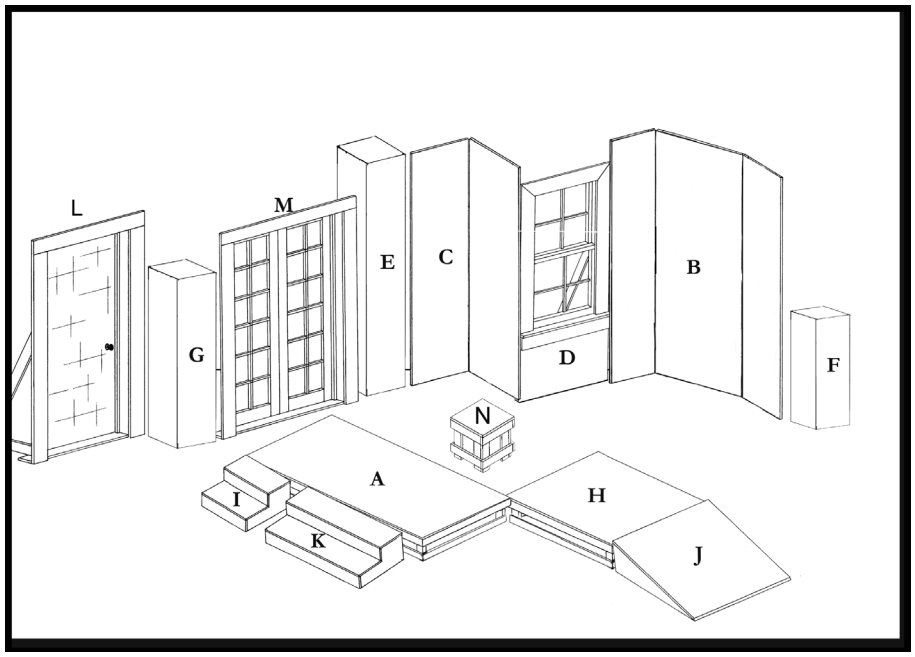
If the unit set elements can stand, at any angle, without the use of a support device, the configuration is permissible. Standard store-bought devices may then be used, with minimal strain on the unit set elements, to make the configuration stable.

Actors on Elevated Unit Set Elements

Safety for all involved is the the first principle for unit set use. Unstable stacking and clamping should be avoided at all costs. No scenic effect is worth it.

1. No participants shall be staged on unit set elements elevated over six feet.
2. No participants shall be staged under unit set elements when elevated over four feet high and other participants are staged on them.

3. The following shall not be used to elevate unit set elements when actors will be staged on or under them.
   - Ramps standing on end
   - Platforms with 1” X 2” railing
   - Parallel platforms (A parallel platform consists of a series of trestles hinged together to make a folding platform frame. The frames are hinged together so they can fold up with the lid removed, but be held rigidly open when the lid is in place. Rare)
   - Flats
4. Carrying actors in or on unit set elements must be “without which the approved play cannot be produced” and requires League permission. (i.e. a boat in *Yellow Boat* or a casket in *The Night Thoreau spent in Jail.*)
5. Actors shall not be used to support or elevate unit set elements in order to create a scenic background.



MATCH THE SET PIECES

(Key on Page 35.)

_____4’ PYLON	6’ PYLON_____
_____8’ PYLON	3-FOLD FLAT_____
_____2-FOLD FLAT	2’ STEP_____
_____4’ STEP	4’X4’ PLATFORM_____
_____4’X8’ PLATFORM	1’ PLATFORM_____
_____WINDOW	DOOR_____
_____FRENCH DOOR	4’X4’ RAMP_____

1033 The Set Rules (c)(2)(F)

Under 1033(c)(2)(F), directors are allowed to use the following scenic items under certain conditions.

Major Changes

Lighting

In addition to the lighting provided at the contest site, lighting instruments and/ or projection devices provided by the company may be used.

- The total number used in the performance shall not exceed (6) six.
- They shall be portable.
- They shall be controlled by the performing company.
- They shall be hand-held or safely mounted from the floor on either a static light stand that does not exceed 8' in height or on any part of a unit set element.
- They may be used downstage of the house curtain/proscenium line but must be hand-held, placed on the floor or on a light stand that does not exceed 1' in height.
- Conventional lighting instruments shall not exceed 1000 watts each.
- Gobos, without limit, may be used with these instruments to project static images.
- They may be masked with small boxes or other properties. (i.e. made to look like footlights. placed in or on standard properties, etc.)
- Intelligent lighting requires League approval.

Note: All lighting fixtures that have movement or motors cannot be classified as intelligent.
SEE Fog, Snow, Water, Fire and Other Special Effects" on page 27 of the 20th ed. HANDBOOK.

Soft Goods

It is permissible to use up to 160 square feet of unframed soft goods, projection material or trim in any way you choose but under the following size limitations:

- No one piece shall exceed 8' wide X 10' long.
- Poles for flags/ banners (hand-held or on stands) shall not exceed 8' in height. Battens for drops and curtains shall not exceed 12' in length.

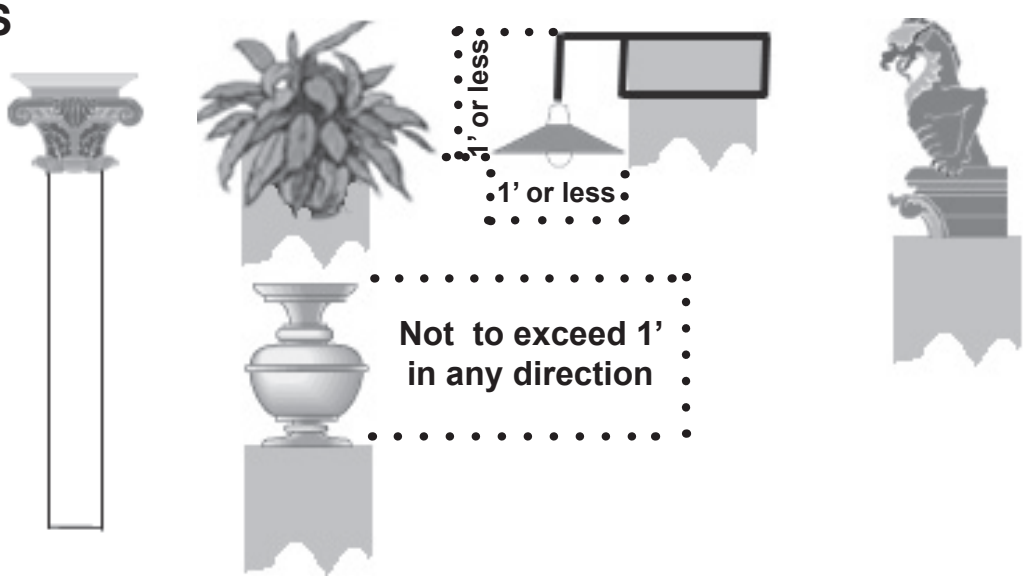
THE 50% RULE NO LONGER APPLIES TO SOFTGOODS

Capitals and Bases

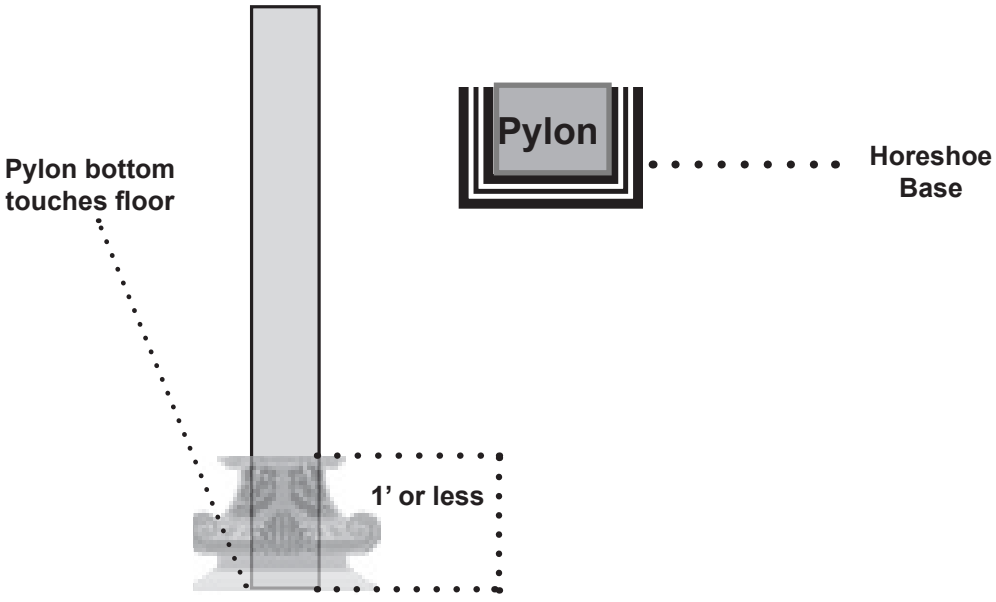
(6) Six lightweight capitals and (6) six bases may be used on unit set pylons.

- They shall not exceed more than one foot in any direction from the top or bottom edge of the pylon.
- Hardware or supports may be attached to capitals in order to support battens when used to hang softgoods between unit set elements.
- Bases shall not be used to support or elevate unit set elements. A base should either completely encircle the pylon or fit like a horsehoe around it. The pylon shall not stand on the base. See diagram below.
- Busts, statues, flame units, lighting sources and similar items placed on top of pylons may not extend more than one foot in any direction from the pylon's top edge.
- Plants used as capitals do not count towards the twelve allowed. (See Trees, Bushes on next page)

CAPITALS



BASES



Trees, Bushes, Plants and other Landscaping

Twelve self-supported, lightweight and non-metallic trees, shrubs or other plants are permissible.

- (6) Six items shall not to exceed 4’ wide by 8’ high. (including stands and containers.)
- (6) Six items shall not to exceed 2’ wide by 3’ high. (including stands and containers.)

Fence and Railing

Twelve linear feet, measured along the base, of lightweight, self-supported, non-metallic fence or railing is permissible. Sections may be used in conjunction with or attached to unit set elements.

- No one section of fence or railing may exceed 4’ high by 8’ long.
    1) The width at the base shall not exceed 8”.
    2) Any jacks or supports shall not exceed the height and width and shall count towards the total length of the section (maximum 8’) and the total allowed. (maximum 12’)
- Plastic trellis/lattice used as fence and railing is permissible.
- Softgood or soft plastic floral trim and vines may be used in the construction of fence and railing (i.e. a hedge, vine on a fence, etc.) without restrictions. As a part of the fence/railing, they do not count towards the plant allotment.

Now that you understand what the "basic set" and "unit set" are and how they can be used, it is time to move on to the next question.

What is the difference between scenery and props?

Properties (props): General term referring to articles and materials used on stage by actors or to furnish the setting.

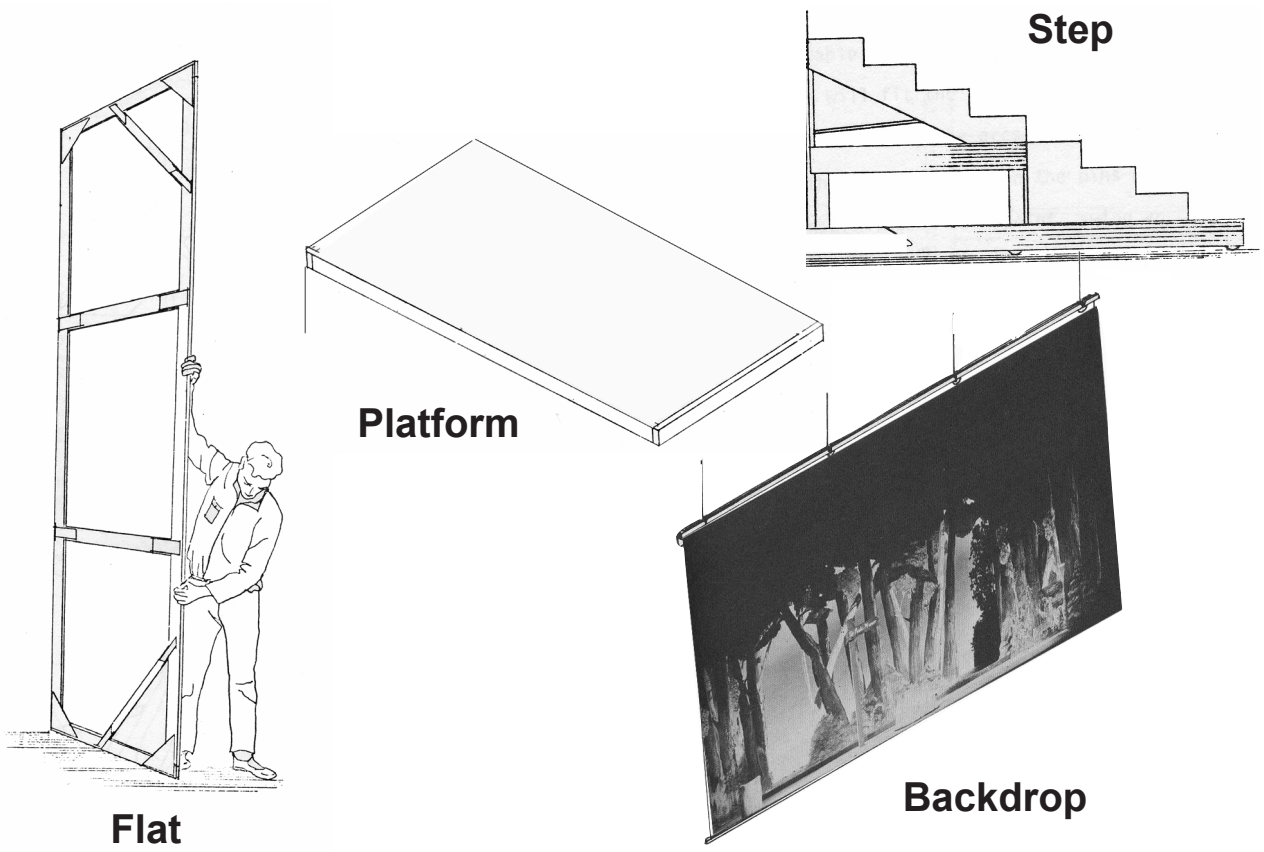
Scenery: Any construction of wood or canvas or other materials arranged to represent or define locale or decorative backgrounds, masking, platforms and step units, or other interior or exterior background devices generally in front of which actors perform. The use of "properties" to create "scenery" is restricted. (i.e. the use of umbrellas to create a background or mask or blocks painted with letters to spell words)

What is permitted?

Properties do not normally require approval as additions to the basic set. Items used by actors as hand properties in the action of the play do not require approval. Some properties have restrictions. (See the charts on pages 36-39.).

Can you show me some types of "scenery?"

These are some of the basic types of scenery used in theatre. They come in different shapes and sizes.



What about props?

Stage Properties

Stage properties may be used downstage of the house curtain/proscenium line.

Standing on furniture pieces/props, whether motivated by character action or style, and momentary in length, is permissible as long as actor(s) safety is not in jeopardy.

The following properties do not require League permission:

1. All indoor and outdoor furniture and appliances whether realistic or abstract (i.e., sofas, chairs, benches, stoves, counters, bars, gliders, caskets. Small boxes, not in excess of 3'x3', used as substitutes for furniture or appliances.)

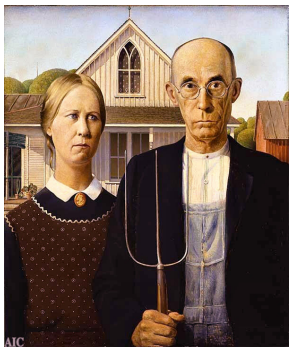
Standard Stage Properties

These include commonly available furniture.

2. All items used to decorate the interior or exterior of a setting. (i.e., pictures, garden decorations, lamps, sconces, clocks, books, ornaments, dishes, plaques, coats of arms, mirrors, carpets and runners)
   - Decorative trim properties suspended from or attached to unit set elements shall not cover more than 50% of the visible surface of the unit set elements.
   - Softgood or soft plastic floral trim and vines may be used on unit set elements but shall not cover more than 50% of the visible surface. As a trim property, they do not count towards the plant allotment.

Trim properties

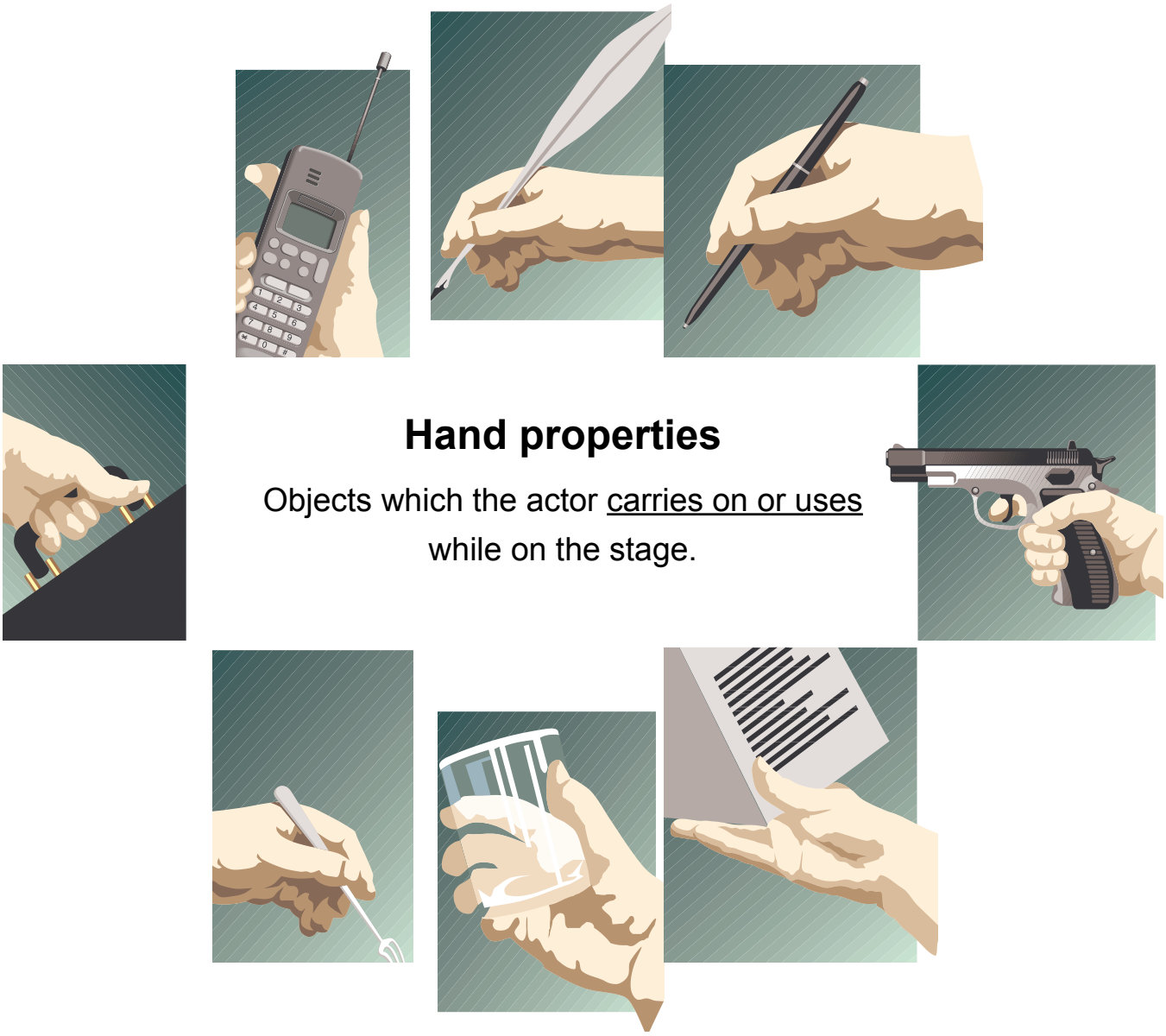
All decorative elements used to dress the stage.



3. All hand-held items necessary to the play's action which are carried on the set by actors. (i.e., flashlights, lanterns, pipes, briefcases, electric candles, books, letters, dishes, flowers, umbrellas, etc.)
   - Light sources normally considered properties, when used for their intended purpose in the action of the play, shall not count against the allotment of six instruments. (ie. flashlights, kerosene lamps, oil lamps, table lamps, etc.)

     EXAMPLE: A group of people searching in the dark with flashlights in *They Dance Real Slow in Jackson* or in *The Women of Lockerbie* would be using the lighting sources for their intended purpose and as part of the action of the play. They would not count against the lighting allotment of (6) six fixtures. (See example on page 26.)

     However, if a group of people using those same flashlights to illuminate their faces for effect or to create a spotlight on a character, they would not be using them for their intended purpose. They would count against the lighting allotment of (6) six fixtures. (See example on page 26.)



Above: The cast is searching for Elizabeth in *And They Dance Real Slow in Jackson. The use of the flashlight is plot driven and therefore it is considered a hand prop.*

Above: The director decides it would be creepy to use a hand-held flashlight on the character's face. *The use of the flashlight is not plot driven and therefore it counts towards the 6 instruments allowed.*

4. Commercially-made A-frame ladders (6’ max height) are permissible and not limited in quantity whether used as properties or used to facilitate set and strike.
    - They may be used as abstract representations of properties or scenery.
    - They may be painted colors other than medium gray.
    - They shall not be used to support or be attached to the unit set.
    - Items shall not be attached to or supported by ladders.
    - They shall not be cut or altered in any fashion.
    - Ladders shall not be used as light trees.
5. Lightweight and portable architectural trim (See picture below) may be used on unit set elements. (i.e., molding, pylon trim, wall textures, wainscoting)

2013 State Meet Entry - Austin Anderson High School - Moon Over Buffalo - See architectural trim on flat.

RULES INVOLVING SCENERY, PROPS and LIGHTS

Amplification: See "Microphones."

Animals: The use of live animals in production must be "without which the approved play cannot be produced." League approval must be requested. The school must provide the contest manager with a certificate of good health.

Architectural Necessity: When the basic set does not include a house curtain, has an apron with a depth in excess of 12 feet or has physical and architectural limitations that make it mandatory for companies to set and strike in view of the audience, a contest manager may allow the participants to use the area downstage of the house curtain/proscenium for unit set or any other scenic device allowed under 1033(c)(2)(f)(i-vi). No League approval required.

Bookshelves and Cabinets: Bookshelves (6' high x 4' wide max) or counter without casters used as furniture is considered a stage property and does not require approval. "Over-the-Counter" cabinetry is not permitted.

Boxes: Small boxes, not to exceed 3'X3', used as abstract properties or substitutes for furniture are properties. They may not be used as step units, platforms or a scenic background.

Carpet: A carpet used as a trim property in an interior or exterior setting is permissible. Any other floor covering is not approved.

Casters: Casters on scenic items or the unit set will not be approved by the League.

- Standard properties commercially constructed with casters may be used (a gurney or king-size bed might normally be purchased with casters and some types of period and modern furniture are available with casters). They may only be rolled during the performance if it is prescribed by the text of the play.
- Revolving beds, roller skates, in-line skates, skateboards, bicycles, carts, wagons or other mechanical devices shall not be used unless such devices are **"without which the approved play cannot be produced."** They require League approval. Do not allow them to be used without written approval from the League.

Cigarettes, Cigars or Pipes: See "Tobacco," p. 34."

Dollies: One hand truck or dolly may be used during the set and strike periods, but may not be used during performance unless they are properties prescribed by the playwright and are "without which the approved play cannot be produced." (See "Pianos," p. 31.)

C&CR 1033(c)(2)(F)(i-vi)

Scenic Items Not Requiring Approval
Unit set elements and items (III) and (IV) below shall be used upstage of the house curtain/proscenium unless the apron exceeds twelve feet or the apron depth is greater than the stage area.

(i) A maximum of six portable lighting instruments or projection devices may be used. These instruments shall be provided and controlled by the performing company and may be hand-held or safely mounted from the floor on either a static light stand that does not exceed 8' in height or on any part of a unit set element. Conventional lighting instruments shall not exceed 1000 watts each. Gobos may be used. Intelligent/robotic lighting requires League approval.

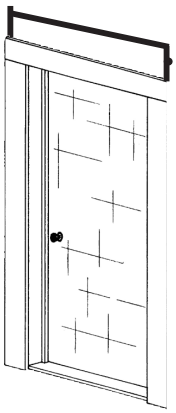
(ii) 160 Square feet of softgoods/cloth-type trim elements, may be hand-held, used on fence and railing (see [v] below) or used on or with unit set elements but shall not exceed the square footage described below. No one unframed unit may exceed 8' x 10'.

(iii) Lightweight capitals and bases may be used on unit set pylons. They shall not exceed more than one foot in any direction from the top or bottom edge of the pylon. Extensions attached to or supported by the capitals or bases become part of the capitals or bases. Bases shall not be used to support or elevate unit set elements.

(iv) Twelve self-supported, lightweight and non-metallic trees, shrubs or plants are permissible. Six shall not exceed 2' wide by 3' high. Six shall not exceed 4' wide by 8' high. Two-dimensional cutout trees or bushes may be suspended from unit set elements.

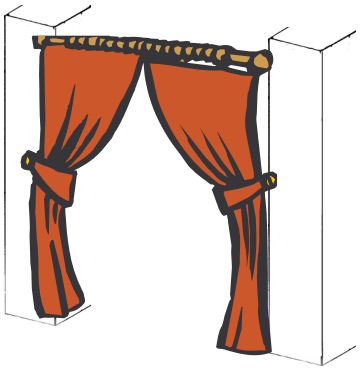
(v) Twelve linear feet of lightweight, self-supported, non-metallic fence or railing may be used. Sections shall not exceed 4' high by 8' long by 8" wide, including supports. Sections may be used in conjunction with unit set elements. Such sections shall not be used to elevate unit set elements.

(vi) Standard stage properties may be used. Actors may stand on stage properties as a natural character action or when script-driven.



Door and Window Units: Contest Managers shall allow the use of standard stage door and window units, including screen doors, French doors or windows, without restriction as to number. They become part of the basic set and must be made available to all schools. Any other doors or windows require approval.

- A scenic flat header may be attached to standard stage doors and windows (French or single) to bring the elevation to 8'.
- Loose pins may be pulled and the frame used without the door(s).
- They shall not have additional trim elements permanently attached.
- Window dressings (drapery, shades or blinds) on standard stage windows do not require approval. Such trim shall be temporary and easily attached and removed during the set and strike periods. The trim does not count toward the total yardage allotment.
- Door masking (drapery, beads, bamboo, etc.) suspended in standard stage door frames do not require approval. Such trim shall be temporary and easily attached and removed during the set and strike periods. The trim does not count toward the total yardage allotment.



Drops: These softgoods count toward the total yardage allotment.

- Painted backdrops will not be approved to extend interior walls.

Explosives: Any special effect, such as flash paper, flash effects or fire effects which might present a safety hazard to performers or audience shall not be used even when they are not considered by some to be explosive devices. (See "weapons," p. 34.)

Fence/ railing: 12' of non-metallic fence or railing is allowed.

- They shall be self-supported or used in conjunction with unit set elements and soft goods.
- They may not elevate the unit set.
- Sections may not exceed 4' tall by 8' long by 8" wide.
- Any jacks used to support the railing cannot be more than 8" wide at the base and shall count towards the total allowed.

Firearms: See "Weapons," p. 34.

Flags: The banner pole is not to exceed 8' tall with a crossbeam not to exceed 8'. The fabric must fall within the limits of 1033 (c) (2) (F).

Flame: Kerosene lamps or lanterns, sterno and other such volatile devices shall not be used if they violate local fire laws. They shall not be permitted at the State Meet.

Local and state fire laws shall be followed by all companies and shall be enforced by the contest manager.

- Electrified candles, lamps, flame effects, lanterns, flicker lights and torches are the best choice and strongly encouraged.

Flats: Only those that are part of the unit set may be used.

Follow spots: Follow spots should be part of the basic set.

- Follow spots shall not be considered one of the six instruments allowed by Section 1033 (c) (2) (F) (i).

Gobos: Static gobos may be used for scenic projection in stage lighting instruments permitted under Section 1033 (c) (2) (F). Gobos shall not be used in instruments that are part of the basic set.

Intercoms: A single intercom or other internal communications system may be available as a part of the basic set.

Jail Bars: Jail bars (hand-held property) not in excess of 4' x 4' are permitted.

Ladders: Commercially-made A-frame ladders (6' max) are not limited in quantity and may be used as properties or abstract properties without approval.

- In addition, the 6' commercial painter's ladder (s) may be used behind unit set elements without approval.
- Actors may stand on the ladders as part of stage business or blocking without violating rules relating to "playing levels."
- They may be painted colors other than medium gray but shall not be used to support or be attached to the unit set. Nothing shall be attached to, supported by or hung from these ladders. For safety reasons, these commercially constructed ladders may not be cut or altered in any fashion. Call the League office if you have any doubts.

Light Check: Light focus must be set during the rehearsal period. Light checks of lights permitted under 1033(c)(2)(F)(i), visible to the audience, shall not be allowed in the set period prior to performance.

- Where architectural necessity dictates setup with open curtain, a light check of the lighting instruments described in Section 1033 (c) (2) (F) (i) visible to the audience is permitted.
- If needed, Contests Managers may choose to check the house system between plays in order to make sure that the system is ready and working for the next play.

Lighting: Stage lighting instruments and dimmer controls available at the contest site are considered a part of the basic set.

- The lights must be available to all entries for both rehearsal and performance. This may include one or more "specials" available to each entry.
- Stage lighting instruments, exclusively reserved, programmed, patched or focused for an entry (including the host school) and not made available to all entries as a part of the basic set is a violation of League rules.

Common Lighting Fixtures

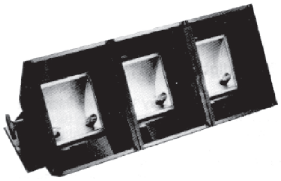
ELLIPSOIDAL (aka Leko)

FRESNEL

PAR

SCOOP

STRIP LIGHT



CYC LIGHT

Lighting: [Under 1033 (c) (2) (F)]: A combination of (6) six lighting instruments or projectors may be used.

- These instruments must be provided and controlled by the performing company and must remain independent of the lighting system at the host school.
- The conventional instruments shall not exceed 1000 watts each.
- They shall be hand-held or safely mounted from the floor on either a static light stand that does not exceed 8' in height or on any part of a unit set element.
- They may be used downstage of the house curtain/proscenium line but must be hand-held, placed on the floor or on a light stand that does not exceed 1' in height.
- Conventional lighting instruments shall not exceed 1000 watts each.
- Gobos, without limit, may be used with these instruments to project static images.
- They may be masked with small boxes or other properties. (i.e. made to look like footlights. placed in or on standard properties, etc.)
- Intelligent lighting requires League approval.
- Light sources normally considered properties, when used for their intended purpose in the action of the play, shall not count against the allotment of six instruments. (ie. flashlights, kerosene lamps, oil lamps, table lamps, etc.)
- See "Gobo," p. 30.
- See "Light Check," p. 30.
- See "Projectors," p. 32.

Microphones: A body microphone or sound support for an individual actor is not permissible, unless required by the action as determined by the playwright in an approved play and without which the approved play cannot be produced. Check with the League if the proposed use appears to be questionable.

Mirror Balls: Mirror balls may be used for special effects without approval, but lighting provided for mirror ball illumination shall be counted as one of the six lighting instruments allowed under 1033 (c) (2) (F).

Pianos: A piano, approved by the League, may use a commercially constructed piano dolly (in addition to the one dolly or handtruck allowed) without approval.

Plants, etc.: Twelve self-supported, lightweight and non-metallic trees, shrubs or other plants are permissible.

- (6) Six items shall not to exceed 4' wide by 8' high. (including stands or containers.)
- (6) Six items shall not to exceed 2' wide by 3' high. (including stands or containers.)

Projectors: Up to (6) six projectors for static images are permitted. (Can be overhead, slide, opaque, digital, etc.) They count towards the allotment of 6 lighting instruments or projectors.

- Transitions for static slide presentations created with "Power Point," or video editing programs, shall be restricted to non-animated transitions such as "dissolves," "cross-fades" or straight cuts. A series of static images shall not be used to create an animated effect.

Properties: Properties do not require approval as additions to the basic set. (See Pages 23-27.)

- Posters, pictures, mirrors, wall sconces, plaques, etc. that are not "soft goods" and are used as trim properties on furniture or unit set elements do not usually require approval. They shall not cover more than 50% of the visible surface of unit set items.
- Trim properties (lamps, books, clocks, etc.) normally used to decorate furniture-type items do not require approval.
- Properties used offstage require approval unless they are used for technical purposes, i.e. dressing screen for costume changes, sound table/cart, prop table, etc.
- Stage, trim, and costume properties (large fans, umbrellas, extended capes, cubes, painted furniture, etc.) used to create a scenic background, and not utilized as hand or stage properties in the action of the play, require approval because they become scenic by use.

Pylon Capitals and Bases: (6) Six lightweight capitals and (6) six bases may be used on unit set pylons.

- They shall not exceed more than one foot in any direction from the top or bottom edge of the pylon.
- Hardware or supports may be attached to capitals in order to support battens when used to hang softgoods between unit set elements.
- Bases shall not be used to support or elevate unit set elements. A base should either completely encircle the pylon or fit like a horsehoe around it. The pylon shall not stand on the base.
- Busts, statues, flame units, lighting sources and similar items placed <u>on top</u> of pylons may not extend more than one foot in any direction from the pylon's top edge.
- Plants used as capitals do not count towards the twelve allowed. (See pages 31 and 32.)

LED Borderlights

LED PAR

Rigging: Rigging from the basic set is not approved. Any stage rigging is limited to what can be **safely** done within contest rules utilizing unit set elements. **The use of rigging and harnesses to create hanging or flying effects shall be "without which the approved play cannot be produced" and REQUIRES League approval.**

Rocks: Rock (s) not in excess of 3' long x 1'6" high x 2' wide may be used as properties without approval.

Shelves: 6' Shelves/cabinets are permissible. To avoid creating a wall, two shelves (max. 6' tall and 4' wide) may be used side by side. There shall be a space of 4' between the next set of shelves. There is no limit on the number of shelves.

Signposts: Signpost(s) not in excess of 8' high x 3' wide may be used as properties without approval.

Soft Goods: It is permissible to use up to 160 square feet of unframed soft goods, projection material or trim in any way you choose but under the following size limitations:

- No one piece shall exceed 8' wide X 10' long.
- Poles for flags/ banners (hand-held or on stands) shall not exceed 8' in height. Battens for drops and curtains shall not exceed 12' in length.

Sound Check: Directors should be warned that sound levels must be set during the rehearsal period and that sound checks audible to the audience shall not be allowed in the set period prior to performance.

- Sound check may be accomplished during set time with a headset, headphones, by amplifier instruments without speakers connected, or by a monitor or speaker at such a low level that sound cannot be heard by the audience.

- Contests Managers may choose to check the house sound system between plays in order to make sure that the system is ready and working for the next play. (i.e. the system has not been muted, disconnected, etc.) This should be done during the set period.

Sound Systems: Companies may provide their own sound systems without approval.

- Sound systems may be provided by the contest manager as a part of the basic set. It should be made clear that they are on loan to each company.

- If used, they become company responsibility and company operator error does not result in stopping/restarting of a performance.

- The contest manager may allow speakers to be set in position during the rehearsal period and left for performance.

- The sound controls should not be located in front of the stage unless something is devised that prevents audience contact and view. When architectural necessity forces the sound location to be other than backstage or in a rear booth, the location becomes backstage.

Special Effects: Effects devices that simulate environmental conditions such as smoke, fog, flashes, wind, rain, thunder and lightning flashes or fire are permissible provided they are not created by an explosive device or a volatile substance and do not present a safety hazard.

- Effects devices that may leave residue or other remnants require special approval. Devices that utilize water-based fluids are permissible.
- Some theatres will not allow smoke and fog effects. This includes the use of particulates such as powder, flour, etc. Their local rules shall be adhered to.

1. Candles or other open flame devices are restricted and shall only be used under compliance with SB 693. They are STRONGLY discouraged. Check with the Fire Marshall at the local site.
2. Electrified candles, lamps, lanterns, flicker lights, fire effects and torches are permissible.
3. Lighting fixtures that produce lightning, fire, water, rain or other environmental effects are permissible. This includes strobe and UV lights. These instruments shall count towards the six allowed. (See page 19) Please let the contest manager know if you are using strobe lights. The audience needs to be warned about their use prior to the performance.

Spike tape: Spike tape or a minimal amount of "glow tape" may be used to mark properties and set pieces on the stage floor.

Standing on Furniture: Standing on furniture pieces/props, whether motivated by character action or style, and momentary in length, is permissible as long as actor(s) safety is not in jeopardy.

Stilts and Elevated Shoes: Stilts of any type are considered platforms and are only approved if they are "without which the approved play cannot be produced."

Streetlight: Streetlight(s) not in excess of 8' high x 3' wide may be used as properties without approval.

Stumps: Stump(s) not in excess of 1'6" high, and 1'6" wide may be used as properties without approval.

Tape: Tape of any type shall not be used on elements of the Approved Unit Set.

Tobacco: It is against state law for a minor to be in possession of a tobacco product. This includes unlit cigarettes, herbal cigarettes and smokeless tobacco. While UIL rules do not include a smoking ban, state law is enforceable.

- Fake cigarettes and cigars are permissible. "Electronic cigarettes" may be used only if the cartridges do not contain any nicotine or ingredients that may violate state or federal laws involving minors.

Trampolines: Mini-tramps are platform playing levels but are permitted, with League approval, when flying is required or implied by character requirement and they are located offstage or behind scenery or properties. They may be used on-stage when dialogue-driven. (i.e. exercise)

Trellis/Lattice: **Plastic** trellises/lattice is permissible when used as railing.

Unit set: Elements in excess of those permitted require approval.

- It is permissible to cover unit set elements with a tablecloth to create a table, a bedspread to create a bed, or a throw cover to create a couch, chair or other similar item. The items created with unit set elements must be specifically used as properties and are treated as properties when placed below the curtain line. Soft goods/cloth-type trim properties such as bed sheets, table cloths, towels that are used on properties do not count towards the fabric allotment.

Weapons: No gun, rifle, pellet gun, air gun, starter pistol or pistol shall be used in any way. Discharge of a firearm, cap pistol, starter pistol, or any explosive in connection with a contest play shall not be permitted.

- Local, state and federal laws may apply to the use of certain weapons (swords, knives, etc)
- Toy, wooden or replica firearms may be used.
- All weapons shall be shown to the contest manager prior to rehearsal.

- **Special care should be taken in properly rehearsing students in safe stage combat techniques.**

Weights: Standard stage weights or sand bags (not to exceed 40 pounds) on each standard stage jack may be used to support standard stage door and window units. 40 pounds of standard stage weights and/or sandbags placed inside pylons to hold them in a stable vertical position may be used inside the base to stabilize upright pylons.

- **The Contest Manager or Technical Director may add weight or clamps to any unit set pieces if the stage floor is not level or the unit set being used has imperfections so as to create a potential safety hazard.**

Window Units: see “Door and Window Units,” p. 29.

ITEMS NOT ALLOWED UNDER LEAGUE RULES

Ground Rows	Sharp Blades
Explosives	More than 2 consecutive shelves
Wooden Lattice	Flame (Local laws apply. Not allowed at State Meet.)
Over-the-Counter Cabinetry	Volatile/ Flammable Substances
Real Firearms	Ladders that have been altered
Hard Plastic or Woody Vines/ Floral Trim	Attaching Casters to Unit Set
Animated Slides/ Projections/ Video and Film	Rigging from the Basic Set
Metallic Trees or Bushes	Tobacco Products
Alcoholic Beverages	Hazer and Fog Effects (Some Theatres Do Not Allow)

KEY

F ___ 4’ PYLON

G ___ 6’ PYLON

B ___ 3-FOLD FLAT

I ___ 2’ STEP

H ___ 4’X4’ PLATFORM

N ___ 1’ PLATFORM

L ___ DOOR

J ___ 4’X4’ RAMP

E ___ 8’ PYLON

C ___ 2-FOLD FLAT

K ___ 4’ STEP

A ___ 4’X8’ PLATFORM

D ___ WINDOW

M ___ FRENCH DOOR

PROPERTIES ALLOWED WITH RESTRICTIONS

Item	Description	Maximum Size	Restrictions
Abstract boxes/ cubes	Used as furniture	Max. 3’ x 3’	May not be used as platforms. May not be painted to spell words or create scenic backgrounds.
Bookcase (s)	Furniture	6’ high x 4’ wide	No more than 2 used consecutively.
Carpets/Rugs	Decorative Trim	4' X 8'	May not be used as a ground cover.
Christmas Tree lights	Decorative Trim	Up to 3 commercially purchased strands.	
Dollies or Hand Trucks	Utility Item or Prop	Limit of 1	May only be used for set/ strike. If used as a prop, it must be script-driven.
Fireplace unit	Furniture	4’ high x 6’ wide Including the mantel	
Fountain (s)	Exterior Decorative Property	3’ high x 3’ wide	
Glitter/Sand/ Powder, etc.			Must be cleaned in the 7-minute strike.
Hand-held Jail Bars, Windows and Doors	Property	4' tall x 4' wide	
Hazers/Fog	Effect	Chemical or dry ice. Water Based.	Cannot use at State Meet or other facilities where they trigger an alarm.
Headstones	Scenic Item	Lightweight 3’ high x 2’ wide	6 total.
Knives & Swords	Weapon	All laws apply.	Must be approved by contest manager for use.
Ladders	Commercially made A-Frame Painter’s style. May be painted any color. May be metal. May be used to stand on.	May not exceed 6’ in height	Nothing may be attached to a ladder. They may not be structurally modified in any way.
La Flame	Effect		If used on pylons, they are limited to 1’.

Item	Description	Maximum Size	Restrictions
Lights	Strip lights Strobe lights Black lights LED lights	Limit 4 single source or 2 strips.	Must be under company control. May be mounted on floor or light tree up to 8’. May be hand-held. May not be attached to ladders
Projectors	May be used on a rolling cart. May be slide, digital, overhead, PowerPoint.	2 total	May only be rolled in off-stage areas. Images must be static. No animation.
Prop Storage Boxes	May have wheels	May not exceed 3’ x 5’ x 3’	May only be rolled in off-stage areas
Sound Carts/ speakers	May have wheels if manufactured that way.		May only be rolled in off-stage areas
Mirror balls			Light counts towards 6 allowed.
Statues and Stands	Decorative Trim	2’ wide x 3’ high includes stand	
Street Sign (s) Lamp Post (s)	Property	8’ high x 3’ wide	
Stump (s)	Property	18”high x 18”wide x 3’ long	Lightweight
Well			3’ high x 4’ square/round, Shall not have roof/top

COMMONLY REQUESTED PROPERTIES THAT REQUIRE LEAGUE APPROVAL

Item	Description	Maximum Size
Stilts/Platform Shoes	Costume	
Special Mechanical Devices with wheels or casters	i.e. Bicycles, roller skates.	See page 28
Mini Tramps	i.e. Peter Pan or Puck "flying" effect.	Must be masked or off-stage.
Trap doors	i.e. *The Foreigner*	4X4 - used in conjunction with unit set elements

SIZE AND NUMBER RESTRICTIONS FOUND ELSEWHERE IN THE GUIDE

Item	Page
Softgoods	19
Capitals and Bases	20
Plants/ Trees	21

Item	Page
Lights	19
Fence and railing	21
Abstract Boxes	23

To Do List

Shortly After the February 23rd Title Registration Deadline

The contest manager must provide access to reading scripts for the critic judge. This is especially important when original plays or portions of long plays are being produced.

- ☐ Contact each school and get titles from them. Request that they provide you with a copy of their play. The portions being used should be clearly indicated. If paneling, three copies should be provided.
- ☐ Provide scripts with cuts from long plays and short plays as soon as possible after the February 23 title entry deadline but no later than 10 days prior to contest. (Area and region contest managers should arrange for scripts for the critic judge to the degree that it is logistically possible. At the least, critics should be notified of titles.)
- ☐ Confirm reservation of the performance site(s) selected for setup, rehearsals and contests.
- ☐ Touch base with judges and confirm dates and travel arrangements.
- ☐ Provide judges with a list of the participants and ask them to make sure they do not serve as clinicians for these schools at any lower level contests, workshops, clinics or festivals.
- ☐ Make sure you have obtained a brief judge's vita for program publication.
- ☐ Check with the Spring Meet Director and make sure payment for the judge and other staff will be ready by contest day.
- ☐ Confirm arrangements for hotel, travel and meals.
- ☐ Check on awards order and confirm delivery 10 days prior to contest.
- ☐ Confirm that a complete unit set will be at the site. (If the unit set is not available at the contest site, contest managers shall allow directors to provide individual elements of the unit set and declare them part of the basic set, available to all entries for rehearsal and performance. No more than <u>one</u> complete Approved Unit Set or the specified number of individual elements shall be used by each entry.)

To Do List
9 Days Prior to Contest

One-Act Play ContestContestant Entry shall be submitted via the UIL Spring Meet Entry System ten days prior to the school's first contest.

- ☐ Download the "School Information" from the UIL Spring Meet Entry System. This should provide you with all the data found on the Eligibility Notice. See next page for instructions.
- ☐ Schools who have not completed the process should be reported to the appropriate executive committee.
- ☐ Contact site crew members and confirm times and dates. Provide them with copies of their job description. (Samples found on page 45.)
- ☐ Contact Adult Timekeepers and confirm times and dates. Provide them with copies of their job description and instructions. (Samples found on page 46.)
- ☐ Obtain accurate stopwatches for the timekeepers for recording set, strike, performance and music. Make sure you have spare batteries and watches available.
- ☐ Prepare program copy and have it printed. Only information found on the School Information Report may be included in program copy. Director's notes are not permissible. Program copy shall include the following information and credit the publishing companies:

"The use of cameras or recording devices of any type is strictly forbidden and is a violation of international copyright law."

"Some Plays May Contain Mature Subject Matter. Each play and performance has been found compliant with their community standards by their administrator."

Include the judge's vita.

"Section 1034 of the UIL Constitution and Contest rules will be enforced."

- ☐ Pick up awards and check that engraving and quantities are correct.
- ☐ Determine the number of acting awards to be given out. In addition to the best actress and actor (not groups), the number on the all-star and honorable mention all-star casts shall equal the size of the average cast participating in that contest, not to exceed eight performers

.

- Example: In a contest with seven casts which include fifty-six performers, the average size cast for this contest would be eight (56 ÷ 7). Thus, individual awards shall include the best actress and best actor (not groups) and shall not exceed eight additional performers. In a contest with seven casts which include 42 performers, the average size cast for this contest would be six (42 ÷ 7). In this case, individual awards shall include the best actress and best actor (not groups) and shall not exceed six additional performers.

WE DO NOT RECOMMEND USING FIREFOX AS YOUR BROWSER WHEN PRINTING SCHOOL INFO.
It will only print one page.

You may download a free version of Safari for PC at http://safari.en.softonic.com/
Safari for Mac at http://www.apple.com/safari/

Contest Manager Instructions

Before proceeding. Make sure you have acquired a UTEID and password by going to
http://utdirect.utexas.edu/uil

If you have problems, call the UTEID Helpline. (512)-475-9400 The UIL office cannot help you with those issues.

After you get your UTEID, e-mail Luis Munoz for authorization. Provide your name, UTEID and contests you will be managing. DO NOT SEND YOUR PASSWORD.
lmunoz@uiltexas.org

You will be able to access information on your contest only after you receive an authorization confirmation e-mail from UIL.

1. Go to http://www.uiltexas.org/theatre/spring-meet-entry
2. You are now on the "Spring Meet Entry Systems" page
3. Click on the "Contest Managers Login" link.
4. You are now on the District and Region Meet Directors page.
If you have a UTEID and Password click on the link "logon and go straight to the UIL Meet Update screen.
If you do not have one or have forgotten it – click on the "UT EID Self Service Tools" link. Get you EID and password and repeat steps 1-6.
5. You are now on the Log in page.
6. Fill in your UTEID and password and click on the "Log In" button.
7. Your log in confirmation pop-up will appear. Make sure your computer settings allow pop-ups. Click the "OK" button.
8. You are now on the Update Meet Information Page.
9. Fill out the information
- **a. Select One-Act Play on the "Type of Meet" pull-down menu. VERY IMPORTANT.**
- **b. Select the Conference**
- **c. Select the level (district-state) from the pull-down menu**
- **d. Type in the district number or region number**
- **e. Select the area number for areas.**

NOTE. Info for zones is obtained by going to the district meet. Leave as "not applicable.)
f. Click on the "Go" button
10. You are now on the meet information page. This info has been entered by the Academic Chair and should not be changed unless you are authorized to.
11. Look at the left sidebar. Find and click on "Event Roster."
12. You are now on the "Event Roster" page.
13. Click on the "Administrative school information" link.
14. You are now on the "One Act Play Administrative Contest List" page.
15. Click on the school name to get their eligibility information.
16. The school's information will appear. You may print it.
17. After you print that school's info, click on the "Return to list of schools in contest" link to go to the next school. Repeat steps 15, 16 and 17 for each school.

LOG OFF

The report serves to

1. Certify the eligibility of the play selected.

2. Identify the administratively approved designated director(s), (maximum three).

3. List stage properties and approved scenery or lights, including unit set.

4. Provide program copy for the contest manager.

5. Indicate playing time for preparation of the contest schedule.

The entry serves to identify all individuals allowed in dressing room(s) or in backstage areas during rehearsal or performance.

No play may be presented in contest unless the contestant entry has been completed online.

SEE PAGE 41 IN THIS GUIDE FOR INSTRUCTIONS ON ACCESSING THE SCHOOL INFORMATION REPORT.

What should I look for when I get the School Information Report?

√ When you receive all the titles, check to see if they are on the most current approved list. That list can be found on the UIL website. If a play is on the list, the director must provide:

- Written permission from the publisher or author (unless the play is in the Public Domain) and
- Written evidence from the publisher or school administration that royalty for each performance has been paid. Publisher receipts are not required! A canceled check, check copy, purchase order or a note from the administration will suffice.

√ If the title is not on the approved list, the director must provide written permission from the publisher or author,

- Permission from the League
- And written evidence from the publisher or school administration that royalty for each performance has been paid.

ASK IF THE PLAY IS AN ADAPTATION?

- Have they added material, relocated dialogue or scenes?
- Have they changed a character's gender, added characters, split characters? (Cross-gender casting is permitted. For example, a female may play Hamlet but she must play the character as a male unless they have League permission. Also see *The Decision* on page 59.)
- Has there been any other revision of the text other than deletions to comply with League rules?
- Has an off-stage voice been listed as a judgeable character?

If the answer is yes to any of these questions, they must provide permission from the League, and sometimes the publisher, to make the specific adaptations to the script.

Can changes be made to the cast, crew, directors and alternates?

Changes may be made up to performance time. They must be in writing and signed by the director, principal or superintendent.

How can they use an alternate to substitute for someone?

UIL rules permit substitutions until the time you begin setup by following the instructions below.

(i) *Students Whose Names Do Not Appear on Academic or One-Act Play Entry Forms or online rosters.* Eligible students may be substituted for names on an official entry form by providing the contest director with a OAP Substitute Eligibility Form found online or a letter signed by the designated administrator certifying the student's eligibility.

The substitute eligibility form or letters must be presented to the contest director before the contest begins. At the conclusion of the meet, the contest director must submit the certification form(s) or letter(s) to the spring meet chair. The chair or a designated individual shall be responsible for making the changes online. These changes must be done by midnight, Monday following the contest.

(ii) *Students Whose Names Appear on Academic or One-Act Play online rosters.* Students who have been certified as eligible online but who are to be substituted into another event, shall provide the contest director with written notification signed by the event coach or a representative from the contestant's school. Eligibility is already certified; therefore, written notification is for the convenience of the contest director who may not have a copy of the academic or one-act play forms. The chair or a designated individual shall be responsible for making the changes online. These changes must be done by midnight, Monday following the contest.

Where Do We Send Substitution Forms or Letters?

Level	Contact 1	Contact 2	Contact 3
Zone and District	Contest Manager	District Academic Chair	State Theatre Director
Area	Contest Manager	State Theatre Director	
Region	Contest Manager	Regional Academic Chair	State Theatre Director
State	State Theatre Director		

UIL One-Act Play Substitute Eligibility Form

PROVIDE A COPY TO THE APPROPRIATE CONTEST DIRECTOR

School _____ UIL District & Conference _____

Level for Substitution: (Circle) Zone District Area Region State

SUBSTITUTIONS AND LATE ENTRIES • See Section 902 in the *Constitution and Contest Rules*. This form must be presented to the contest director before the contest begins. At the conclusion of the meet, the contest director must submit the substitution form or letters to the meet director to be filed with the school's original online entry information. Late entries will only be made if approved according to Section 902 for district competition or Section 903 for regional competition.

IN THE DESIGNATED CONTEST AN **ORIGINAL** ENTRY WILL BE REPLACED BY THE FOLLOWING **SUBSTITUTE:**

ORIGINAL STUDENT _____ ROLE PLAYED _____

NEW STUDENT _____ ROLE _____

AUTHORIZATION • As the superintendent, principal or designated administrator, I certify that the above student is eligible to compete in the contest named in accordance with Subchapter M of the *Constitution & Contest Rules*.

_____ _____

DESIGNATED ADMINISTRATOR DATE

SITE CREW JOB DESCRIPTIONS

Assistant Contest Manager – Another adult to assist you with rehearsals and performances. He or she should also be well versed in the rules.

House Manager – Could be the Assistant Contest Manager or another adult who can handle the lobby noise and getting patrons into the performances quietly while you are watching the performances or dealing with backstage problems.

Ushers/Ticket takers – Students or parents are good choices. They serve to hand out programs, greet patrons, help folks with seating and take tickets.

Hosts – Students familiar with the facilities are best for this position. They serve as the host to each visiting school to escort them from dressing room to stage and back. They can be used to deliver messages or give directions to eating facilities nearby and, in general, to help them get through the day. There should also be a host for the critic judge.

Box Office – Students or parents to sell tickets if admission is charged.

Stage Manager – Adult or very experienced student who is in charge of companies back stage. If an adult is used, this can one of the two backstage timers. This is the person responsible for getting the contest started and kept on time. They are in charge of the stage crew.

Light Board Operator – Usually a student or facility person who is well-versed in the lighting system for the facility. They should be available at rehearsals and performance to answer questions or run the controls depending on the facility.

Sound Operator – Usually a student or facility person who is well-versed in the sound system for the facility. (If the facility does not have a sound system, then this position is not needed.)

Stage Crew – These are students familiar with basic stage procedures such as sweeping, mopping, taping, moving props and scenery and using the curtain controls. They are used to assist with the unit set, load-in, load-out and often running the main curtain for the performances on the cues of the company.

TIMEKEEPERS INSTRUCTIONS

PRE-CONTEST DUTIES

1. Consult with Contest Manager.
2. Check out stop watches from Contest Manager to become completely familiar with their operation. (i.e. - start and stop, change batteries or wind them)
3. Make sure seats have been reserved in house near the judge.
4. Check out flashlights from the Contest Manager to use in checking scene changes.
5. Get Time Sheet from Contest Manager.

CONTEST DUTIES

• At least one timekeeper shall be located in the house to record running time and music. No play may run over 40 minutes. Time begins at the first visual or aural indication a show is beginning. Example: sound cue, dialogue, lights on action or scenery. Check with Stage Manager for tricky beginnings. You should be provided with a copy of opening and closing information for each play.

• At least two timekeepers shall be stationed backstage to record setup, the 60-second beginning, performance and strike. Both are responsible for recording cumulative times for music.

• An official site timekeeper shall give time warnings as follows:

Time Allowed		Warning Start
7 Minutes	Setup and Strike	5 minutes to 1 minute audible warning
1 Minute	Time allowed to start the performance after declaration of end of setup	60 seconds to 10 seconds audible warning
40 Minutes	Performance Time (minimum of 18 and maximum of 40)	A single warning to a designated crew member at 35 minutes
10 Minutes	Amount of music that may be used	No warnings.

• If there is a possible time infraction, the Contest Manager must be advised immediately.

DO NOT CLEAR WATCHES UNTIL THE CONTEST MANAGER AND THE COMPANY'S DIRECTOR HAS HAD THE OPPORTUNITY TO SEE THEM

Do not discuss it with anyone.

MAKE SURE SPARE STOPWATCHES ARE AVAILABLE

• At the end of the day, return your stop watches, forms, and flashlights to the Contest Manager.

THE CONTEST MANAGER SHALL NOT SERVE AS AN OFFICIAL TIMEKEEPER

DOWNLOAD THE CONTEST MATERIALS FROM THE UIL WEBSITE. CLICK ON THE BUTTON FOR YOUR LEVEL OF COMPETITION.

To Do List

Contest Day

- ☐ Take with you the contest materials including report and judging forms, envelopes for advancing schools, etc. Area and regional materials are sent directly to the contest managers. The materials may be downloaded from the UIL website.
- ☐ Review the rules in Section 1033 of the *Constitution and Contest Rules*.
- ☐ Have checks to pay all personnel and judges.
- ☐ Confirm arrangements for hotel.
- ☐ Contact each judge to confirm he or she has arrived or is on the road.
- ☐ Ask judge about food/snack/drink preferences.
- ☐ Provide Adult Timekeepers with stop watches and forms.
- ☐ Make sure local site officials have taken care of the following:
    - ☐ Custodial needs
    - ☐ Unlocking all parts of the building being used
    - ☐ Air Conditioning
    - ☐ Parking
    - ☐ Security
- ☐ Take with you a "Contest Manager's toolbox." (See next page.)
- ☐ Prepare a work space for the critic judge. (Lap Desk or table with light. Provide pens, hi-liters, pencils and legal pads)
- ☐ Reserve seats for the house timers. Reserve seven seats close to the backstage access for the four alternates and the three directors from the performing school to sit.

Office
512-471-9996
State Theatre Director
512-471-4517

THE CONTEST MANAGER'S TOOLBOX

Handbook and C&CR

Stop watches

Spike Tape

Measuring Tape

Flashlights

Pens and Pencils

Spare Batteries (for watches and flashlights)

Scissors

Sewing/Mending Kit

Clipboards

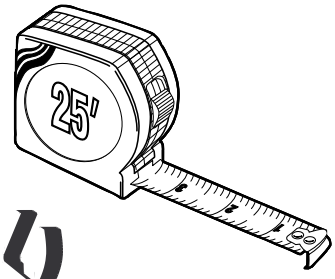
Snacks

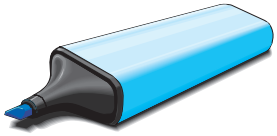
Hard Candy

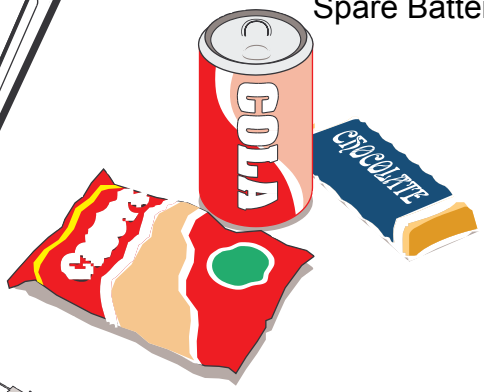
UIL Phone numbers

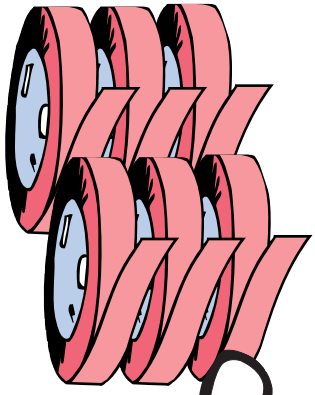
Basic Tools

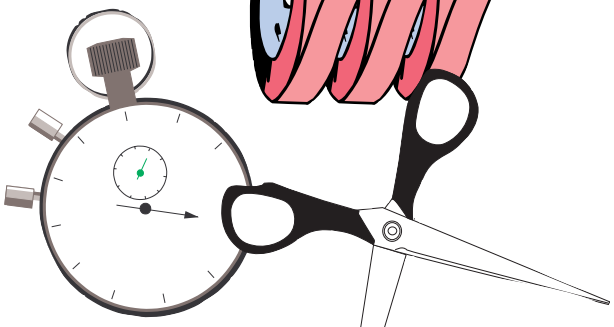
First Aid Kit

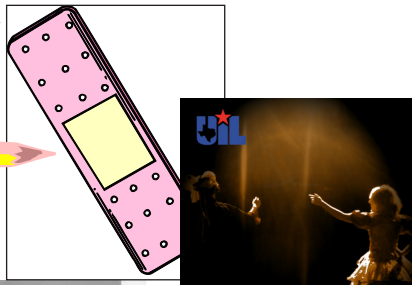


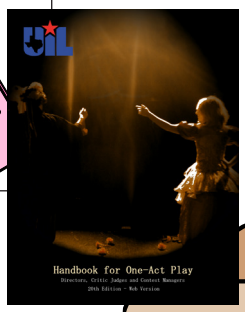


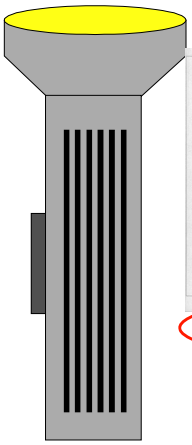


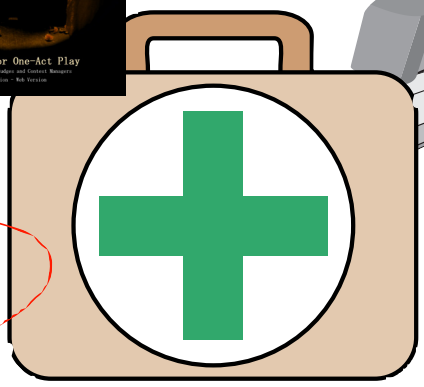


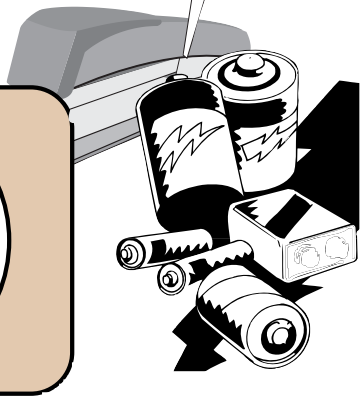


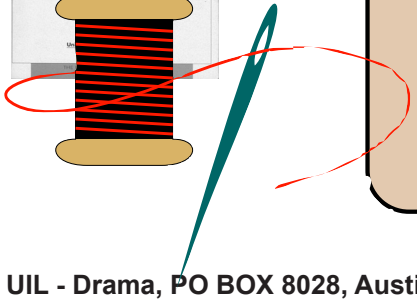












TO DO: CONTEST DAY

WHEN THEY ARRIVE

1. Reserve seats as needed for house timekeepers and up to seven seats for the performing groups' directors and alternates.
2. Meet, or have an assistant meet, each director and company as they arrive. Show them dressing rooms and places for make-up, scenery, costume, and prop storage. Show them where seats have been reserved for directors and alternates.
3. As soon after arrival as possible, consult each director about:
   - ☐ Proof of royalty payment for performance of the play at this contest. A letter from the principal shall suffice.
   - ☐ If scenes from a long play are being produced, publisher or author permission is required as per Section 1033 (c) (2) (B) for cutting.
   - ☐ Ask for permission to produce plays not on the approved lists.
   - ☐ Ask for approved additions to the basic set as per Section 1033 (c) (2) (F) & (G)
   - ☐ Ask for a clearly marked script indicating the text being performed. Script Integrity rules require it.
   - ☐ Ask for their Music Log. Also see page 50 on "Music Rules."
   - ☐ Ask for their signed "Standards Compliance Form."

COMMUNITY STANDARDS COMPLIANCE FORM

(Check the appropriate level) Zone ( ) District ( ) Area ( ) Region ( ) State ( )

_____ _____

School **Play Title**

This play has been edited to comply with Section 1033(c)(I)(D). This play has been carefully examined and the script and production are approved for presentation by the students of our school and are acceptable in our community.

1033 (c)(1)(D) Standards. Directors shall eliminate or reject profane references to a deity and obscene language, actions or scenes from the approved production. The administration of the producing school shall assure that the director complies with these requirements and that the play does not offend the moral standards of the community. When a script and the staged production are examined and approved by the administration of the producing school, the production is eligible for presentation at any contest site. The signed Standards Compliance Form serves to certify that the play and production have been carefully examined and approved for presentation. The League's Play Appraisal Committee may eliminate language, actions or scenes as a condition for approval of plays not on the approved lists.

_____ _____

Principal or Superintendent (Signature. No Stamps) **Date**

NOTE: Mail one copy to the state office (State Theatre Director, 1701 Manor Rd, Austin, Tx 78722) and give one to the contest manager at each level of competition.

MUSIC LOG

School:

Play:

Director:

Cue #	Description	Start Page	End Page	Time	Copyrighted ? Yes or No

Director's Signature **Date**

Music and Sound Issues

Use of Music (See Music FAQ's on page 51)

1. The total amount of music allowed shall not exceed (10) ten minutes and shall be in compliance with copyright law.
2. No more than (30) thirty seconds of music may be used from any single recording under copyright.
3. Recorded music, with or without lyrics, is allowed.
4. The use of live musicians or singers onstage is permissible if they are dialogue-driven or prescribed by the playwright. They may be used under those conditions and shall count towards the allotment of cast members.
5. Live musicians or singers used off-stage do not require approval but count towards the ten minutes allowed. This must be accomplished using the allotted cast and crew members.
6. Original compositions are not limited by the (30) thirty-second rule but do count towards the (10) ten minutes allowed.

Music Log

Directors shall submit a log of music reflecting the music cues noted in the integrity script. It shall indicate the duration of each cue and the cumulative total.

You are required to note if the cue is from a copyrighted work, original music or in the public domain.

The log, dated and signed, shall be submitted to the contest manager prior to beginning rehearsal. You shall not be allowed to rehearse unless you have provided this document.

A copy of a "Music Log" can be downloaded from the UIL website. (Resources and Forms)

Use of Sound Effects in Plays

Recorded or live sound effects (ie. rain, crickets, wind, explosions) are permissible without time restriction. DO NOT INCLUDE SOUND EFFECTS IN YOUR MUSIC LOG.

Electronic Amplification of Voices

1. Offstage voices for characters that never appear onstage may be amplified by a cast or crew member. They may be recorded by anyone.
2. Offstage lines for characters that appear onstage shall not use any type of sound support, live or recorded.
   - It is permissible if it is required by the publisher or plot-driven, approved by the League and "without which the approved play cannot be produced."
     - Examples: Puck taking over the intercom system in *Shakespeare in Hollywood* or as required for the opening of *The Diary of Anne Frank* or in *Flowers for Algernon.*

UIL OAP MUSIC FAQ's

- Only 30 seconds from a specific copyrighted song, whether vocal or instrumental, is permissible during the play?
  That is correct. UIL rules restrict you to 30 seconds of material from any copyrighted recording.

- Can the same 30 seconds be used multiple times, whether looped or in different places as long as the total amount of music used does not exceed 10 minutes?
  That is correct. You may sample 30 seconds from a track/song and use the same 30 seconds of material multiple times. You may not, however, exceed a total of ten minutes of music.

- Can a different 30 seconds from the same song be used?
  No. UIL rules restrict you to 30 seconds of material from any copyrighted recording.

- In creating a music cue for my play, may the first 30 seconds come from one copyrighted source and the subsequent 30 seconds come from a different copyrighted source of the same song? In other words, may the same song performed by two different artists and copyrighted and sold as two different CDs be blended to create a single music cue that is more than 30 seconds long.
  You are allowed to do that as long as you do not use more than 30 seconds from any of the sources.

- I have one track of music that is 2:36. I am only using :29 seconds for the opening. Am I allowed to use a different :29 seconds elsewhere, in the play, from the same track?
  No. You may only use a total of 30 seconds of material from a specific copyrighted piece.

- The OAP HANDBOOK states that if the music is played from off-stage, it counts towards your 10 minutes; so does that then mean if the instrument is being played onstage by an actor (per script) that it doesn't count towards your ten minutes?
  All live or recorded music played from on or off stage counts towards the 10-minute allotment.

- With the new rules regarding music and copyright, how do I show that music used in our show is original and not copyrighted?
  You will need to indicate that on the Official Music Log. The log can be downloaded from the UIL website as an Excel file. (Resources and Forms)

- Can we purchase production music and use more than 30 seconds of it? If we get permission from the copyright holder, can we use more?
  No. At this time we are not making exceptions.

THE MUSIC LOG

The illegal use of music in public performance can carry severe and widespread penalties. Please make sure that your Official Music Log is clear about the usage in your performance. It must truthfully reflect what is used in the play.

"The process of obtaining rights to use music in live performance is never an easy one. Unlike obtaining the rights to produce a play, there is no central clearinghouse for music clearance … An impressively large number of people could be charged for a single violation of copyright. The Federal Copyright Act extends 'joint and several' liability for each infringement. Each individual involved could be held responsible for the whole amount of the fine—the director, the theatre's artistic director and chair, individual members of the production staff, each member of the student cast and crew (or their legal guardians), the school (acting as producer), the owner of the building in which the performances take place, and in the case of public schools, the school board or district. Serious? You bet."

— Rachel Durkin, Associate Director, Programming and Production, University of Texas PAC
http://lecatr.people.wm.edu/copy.htm#Steps%20to%20obtain

Official Rehearsals

- You must be available during both the rehearsals and performances. You or a specifically designated adult assistant contest manager must be present at rehearsals and performances. Remember, you are the official at this contest.
- The official rehearsal must be at least 40 minutes long. Outside of the minimum time, there is no limit on the length OUTSIDE THE SCHOOL DAY. Official contest OAP rehearsals for zone, district, area, region and state **shall not** be held on Sunday in violation of Section 900 (b).
- Rehearsals during the school day are limited by TEA to one class period (defined as one hour) during the school day. (See the HANDBOOK FOR OAP.)
- Rehearsal time available to one entry shall be available to all entries, not including the host school.
- The contest manager should allow as much time as possible to rehearse on the stage. It is usually unnecessary to have a complete rehearsal, but casts and crew need enough time to become accustomed to the theatre, lights, size of stage, etc.
- It is imperative that you observe time limits. Every cast deserves its full and equal turn on the stage prior to the contest.
- Do not allow schools to rehearse unless they have provided you with the integrity script and music log.
- Discuss entrances or action through the auditorium.
- Carefully review the procedures to be used for giving official time warnings for set, strike, the 60-second start time and the 35-minute warning during the run of the play.

It is extremely important that you contact us immediately if "no-shows" leave you with less than three plays at a contest.

Storage at the Contest Site

The amount of storage space that schools are given is not regulated by League rules. Each site is limited by what you have available. The contest manager is urged to make certain that an equitable and safe procedure is used for storage, set and strike.

Disclosure

TAKE TIME TO LOOK AT THE SETS AND ASK QUESTIONS IF ANYTHING LOOKS UNUSUAL OR LIKE A RULE VIOLATION.

CONSULT WITH THE LEAGUE IF YOU ARE UNSURE.

- The use of the basic set, unit set, properties, scenery, approved additions, and items allowed under C&CR Section1033 (c) (2) (F) (i-vi) shall be fully disclosed to the contest manager at rehearsal.
- If a director brings stage lighting instruments or set additions other than those described in Section 1033 (c) (2) (F) and which are not approved in writing by the League, the director shall be informed during rehearsal or as soon as possible after a determination has been obtained from the State Office, that such additions shall not be used.
- Safe entrances through the auditorium are permitted so long as there is nothing that requires the audience to perform with the actor. The Contest Manager's decision is final.

Model Directors Meeting Agenda

Announce that all paperwork has been checked and that everything is in order. If this is not the case or if there are questions, request that the directors remain after the judge leaves.

- ☐ Introduce the judge
- ☐ Introduce the directors
- ☐ Allow the judge to address the group
- ☐ Directors ask questions
- ☐ Determine critique order
  (usually advancing schools last and the others by distance or performance order)
- ☐ Dismiss judge

- ☐ Introduce timers. Give Time Keepers the *Timing Record Sheet* found in the packet you downloaded from the UIL website and the *Instructions to the Timekeeper* found in this book on page 45.
- ☐ Have directors give opening and closing cues to timers.
- ☐ Carefully review the procedures to be used for giving official time warnings for set, strike, the 60-second start time and the 35-minute warning during the run of the play.
- ☐ Make sure directors understand that only those directors and students listed on the official eligibility notice as actors, crew members or alternates may be in the dressing room.
- ☐ Remind directors that special approval items shall not be shared with other companies.
- ☐ Remind directors that they are not required to share other props, costumes, sound equipment.
- ☐ Remind directors that they cannot use extra lighting instruments, their own unit set elements or any other basic set elements unless they are declared a part of the basic set by the contest manager.

Ask for questions from directors.

FOR PANEL JUDGING SEE PAGE 61.

Rules Related to Set and Strike

1. General Policy

- The contest manager is responsible for seeing that safe procedures are maintained.
- The site crew should be supportive where set and strike are concerned.
- Director(s) shall be allowed to participate in the set and strike periods so long as their departure is made during the set period or during the 60 seconds allowed to start the play and return does not take place until after the end of the performance and as directed by the contest manager.
- Alternates shall not be a part of set and strike unless they are being used as site crew for all participants.
- The use of a “magic line” or artificial boundary of any type is not required. Crossing the “line” means absolutely nothing **and the setup or strike time shall only be started or ended if the company begins or ends the actual process of setting or striking**. The use of this technique does nothing more than create unnecessary tension.
- One hand truck or dolly may be used during the set and strike periods but may not be used during performance unless they are properties prescribed by the playwright.
- Set and strike must be accomplished with the house curtain closed. Setting or striking of properties or unit set elements used as properties in front of the house curtain may be accomplished by company crew, the director or the site crew ONLY. This may be violated only when the basic set does not include a house curtain or physical and architectural limitations make it mandatory.
- A cast member may set or strike properties or unit set used as properties with the house curtain open during a blackout prior to the beginning or after the completion of the play. In such instances, the time is not counted against the maximum forty-minute performance but shall be accomplished during the maximum 60 seconds allowed following set time for the beginning of performance time.
- The director or director’s designee shall declare when the official set up and strike is completed. The company shall then have sixty seconds to begin the play.

2. Set

- The company shall have seven minutes to set.
- An official timekeeper backstage shall give the company audible warnings at one-minute intervals beginning at five minutes through “one minute.” (i.e. “5 minutes remaining.”)
- Sound check may be accomplished during set time with a headset, by amplifier instruments without speakers connected, or by a monitor or speaker at such a low level that sound cannot be heard by the audience.
- Lighting fixtures approved under C&CR Section 1033 (c) (2) (F) (i) may be focused and checked during the set period with the curtain closed. When the basic set does not include a house curtain or physical and architectural limitations make it mandatory, lighting fixtures approved under C&CR Section 1033 (c) (2) (F) (i) may be focused and checked during the set period with work lights and house lights on. PLEASE WARN THE TIMEKEEPERS TO AVOID A FALSE START.
- Contests Managers may choose to check the house sound system and lighting fixtures that are part of the basic light plot between plays in order to make sure that the system

is working for the next play. (i.e. the system has not been muted, disconnected, etc.) PLEASE WARN THE TIMEKEEPERS TO AVOID A FALSE START.

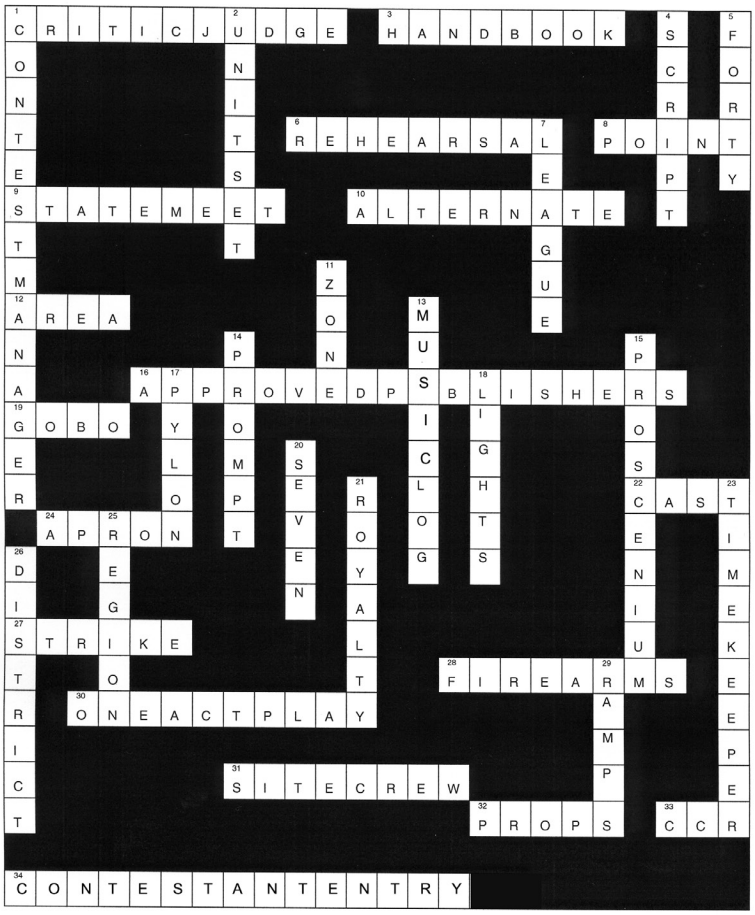
- An official timekeeper backstage shall give the company audible warnings at one minute intervals beginning at five minutes through “one minute.” (i.e. “5 minutes remaining.”)
- The contest manager shall provide the director(s) with the quickest and safest route to enter the house and be seated. Up to seven seats should be reserved and clearly marked. (3 directors + 4 alternates)

3. Strike

- An official timekeeper backstage shall give the company audible warnings at one-minute intervals beginning at five minutes through “one minute.” (i.e. “5 minutes remaining.”)
- Strike shall commence immediately following performance or as directed by the contest or stage manager.
- The company shall have seven minutes to strike.

A. It is not the intent of this rule that a company be disqualified for items inadvertently left on-stage during strike and while time remains. Items hidden by any part of the basic set (drapery, house curtain, unit set, dim work lights, etc.) should not be the basis for disqualification.

B. However, glitter, powder, sand, grease or other substances impossible to clean <u>may</u> result in enforcement of the 7-minute strike rule if not cleared/cleaned in time. Use common sense here. The intent is not to disqualify a company for leaving a few specks of glitter. Call for clarification. There is not a requirement to pull spike tape in the 7-minute strike period.



BEFORE EACH PLAY PERFORMANCE

If announcements are made, the contest manager must clearly indicate to the performing company that announcements have concluded and when the 60 second period begins.

Start the contest on time.

Make announcements at the beginning of each session to the audience concerning this contest, its value and the manner of conducting it.

Instruct the audience as to proper behavior: removing crying or noisy children, turning off cellular phones, pagers, wrist alarms and unnecessary stop watches. All of these make noise and are disruptive to others.

Do not allow cameras or recording devices in the theatre during the performances.

Rules do not restrict admission after a performance begins, but such entrances should be controlled so as not to disturb the audience or judge.

Rules Related to Performance & the 60 Second Rule

Role of the Site Crew

- If the site crew is responsible for operating lights, sound or curtain, make sure the company understands that the site crew will take their cues only from the designated person and no others.
- The site crew or timekeepers shall not make any cue decisions for any company.
- An official timekeeper backstage shall give the company an audible warning when the 60-second clock has begun.at ten-second intervals beginning at sixty seconds through ten seconds. (i.e. “10 seconds remaining.”)
- An official timekeeper shall give the company a single warning during the performance when 35-minutes have elapsed. Procedures to be followed shall be determined at the Planning Meeting, reviewed with each cast at the official rehearsal and reviewed with directors at the Director Meeting.
- The timekeepers shall be responsible only to the contest manager.

Prompting

- Offstage flash cards, hand signals and any other methods used for providing time cues from offstage to onstage is considered prompting.
- Actors may not be prompted by anyone in the offstage, backstage or out of the acting area during the performance.
- The director may not give signals or communicate in any fashion with the company during performance. This is considered participation.
- Cell phones or other electronic communications devices shall not be allowed in the backstage areas, except when being used as properties. Light and sound spaces are considered backstage and offstage.
- Any use of an intercom or other internal communication system other than the system provided to all schools shall be considered a violation of the ethics code.

Scripts On and Off Stage

- Scripts shall not be used on stage.
- Scripts may be used for any technical purpose backstage or offstage so long as they are not used for prompting an actor onstage.
- A script shall not be used by a company member for a live offstage voice.
- A script may be used offstage by an actor to review lines as long as it is not used to prompt someone onstage or a live offstage voice.

Stopping a Performance or Contest

A play may be stopped by the contest manager and started over under the following conditions:

- If adverse audience behavior makes it difficult for the judge to hear or concentrate on a performance. If possible, the judge should be consulted before such action is taken and the audience should be instructed as to proper behavior.
- If technical difficulties under contest manager control cause a major production problem that creates difficulty in judging a play. (power failure, fire alarms. complete failure of stage rigging to operate, lights falling, etc.).
- This should be done in case of medical emergency or situations where a participant or spectator may get injured. (broken glass, oil or powder on the floor)
- A performance shall not be stopped for technical difficulties (failure of sound or special effects, costume changes, etc.) under control of the company in performance. Try to make sure that it is a site crew problem out of company control before a performance is stopped. This often results in greater harm than good.
- The director may initiate a request but the judgment of the contest manager is final in all matters pertaining to stopping and restarting a contest performance.

As Contest Manager you may find yourself facing the possibility of having to deal with emergency situations. It's important to remember:

SAFETY FIRST, CONTEST SECOND

Call the League office and let us know what has happened.

Procedures: Violations and Disqualification

"The Contest Manager does not disqualify plays. Their job is to inform them that they have disqualified themselves."

Dr. Jerry Ivins
Contest Management Workshop
TETA 2013

1. The contest manager should honor any requests from the director that the State Office be consulted.
2. If a company violates provisions of C&CR Section 1033(c)(2)(C)(D)(i and ii)(H)(I)(J) under contest manager supervision, you must declare the play ineligible and shall notify the director of the play as soon as reasonably possible, after the curtain falls on the performance of the play in question. If the play is declared ineligible, the judge should be notified immediately thereafter. In all cases, you must notify the judge of such ineligibility before the decision is made.
   - Entries may be disqualified for violations regarding the number in the performing company, time limits on performance and set-up and strike, the use of firearms, explosives and combustible materials, offstage to onstage prompting, use of additional unit set and the director being in the backstage areas or communicating with the company during the performance.
   - Other violations shall be reported to the appropriate executive committee.
3. If there is a discrepancy between the times reported by the official adult timekeepers, the contest manager shall **use the lowest of the times** as the official time. The contest manager, after consultation with official contest timekeepers, has final judgment in determining if site crewmembers have caused, for any reason, a company to exceed the time limits. **The clocks shall not be cleared until the company's director has had the opportunity to see them.** Keep extra stop watches available.
4. No play which is declared ineligible by the contest manager may be included in final rankings or be considered for any honors, and no member of the company of an ineligible play may be placed on all-star casts or named best actress or actor.
5. The director of a disqualified company shall have the option of an oral critique in the regular order determined prior to the beginning of the contest and shall receive the "OAP Evaluation Form" from the judge or judges.

Any Contest Manager that believes in the educational value of this contest dreads being the bearer of bad news. You may have to inform a director that something has happened to disqualify their play. It is important that you be prepared to explain what rule was violated or to show them the stopwatches showing that the play went over. There may be a strong aggressive response or quiet acceptance. Whatever the case, it is important that you hear them out. If you have ANY doubts or if the director requests it, please call the League office at 512-471-9996, or after hours at 512-507-0462.

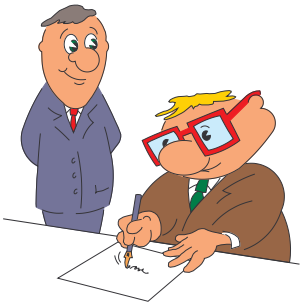
WHEN THE PERFORMANCES ARE OVER

- Inform the audience that the awards will take place after the judge has rendered a decision.
- Escort the judge (s) to a private room or office where the decision may be made.
- Inform the judge (s) of any site crew mistakes.

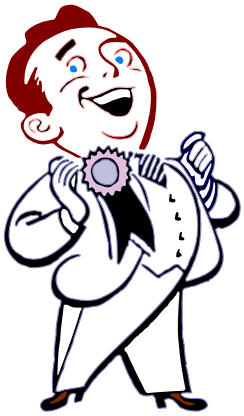
AWARDS

- Remind the judge (s) that an individual all-star cast or honorable mention all-star cast award assigned by a judge to a chorus or other company group of players that cannot be individually identified counts as one individual award and is given only one symbolic award that shall be retained by the school in the name of the group.

THE DECISION



- As soon as the decision is reached, make sure the judge has not violated the awards rule and the ballot is accurate. Now is the time to notify the judge of any unusual circumstances such as illness or injury of a company member, females playing males or vice versa, foreign exchange students and disabilities that might unknowingly create awkward situations during critiques.
- The judge (s) is required to select two unranked advancing plays and an alternate play.
- The judge is required to select a best actress, best actor, and all-star cast but is given freedom in choosing the honorable mention all-star cast.
- Best actor and actress shall be individuals, not groups. Best actor or actress shall not be given to a group even though they may be playing similar or ensemble roles or a chorus.
- The judge shall not be required to select an all-star or honorable mention all-star cast with a fixed number of men and women, but is encouraged to choose only those who have given superior performances at that contest.
- The judge is allowed to select fewer than are on the “average size cast” described on page 40 for the honorable mention all-star cast. The judge is encouraged to give honorable mention to quality performances. In all cases, eight is the maximum.
- Under no circumstances shall any judge be asked to select awards described by such terms as “Best Supporting,” “Best Character,” or any others equally impossible to define or select fairly.
- A student playing a role identified as being of the opposite sex may do so without violation of any rule, but a female shall be named best actress and a male best actor.



Procedures: Awards Ceremony and Critique

1. Announce the results and present awards. Do not ask the critic judge(s) to announce or present awards. Some districts do not announce the alternate play when there are only four entries. Check with directors for their preference at the Planning Meeting.
2. At Region Contests: Present advancing directors with the envelope for the next level. It should be downloaded from the UIL website. (Theatre page, High School One-Act Play)
3. Correct mistakes immediately. Waiting will make this worse. If you misread or give awards incorrectly, stop the process before the situation becomes more complicated. Mistakes discovered during critiques should be corrected.
4. After you have presented awards, introduce the critic judge(s) who will begin the critiques. Critiques shall be open to all. **Remember, at the discretion of the director, an oral critique may be given to a disqualified company.**
5. Listen to the critiques. Report any ethics violations or unsportsmanlike conduct to the State Office.
6. After each critique, give the director the written "Evaluation Form" that has been filled out and signed by the critic judge. This is required.
7. Judges should be paid after the critique is concluded unless other written arrangements have been made. If the judge is not to be paid until a later date, make sure this is clear in the original written contract. Call the League if you wish clarification. Failure to pay the judge(s) as per the contractual agreement may result in a complaint being filed with the UIL State Executive Committee.

Procedures: After the Contest

1. Send the contest manager's report to the League immediately. Include the critic judge's ballot, questionnaire and timekeeper's record. If a panel of judges is used, return all of judges' ballots and the Talktab report sheet.
2. Inform the State Theatre Director of withdrawal, failure to participate, failure to attend critique or any potential ethical violations by any school entered in your contest.
3. Provide the District Academic Meet Director with a copy of the Contest Manager's Report. Online certification of results by the District Academic Meet Director is necessary and must be done by Sunday at noon following the contest.
4. The appropriate Academic Chair shall enter online substitutions no later than Monday midnight following the contest.
5. Substitutions and results for area shall be faxed or e-mailed immediately to the State Theatre Director.
6. Results for region shall be called in to the State Theatre Director PRIOR to the awards assembly.

PANEL JUDGING PROCEDURES

When you are asked to serve on a panel, the following procedures will apply to the critic judge.

- The first panelist contracted for district and zone contests shall select the acting awards without consulting with the other panelists. This judge shall also rank the plays, give oral critiques to select schools and written evaluations to all schools. For region and state, this judge shall be assigned by the state office.
- The other panelists contracted for zone/district, region and state shall rank the plays, give oral critiques to designated schools and written evaluations to all schools.

AT THE DIRECTORS MEETING

The members of the panel shall make brief remarks. After you are asked to leave the directors meeting, a representative from each school shall select a critic through a blind draw. The critique assignments shall not be revealed until after the decisions have been rendered.

DURING THE PERFORMANCES

- Judges shall sit in separate locations during the performances.
- Judges shall not be allowed to confer or discuss the performances until after the decisions are rendered.
- Judges shall be given copies of the OAP Evaluation Form. The form may be downloaded from the UIL website. (Adjudication Information)

AFTER THE PERFORMANCES

- The judges shall rank the plays from first to last. (See Panel Ranking Ballot on page 67.)
- The judge designated to select the acting awards shall select a Best Actor, Best Actress, up to 8 All-Star Cast and up to 8 Honorable-Mention All-Star Cast. (See Acting Awards Ballot on pages 68-69)
- After the contest manager completes the ballot tabulation, the judges shall be asked to verify that the ranks entered are correct.
- Judges shall be told what plays they are critiquing.

AT CRITIQUES

- Schools shall be critiqued in the order determined at the directors meeting. Critiques shall be public and in one location.
- The contest manager shall give the directors the signed evaluation forms.

AFTER THE CONTEST

- Fill out the contest evaluation form provided in your judging materials.
- Report any incidents of “unsportsmanlike conduct.”

TalkTab

PC-Talk Tab is a easy-to-use customized software that executes the ranking procedures for multiple judges found in C&CR Section 1033. Additional enhancements are instruction messages, help menu, printing checker, flexible editing, placement diagnostics, and methods to mark no-show or tag disqualified contestants.

You may download this free software by going to the link found on the UIL website. It can be found on the Theatre page under “Resources and Forms” and the Speech page under “Tournaments.”

Version 3.1 is a Windows-native application and will work with Windows XP, Windows Vista, and Windows 7. Version 3.1 is NOT compatible with older versions of Windows. For any operating system prior to Windows XP, please download version 2.0, which is the older DOS version of the program. Either version will do correct tabulation.

Macintosh users must have Windows compatibility, through virtualization, emulation or Apple Boot Camp software, in order to run TalkTab.

A printer is required for making hard copy sheets to send to the state office and to distribute to the directors.

Contest Managers should take time to explore and try out the software before attempting to run a contest using panel judging. The program was designed for the UIL’s Speech Program.

Evaluation Form Instructions for Critic Judges

The Production Evaluation Form will allow schools to receive written feedback from all judges adjudicating the contest. Please note that emphasis is placed on the Oral Critique as the primary means of providing direct and educational criticism and engagement with all of the participants. This form shall be used at all contests whether adjudicated by a single critic or a panel.

All judges will be provided one Evaluation Form per school.

At the conclusion of the contest using a single critic, the critic will select two plays to advance to the next level by circling the “advancing” option on the advancing school’s Evaluation Form. One play will be selected as the alternate by circling the “alternate” option on the selected play’s Evaluation Form. The critic will select the “Non-Advancing” option for all of the remaining schools.

At the conclusion of the contest using a panel of judges, each panelist will rank the plays from first to last using the “rank” box provided on the front of the Evaluation Form.

All judges should provide brief, written comments using the “overall impressions” section of the Evaluation Form.

All judges should complete all of the areas of evaluation in Acting (60%) and Directing and Stage Mechanics (40%). Clarification notes can be made at the discretion of the judge. Finally, evaluate the Overall Effectiveness of the Production in the last section of the Evaluation Form.

You will also fill out and sign the Judging Ballot. As a single judge you will name the advancing plays, alternate and enter your acting award selections. Panel judging members will rank all the plays. The judge selecting the acting awards shall also enter the acting awards selections.

A Glossary of terms used in this form can be found on the Theatre page of the UIL website. (Adjudicator Information.)

UNIVERSITY INTERSCHOLASTIC LEAGUE

UIL One-Act Play Contest Judge's Evaluation

This ballot is not meant to justify the decision of the judge but should be used as a teaching tool to rate the production on its own merits.

Title _____ Performance Order _____ Date _____
Level: Z D A R S Conference _____ Contest Site _____ Judge _____

FOR SINGLE CRITIC ONLY. Circle One:

Advancing Alternate Non-Advancing

FOR PANELS ONLY

RANK

Overall Impressions: (Comments should be brief and are not intended to replace an oral critique. This section is optional for single critic judges.)

JUDGE'S SIGNATURE

UIL - Drama, PO BOX 8028, Austin, Tx 78713 - 512/471-9996, (Fax) 512/471-7388

Evaluation Key	
E - Excellent G - Good F - Fair NA - Not Applicable	**Excellent:** Production utilizes the described element or skill consistently during the majority of the performance with great effectiveness. **Good:** Production utilizes the described element or skill well during the majority of the performance but sometimes lacks effectiveness. **Fair:** Production shows some implementation of the described element or skill but applications are inconsistent and often ineffective.Not Applicable: Described element or skill does not apply to this production.

ACTING (60%)

E	G	F	NA	
				Characterization
❑	❑	❑	❑	− Evidence that actors understand character objectives
❑	❑	❑	❑	− Evidence that actors understand tactics/ conflict
❑	❑	❑	❑	− Evidence of character growth (dramatic arc)
❑	❑	❑	❑	− Evidence of engaged listening
❑	❑	❑	❑	− Commitment to emotional context
				Physicality
❑	❑	❑	❑	− Control
❑	❑	❑	❑	− Physicalization of character actions
❑	❑	❑	❑	− Embodiment of character
				Vocal Dynamics
❑	❑	❑	❑	− Projection
❑	❑	❑	❑	− Articulation
❑	❑	❑	❑	− Vocal Variety
❑	❑	❑	❑	− Suitability for all characters
				Ensemble
❑	❑	❑	❑	− Exhibits cohesiveness
❑	❑	❑	❑	− Demonstrates unity of purpose
❑	❑	❑	❑	− Clarity of relationships
				Performance Effectiveness
❑	❑	❑	❑	− Motivation
❑	❑	❑	❑	− Spontaneity
❑	❑	❑	❑	− Stylistic consistency
❑	❑	❑	❑	− Pacing and Tempo for individual scenes
❑	❑	❑	❑	− Overall believability

Evaluation Key	
E - Excellent G - Good F - Fair NA - Not Applicable	**Excellent:** Production utilizes the described element or skill consistently during the majority of the performance with great effectiveness. **Good:** Production utilizes the described element or skill well during the majority of the performance but sometimes lacks effectiveness. **Fair:** Production shows some implementation of the described element or skill but applications are inconsistent and often ineffective.Not Applicable: Described element or skill does not apply to this production.

DIRECTING & STAGE MECHANICS (40%)

E	G	F	NA	
				Staging and Business
❑	❑	❑	❑	– Blocking
❑	❑	❑	❑	– Composition/ Use of space
❑	❑	❑	❑	– Suitability of focus
				Story Elements
❑	❑	❑	❑	– Effective communication of dramatic arc/ journey
❑	❑	❑	❑	– Addressed appropriate plot elements
❑	❑	❑	❑	– Variety of Mood
❑	❑	❑	❑	– Clarity in development of moments
				Theme/ Style
❑	❑	❑	❑	– Communication and clarity of theme(s)
❑	❑	❑	❑	– Suitability and clarity of style
❑	❑	❑	❑	– Overall consistency and execution of directorial choices
				Within the limitation of contest rules and what is available at the contest site …
❑	❑	❑	❑	– Groundplan, Set and Properties
❑	❑	❑	❑	– Costume and Make-up
❑	❑	❑	❑	– Lighting
❑	❑	❑	❑	– Music
❑	❑	❑	❑	– Consistency with conceptual choices
❑	❑	❑	❑	– Overall Design Effectiveness
❑	❑	❑		**Overall Effectiveness of the Production**

USEFUL GLOSSARY OF THEATRE TERMS FOR THE UIL ONE-ACT PLAY JUDGE

Actions: What a character does to another character.
Articulation: The clarity of the words a performer speaks.
Blocking: The movement and business of the actors/characters in a play.
Character Objectives: What a character hopes to achieve in a play or scene; the goals of a character; what a character wants.
Characterization: The observable traits of a character.
Climax: The highest point of tension in a play.
Cohesiveness: The ability of the ensemble to participate in and exhibit the collective energy and believability of a production.
Composition: The arrangement of the actors/characters on the stage.
Conflict: The clash of forces in a play.
Cue Pickups: The overall timing of the dramatic action. This usually refers to the timing of the spoken dialogue but can also be applied to timing of the physical and non-verbal action.
Dramatic Arc: The changes a character chooses to make or is forced to make during the course of a play.
Emotional Context: How the information and events in a play affect the emotions of a character.
Engaged Listening: Visible evidence that a character is receiving, absorbing, processing and reacting to information and events in a play.
Ensemble: The entire company of performers in a production.
Exposition: The events that precede, cause and/or influence the immediate action of a play.
Focus: The area of the stage that contains significant action and should be the principal point of attention for the audience.
Ground Plan: The arrangement of the scenic/environmental elements of a production.
Moment: An event that causes a change in the course of action of a play.
Motivation: What causes a character to act; the driving force behind a character's actions and pursuit of his/her objective(s).
Obstacles: What is in the way of a character obtaining his/her objective; the struggle the character must endure in order to obtain his/her objective.
Physicality: The physical and external traits and qualities that define a character. These include the posture of a character, how a character walks and gestures, the tempo and rhythm of a character's energy.
Projection: The ability of a performer to use the appropriate vocal volume level to compliment the required believability of the play as well as to be heard by all audience members.
Relationship: The degree of kinship between two or more characters in a play and how that kinship develops and changes during the course of a play.
Rising Action: The increased tension in a play caused by events that produce conflict.
Spontaneity: The ability of the ensemble to create the illusion that the characters are experiencing the events of the play for the first time.
Style: The social influences that govern and influence the general behavior of the characters. This usually refers to behavior in historical periods or geographical locations; however, it can also refer to the dramatic genre of the play.
Tactics: Specific maneuvers a character executes to achieve an objective.
Theme: The underlying idea and/or purpose of a play.
Tempo: The rate at which information is given and/or action is executed in a play.
Unity of Purpose: The ability of the ensemble to illustrate a collective understanding of the story, style, objectives and themes of a play; the ability of the ensemble to perform as a team.
Use of Space: The effective use of the entire stage area with regard to the environmental requirements of the play.
Vocal Dynamics: Variety and color in the vocal characteristics of tone, volume, pitch and rate.

PANEL RANKING BALLOT – PANELIST: A B C (Circle assignment in Talk Tab)

(Circle) Conference 1A 2A 3A 4A 5A State

Competing Plays In Order of Performance	Title	Rank in Contest
Play 1	_____	_____
School -	_____	
Play 2	_____	_____
School -	_____	
Play 3	_____	_____
School -	_____	
Play 4	_____	_____
School -	_____	
Play 5	_____	_____
School -	_____	
Play 6	_____	_____
School -	_____	
Play 7	_____	_____
School -	_____	
Play 8	_____	_____
School -	_____	

_____

JUDGE'S SIGNATURE DATE

ACTING AWARDS BALLOT

Conference 1A 2A 3A 4A 5A Zone/District/Area/Region/State

Honorable Mention All-Star Cast

1. _____

School - _____ Role - _____

2. _____

School - _____ Role - _____

3. _____

School - _____ Role - _____

4. _____

School - _____ Role - _____

5. _____

School - _____ Role - _____

6. _____

School - _____ Role - _____

7. _____

School - _____ Role - _____

8. _____

School - _____ Role - _____

Advancing School 1 _____ **1 (JH)**

Advancing School 2 _____ **2 (JH)**

Alternate School _____ **3 (JH)**

_____ _____

JUDGE'S SIGNATURE DATE

ACTING AWARDS BALLOT

ALL-STAR CAST

1. _____

School - _____ Role - _____

2. _____

School - _____ Role - _____

3. _____

School - _____ Role - _____

4. _____

School - _____ Role - _____

5. _____

School - _____ Role - _____

6. _____

School - _____ Role - _____

7. _____

School - _____ Role - _____

8. _____

School - _____ Role - _____

Best Actor _____ **SFA** ☐

School - _____ Role - _____

Best Actress _____ **SFA** ☐

School - _____ Role - _____

SELECT THE SAMUEL FRENCH AWARD (STATE ONLY) BY CHECKING THE BOX BY THE NAME

UIL TALK

Alternate: Students declared eligible to serve as replacements for cast or crew members.
Approved list of plays: Lists of long and short plays approved for contest use by the League. The current list may be found by going to the UIL web-site. (www.uiltexas.org/theatre/approved-plays)
C&CR: Constitution and Contest Rules. Published annually.
Contest manager: Person appointed by district, regional or state officials to organize and administer the One-Act Play Contest.
Critic judge (aka Adjudicator.)**:** Especially qualified person who ranks and critiques all plays seen in the contest. Certified judges are listed on the UIL website.
Critique: A critic judge's detailed, specific comments about the acting and directing of an adjudicated play.
District Director: Chairman of the District Executive Committee.
District Executive Committee (aka DEC): Administrators from schools who are responsible for organizing and administering all League contests in their districts.
Evaluation Form: The Production Evaluation Form will allow schools to receive written feedback from all judges adjudicating the contest.
Handbook: Refers to the most recent edition of the UIL publication, the *Handbook for One-Act Play*.
Leaguer: Official online publication of the University Interscholastic League. *The Leaguer* is found on the UIL website.
OAP: One-Act Play.
Official Timekeepers: Adults selected by the Contest manager to time set/strike, running time, scene changes and music effects. **Judges and Contest Managers shall not serve in this capacity.**
Panel Judging: A form of judging where three judges are used to select the advancing plays and individual awards.
Play director: Fulltime employee of the school district who produces the contest play from its selection to final performance.
State Executive Committee (aka SEC): State Executive Committee.
Site Crew: Group of adults and students who help run the contest.
Special: A name given to a lighting instrument hung specifically for one show but made available to all companies as part of the basic set.
Spring Meet: Time in March and April when zone, district, area and regional contests are held.
Spring Meet Director: Administrator in charge of each district's spring contests.
Spring Meet Online Entry System: This is found in the UIL website under "Theatre." It is used by schools to enroll, register their title and submit their eligibility notice.
Stage Manager: Adult or very experienced student who is in charge of companies backstage. If an adult is used, this can be your backstage timer. This is the person responsible for getting the contest started and kept on time. He or she is in charge of the stage crew.
State Theatre Director: Person at the UIL office who oversees the operation of the One-Act Play Contest.
Sweepstakes: Overall award given to the school accumulating the most points from the Spring Meet contests.

THEATRE TALK

In order for a Contest Manager to effectively communicate with a director or designer, it is important that you learn how to talk "theatre."

Acting area: Space on stage enclosed by scenery, drape, or a cyclorama.
Act curtain: Drapery usually located as close as possible to the front of the stage which may be used to indicate opening and closing of scenes and acts.
Apron: The area of the stage in front of the proscenium. (See diagrams 3 and 4 on page 72.)
Back drop: Large cloth drop with pipes or battens at top and bottom used to represent interior or exterior parts of a scene or to mask backstage areas.
Backstage: Area behind the acting area, offstage or out of the acting area and for UIL purposes, the light/sound booth or light/sound position(s). (See diagram 4 on page 72.)
Batten: Length of plastic, rope or rigid metal/wood material.
Box set: Set consisting of a back drop and wing walls usually made of cloth–sometimes wood and canvas flats and a canvas ceiling. (See diagram 1 on this page.)
Business: Things actors do on stage during performance: walking, eating, sitting, writing, etc.
Company: All persons in a cast or crew involved in the production of a contest play.
Curtain line: Imaginary line upon which the curtain falls or is drawn. (See diagram 4 on page 72.)
Cyclorama: Large cloth drapery (back drop, back curtain, or sky cyc) at the back of the stage or something hung on a U-shaped frame from the flies or ceiling to enclose an acting area. (See diagram 1 on this page.)
Flies (fly space): Area above proscenium arch and back to rear wall. (See diagram 3 on page 72) Flying scenery is not permitted in UIL competition.
Flat: Framed scenery covered by cloth, foam or wood.

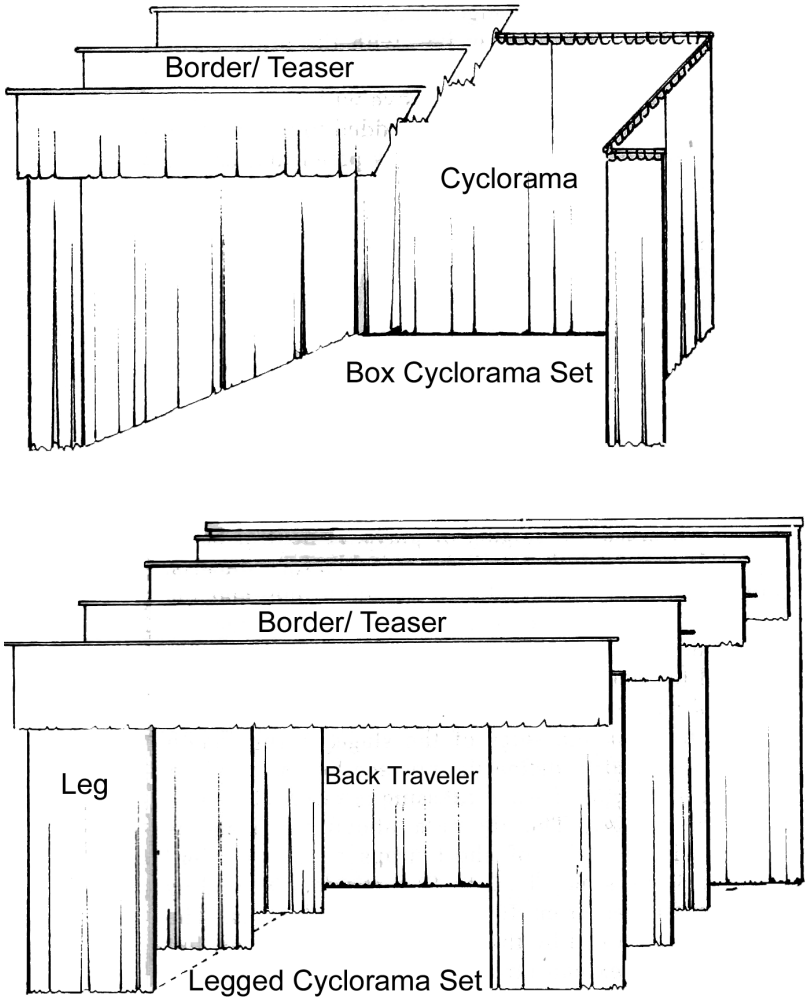


Diagram 1: Types of Draped Sets

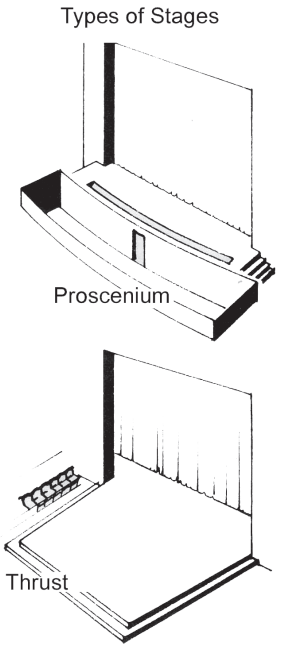


Diagram 2: Types of Stages

Gobo: Pattern or template placed in a lighting instrument to project a pattern.

Ground cloth/Floor covering: Any item designed to cover the floor of the acting area. Ground cloths are not permitted in UIL contests.

Ground plan (floor plan): Diagram drawn to scale showing the shape of the setting as viewed from above.

Grid: Structure at the top of the stage house which supports rigging equipment. (See diagram 3 on this page.)

House: That part of the theatre or auditorium in which the audience sits. (See diagram 4 on this page.)

Lip: The outer edge of the stage.

Offstage: Areas right and left of the set or out of the acting area. (See diagram 4 on this page.)

Prompting: Giving to an actor on stage temporarily forgotten lines or time cues by another actor, crew member or by a prompter, using, but not limited to, cue cards, flash cards, hand signals or verbal cues.

Properties (props): General term referring to articles and materials used on stage by actors or to furnish the setting.

Proscenium arch: The picture frame of the stage dividing the house and the stage house. (See diagram 2 on this page.)

Pylon: Unit set element.

Rehearsing: Time spent by the company and director learning how to perfect performances of scenes or a complete play.

Scrim: Translucent open-weave fabric which may be used as a drop to create fantasy effects or to enhance a sky background.

Script: The written text of a stage play.

Set additions: Scenery such as special drops, curtains, step units, flats, etc., which are not part of the basic set or the Approved Unit Set.

Set Up: Placing scenery, props and lights in the acting and off-stage areas prior to or during a performance. Set up must be accomplished in 7 minutes or less.

Stage house: That section of the theatre or auditorium from the curtain line up to the ceiling or grid and back to the rear wall.

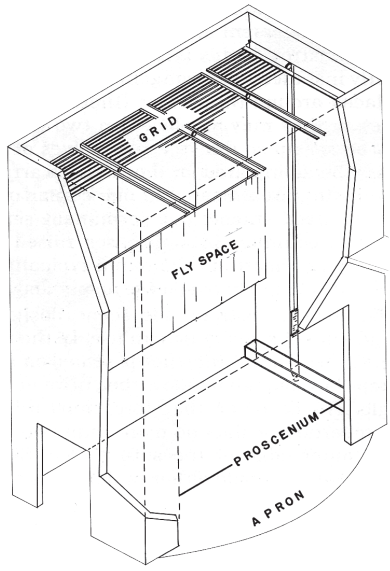


Diagram 3: Cutaway

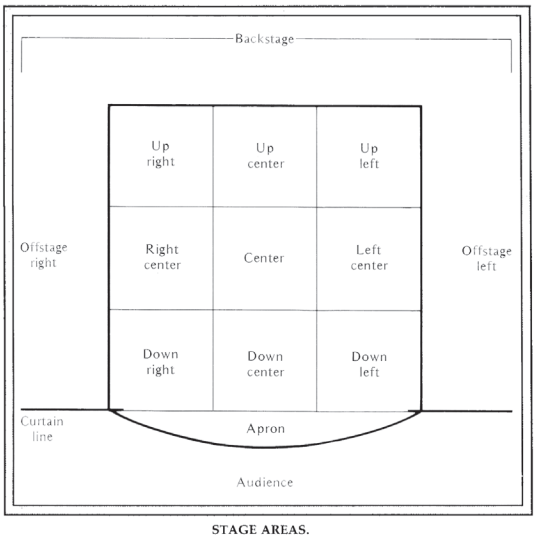


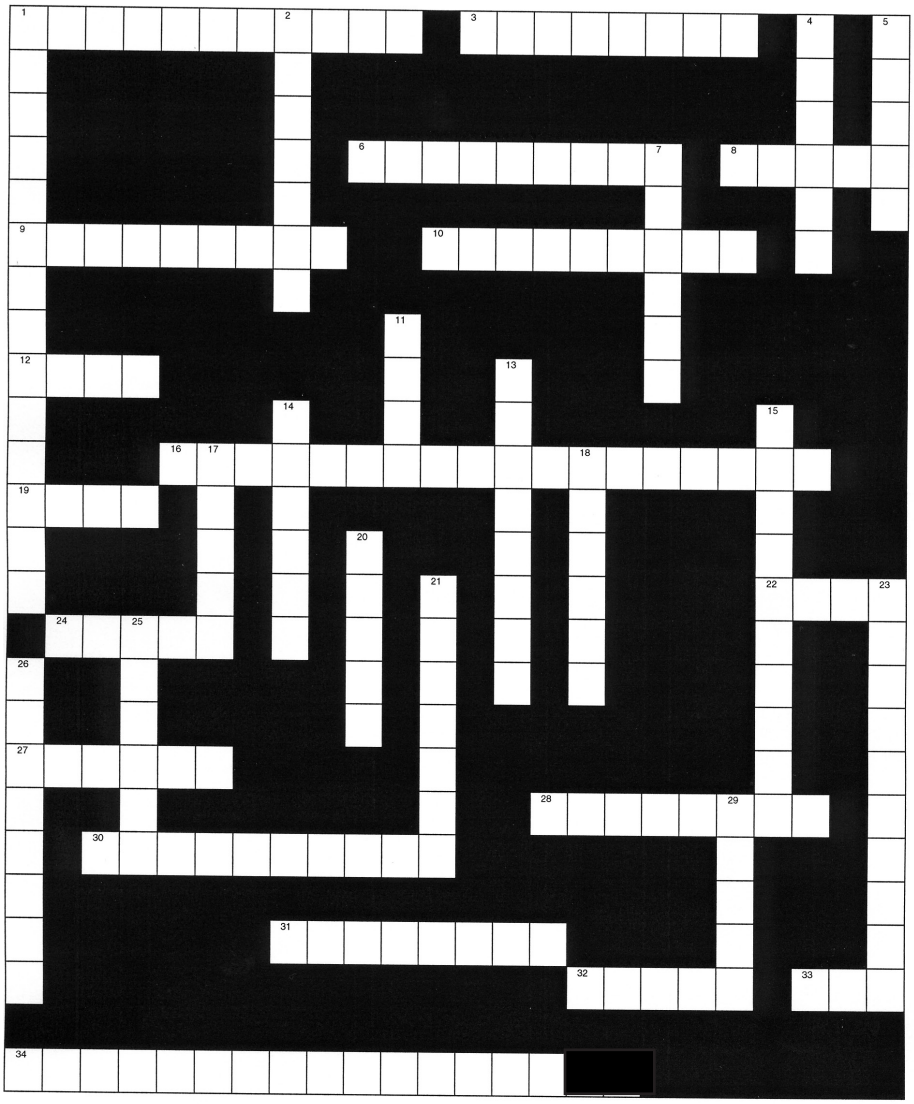
Diagram 4: Stage Areas

Stage properties: Items used on stage to furnish the setting, usually interior or exterior furniture or substitutes for furniture.

Step units: Stairway containing two or more risers covered by treads.

Strike: Removing scenery, props and lights from the acting area during or after a performance. Strike must be accomplished in 7 minutes or less.

Wings: Offstage space right or left. May also refer to drapes or flats located as masking agents of these spaces. (See diagram 4 on this page.)



ACROSS
1. Person who adjudicates the contest
3. Guide specific to OAP competition
6. Practice before the performance
8. This is earned for every award
9. Highest level of competition in a UIL activity
10. Official Substitute
12. Contest level beyond district
16. Plays on the approved lists come from these
19. Metal disc that can be inserted into a lighting instrument to create a pattern
22. The actors
24. Front portion of the stage
27. Time immediately after a performance
28. Weapons that are not allowed
30. The name of this contest
31. Special crew for contest
32. Items commonly used on stage
33. Short term for Constitution and Contest Rules
34. Task that certifies eligibility

DOWN
1. Person in charge of the contest
2. Modular units used in this contest
4. Another name for a play book
5. Number of minutes allowed for performance
7. Part of U.I.L.
11. Pre-district contest
13. List of music cues, required at rehearsal
14. To cue an actor from off-stage
15. Architectural feature dividing the stage from the audience
17. Unit set item commonly called a “column”
18. Companies may have 4 additional of these units
20. Number of minutes allowed for strike or set-up
21. What should be paid to the publishers
23. Person who keeps time
25. Contest above Area
26. Contest below Area
29. Platforms built on an incline

Answer Key on Page 55.

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