

HANDBOOK FOR

# One-Act Play

DIRECTORS, ADJUDICATORS  
AND CONTEST MANAGERS



TWENTY-FIRST  
EDITION

THE UNIVERSITY INTERSCHOLASTIC LEAGUE



**Charlotte Cushman  
(1816-1876)**

From an oil painting by Thomas Sully

“I think I love and reverence all arts equally, only putting my own just above the others; because in it I recognize the union and culmination of my own. To me it seems as if when God conceived the world, that was Poetry; He formed it, and that was Sculpture; He colored it, and that was painting; He peopled it with living beings, and that was the grand, divine, eternal Drama.”

## **Charlotte Cushman**

### **Who is Charlotte Cushman?**

In 1836, Charlotte Cushman made her stage debut as Lady Macbeth in New Orleans. That year she also played Romeo, beginning a career-long tradition of playing both male and female roles. Cushman appeared in London in 1845 opposite Edwin Forrest and was immediately hailed as the greatest actress of her time. She continued to play conventional tragic heroines, as well as Hamlet and Romeo to her sister Susan's Juliet. Having settled permanently in Europe, Cushman returned in 1857, 1860, and again in 1874 to bid farewell to her American fans. Like her contemporary Edwin Forrest, Cushman's performances were marked by melodramatic force. One critic compared her style to a “stream of fire,” and another admired her androgynous ability to convey “all the power and energy of manhood.”



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“In a well-planned One-Act Play Contest, there are no losers.”

# Handbook for One-Act Play

Directors, Adjudicators and Contest Managers

21st Edition



## **ACKNOWLEDGEMENTS**

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## Educational Theatre

### A DEFINITION

Modern educational theatre is a creative, practical activity. Its participants learn to do by doing those scores of tasks which are required of them as they are taught the art of play production. They learn to think independently because the development of individual thought and action is one of the basic elements of play production. They learn to appreciate the dignity of human labor because the theatre demands a great amount of human labor. They learn to master the techniques of handling tools, needles, pigment, electrical equipment, paint, lumber, and cloth. They learn to sell tickets and advertising, to make and upholster furniture, and to launder clothing. They draw upon their knowledge of mathematics, physics, speech, art, journalism, music, English, dance, history, literature, industrial arts, psychology, homemaking, and foreign languages, and combine all these with specific training in the art of theatre as they work together to produce a single play.

Modern educational theatre is a creative, culturally enlightening activity. Its participants learn to appreciate the great literary masterpieces of Molière, Shakespeare, O'Neill, Shaw, and the Greeks, because the works of these masters must be thoroughly studied and understood if they are to be brought to life on the stage. An appetite for good literature is created, and motivation for literary appreciation is strongly established by the requisites of play production.

Modern educational theatre is a creative democratic activity. Students learn the principles of democracy and civic responsibility because these principles are inherent in an effective educational theatre program. Working together in close harmony as members of a play company, establishing the esprit de corps which occurs so naturally during rehearsal periods, assuming responsibilities as crew members, coordinating all work projects to meet a deadline, settling with tolerance and understanding the differences of opinion and procedure which are always present in a free society, learning to command and be commanded: these are aspects of functional democracy and community leadership which are encountered daily by all who work in play production. Such an activity makes a definite contribution to the improvement of democratic process in the community.

Modern educational theatre is a creative activity which has personal and therapeutic values. Students develop such qualities as self-confidence, poise, cooperativeness, initiative, resourcefulness, self-control, self-discipline, and a sense of understanding and appreciation of the abilities and efforts of others. They learn the importance of systematic organization, orderly procedure, and detailed planning because even the most casual type of play production encourages and requires the development of organizational abilities. Students in educational theatre experience the feeling of belonging; they are provided with a controlled outlet for physical, emotional, and mental disturbances which seem common to most young people. They discover through dramatics a more definite purpose for staying in school and an acceptable reason for giving closer attention to the other scholastic pursuits. If students are shy, they are taught to overcome shyness. If they are too aggressive, they learn to temper aggressiveness with consideration for others. In play production students find an opportunity to expend excess energy in a constructive and educationally productive way, to develop imagination, and to use leisure hours to better advantage.

Modern educational theatre is a creative activity which has definite vocational possibilities. One of the reasons for the increased number of collegiate theatre courses has been the demand for public school and university teachers of theatre arts. Educational theatre also exists for the purposes of giving training to those students who seek careers in television, community and professional theatre, dance, and the motion picture industry.

Therefore, educational theatre is a creative segment of academic life which becomes more than an extracurricular activity, more than a medium of entertainment, and more than just a class play. It provides actual experience in practicing democratic principles of living which increases the student's potential values to the community. It supplies personal and therapeutic values which give a greater emotional and mental stability and which enhance the chance to provide an adequate livelihood. Students can find somewhere in the diversified intricacies of play production an opportunity to use all of their talents and capabilities. Each of their needs is met in the educational theatre because of the scope and comprehensiveness of its activities.

F. Loren Winship served as League OAP Director beginning in 1938. He is considered by many to be the father of modern educational theatre.



*Handbook for One-Act Play*

## ONE-ACT PLAY CONTEST CALENDAR

DATES SUBJECT TO CHANGE – ALWAYS CHECK THE CURRENT CONSTITUTION & CONTEST RULES (C&CR)  
DEADLINES AND SCHEDULES FOR JUNIOR HIGH OAP CONTESTS ARE DETERMINED  
BY THE DISTRICT EXECUTIVE COMMITTEE (DEC)

<b>August 10</b>	Deadline to report bi-district information and judges to state offices. <a href="#">The link for the form</a> can be found on the theatre website under bi-district. Region, Area and Bi-District judges should be contracted by this date.
<b>August 15 - Nov 1</b>	Window to schedule zone and district OAP Planning Meetings. It may be necessary to meet earlier in order to schedule sites and dates.
<b>October 1</b>	Deadline to enroll via the UIL Spring Meet Entry System.
<b>Nov 2 - Feb 1</b>	Dates to contact and contract the second and third members of a panel for zone and district contests opting to use a panel.
<b>November 15</b>	Last day for double representation notification to the League. Thus two plays may be produced when less than three schools are entered in the district contest.
<b>December 21</b>	Deadline for requesting permission to produce plays not on the approved lists and scenic elements that are are not permissible under contest rules and are “without which the approved play cannot be produced.”
<b>January 31</b>	Deadline for Contest Managers to certify online. This must be done annually. <a href="#">Link to Certification</a>
<b>February 1</b>	Deadline to organize your district’s One-Act Play Contest.  Deadline to set up One-Act Play Meets in the Spring Meet Entry System.  Deadline for executing judging contracts.
<b>February 23</b>	Deadline for registering your title in the UIL Spring Meet Entry System. (System opens 2/1)
<b>Ten Calendar Days Prior to Your FIRST Contest</b>	Deadline for Contestant Entry, play and set information and additional directors to be entered via the UIL Spring Meet Entry System without DEC approval. (System opens 3/1)

### IF YOU MISS A DEADLINE

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.

# 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.

[LINK TO A+ Site](#)

**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 on [pages 11-12](#) of this 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 in the contest.
- 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. Three 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 three 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. <http://www.uiltexas.org/aplus>

**Next Page: "The Puppeteer" by Richard Shiloh in Holon - Photo by Dr. Avishai Teicher Pikiwiki Israel**



A GUIDE FOR  
ONE-ACT PLAY  
CONTEST DIRECTORS

“You cannot create results. You can only create conditions in which something might happen.”  
— Anne Bogart

**THE CONTEST STRUCTURE****THE COMPANY**

- Each member high school may enter a single play. (If less than three schools are enrolled to compete in that district, a school may enter two plays. Contact the State Office.)
- Only eligible high school students may participate. ([See C&CR Subchapter M.](#))

**Student Company Size****The League strongly supports "blind-casting" as an educational tool.**

The Company may include up to:

1. 15 cast members
  - Each cast member may play multiple roles.
  - A male may play a female role and a female may play a male role as long as they play the part as the gender that is intended.
  - Offstage voices that do not appear on stage may be recorded by anyone, amplified or spoken live offstage by a crew member or a cast member who plays an onstage role. Offstage voices are not eligible for any awards and shall not be listed in the Spring Meet Entry System or program.
2. 5 crew members
  - They shall not appear onstage in costume or in character. They may only participate onstage during scene changes during a blackout, blueout or where the action is not taking place.
3. 4 alternates.
  - An alternate may participate as a dressing room assistant but shall not be allowed to participate in the rehearsal, set, strike or run of the contest entry.

There is no amateur rule for this contest. Students may work as paid professionals in theatre or film, summer stock, television commercials, etc. and still participate in OAP.

**Special Needs Accommodations or Modifications**

UIL Staff members will consider accommodations or modifications for students with special needs on an individual basis.

The specific requests must be submitted to the League office in writing or on school letterhead by the director or administrator **at least two weeks prior to the contest.**

The conditions of the adaptations or modifications 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.

Only one response letter is needed from UIL for the adaptation to be granted at any level of competition. It is the responsibility of the school to notify the Contest Managers. The school district is responsible for providing equipment and interpreters where needed.

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## THE DIRECTORS

### **Definitions and Exceptions regarding Directors**

Up to three full-time employees of the school district may be listed as directors.

Full-time means that the person is under contract to the school board of the school that the one-act play represents for the whole scholastic or calendar year and the person has enough contractual duties to be considered a full-time employee by the Teacher Retirement System and state law.

#### **Exceptions:**

- 1.) **Junior High One-Act Play Directors** do not have to be full-time employees of the school district.
- 2.) **Retired teachers/administrators** who have 20 or more years of experience may be hired and paid for directing the one-act play.
- 2.) **Full-time Co-op employees** may direct or assist in directing the contest play for one of their co-op member schools if all the superintendents in the co-op agree. In the event that an agreement cannot be reached by the superintendents, the co-op employee could serve as a consultant for the one-act play director at the member school but could not assist with directing the students or designing any element.
- 3.) **Student teachers** may volunteer to assist in directing the one-act play during the semester they are assigned to a participant school to fulfill their student teaching requirements. Student teachers who qualify to assist may be listed as directors on the eligibility notice and program. Schools shall not pay student teachers for assisting one-act play directors.

### **Professional Acknowledgment Form - NOTE FIRST YEAR TEACHERS AND DIRECTORS**

The UIL **requires** that all One-Act Play directors sign the Professional Acknowledgment Form at the beginning of their tenure in that position. Your principal or superintendent is responsible for keeping it on file.

The Professional Acknowledgement form indicates the director has read and agrees to abide by the rules.

A copy of the "Professional Acknowledgment Form" may be downloaded from the Theatre page on the UIL website. [Download Here.](#)

### **The Directors' Responsibilities**

1. Maintain a safe environment.
2. Accept, embrace and teach this literal truth, "In a well-planned OAP contest, there are no losers."
3. Select a high-quality play that highlights the quality of educational theatre in your school and best uses your and your students' talents.
4. Help your company achieve their highest potential by conducting your production in the highest quality manner.
5. Familiarize yourself with matters and issues regarding contest rules, contest management, and contest adjudication.

## Handbook for One-Act Play

### THE CONTEST

#### PLANNING MEETINGS

You are strongly urged to attend your district OAP contest planning meeting in order that you may have input into the issues and specific details involving your contest.

#### LEVELS

There are six levels of competition: zone, district, bi-district, area, region and state.

#### ADVANCING AND AWARDS

- Three unranked plays advance from each zone, district, bi-district and area contest.
- Two unranked plays advance from each region contest.
- Plays are ranked first (champion), second (first runner-up) and third (second runner-up) at the State Meet.
- Individual acting awards are given to the:
  - Best Actor
  - Best Actress
  - 8 All-Star Cast members\*.
  - 8 Honorable-Mention All-Star Cast members\*. Note: The judge is not required to award any Honorable-Mention All-Star Cast awards.
  - Awards recognizing technicians or crew may be given at the discretion of the Contest Manager and are strongly encouraged by the League.

*\* The total number of awards that may be given at a contest is based on the average size of the casts at the contest. (i.e. Four casts compete with a total of 24 actors. The maximum number awarded shall be 6.)*

#### TIME LIMITS

<b>Time Allowed</b>	
<b>7 Minutes</b>	Setup and Strike*
<b>1 Minute</b>	Time allowed to start the performance after declaration of end of setup**
<b>40 Minutes</b>	Performance Time (minimum of 18 and maximum of 40)*
<b>10 Minutes</b>	Amount of music that may be used**

\* Companies in violation shall be ineligible for any honors

\*\* Violations shall be reported to the appropriate executive committee. The Contest Manager shall not disqualify.

1. The company shall have 7 minutes to set and 7 minutes to strike. (You shall receive countdown warnings at 1 minute intervals starting at 5 minutes left. No warnings are given after 1 minute left.)
2. No more than 60 seconds shall elapse between the set time and the beginning of performance time unless the Contest Manager calls a "time-hold." (You shall be told when the 60 seconds start.)
3. No play shall run less than 18 minutes or exceed 40 minutes of performance time. (You shall receive a warning when 35 minutes have elapsed. You will be asked to confirm. No other warnings are given.)

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4. The production shall not contain more than ten minutes of music and shall be in compliance with copyright law. [See Music FAQ's on page 33.](#)

### **DISQUALIFICATION**

- Entries may be disqualified for the following violations:
  1. Use of ineligible students. [\(See page 4.\)](#)
  2. Exceeding the number allowed in the performing company. [\(See page 4.\)](#)
  3. Exceeding the time limits on performance and set-up and strike. [\(See page 6.\)](#)
  4. The use of firearms. [\(See page 31.\)](#)
  5. The use of explosives and combustible materials. [\(See page 31.\)](#)
  6. Offstage to onstage prompting of lines. [\(See page 37.\)](#)
  7. The use of additional unit set. [\(See page 21.\)](#)
  8. The director being in the backstage areas or communicating with the company during the performance. [\(See page 37.\)](#)
- If disqualified, the company is not eligible for advancement or ranking and shall not be considered for any individual acting awards. The company may choose to receive an oral critique.

### **OTHER VIOLATIONS**

- Violations of other rules are considered ethics violations and shall be reported to the appropriate executive committee. The full range of penalties may apply.

## **CONTEST ADMINISTRATION**

### **THE CONTEST MANAGER**

**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 organize the contest and to operate the contest in **strict** accordance with the most recent edition of the *Constitution and Contest Rules* and this *Handbook*.

1. Every Contest Manager must be certified for UIL competitions by passing the online Contest Manager Certification Program each year.
2. Procedures can be found on the theatre website and in the "Guide for Contest Managers" in this *Handbook*. [\(See pages 68-69.\)](#) [Link to Procedures Here.](#)

### **ADJUDICATORS**

Judges for zone, district and bi-district contests are recommended by directors during planning meetings and then approved by the District Executive Committee. A single critic or a judging panel of three shall be used.

Judges for the contest shall be selected from the current lists found on the UIL website. [Link to List of Accredited Critic Judges](#)

Judges for area, regional and state contests are assigned by the State Theatre Director.

You may suggest judges for your area, region and state contests. This should be done no later than June 1st. "Strike lists" are not acceptable. Send to [theatre@uiltexas.org](mailto:theatre@uiltexas.org)

## CONTEST ENTRY PROCEDURES

### THE SPRING MEET ENTRY SYSTEM

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

#### STARTING 2014 - THE PRINCIPAL NO LONGER HAS TO VERIFY THE ENROLLMENT.

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. <a href="#">Link to instructions Here.</a>
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. <a href="#">Link to instructions Here.</a>
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. <a href="#">Link to instructions Here.</a>
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.  <a href="#">Link to download the "Standards Compliance Form."</a>

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

### SUBSTITUTIONS AND ADDITIONS AFTER THE TEN-DAY PERIOD

You may find it necessary to change or add members to your company after the ten-day deadline. There are three basic scenarios:

**1. Substitutions, after the 10-day deadline, using a student already in the Spring Meet Entry System.**

- a.) The Substitute Eligibility form may be downloaded from the UIL's Theatre web page. [Link to Form.](#)
- b.) A letter certifying eligibility that is signed by the school's administrator may be used in place of the certificate. You may do this up to the second your play is about to begin.

**2. Additions to contestant entry, after the 10-day deadline. For a student not in the Spring Meet Entry System.) Since this requires that a student be declared eligible, it is more complex.**

- a.) These require a majority consent of the appropriate executive committee or the Academic Meet Director, if authorized. A letter, signed by the superintendent or designated administrator, certifying the eligibility of the student, shall be submitted to the the DEC Chair or the Academic Meet Chair.



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b.) A letter, signed by the superintendent or designated administrator, certifying both the eligibility of the student and the fact that the appropriate executive committee or the meet director has approved the late entry shall be submitted to the Contest Manager prior to the beginning of the contest. A copy of this letter shall be sent to the State Theatre Director.

**3. Additions or changes to contestant entry between contests.**

a.) When you advance from district, bi-district, area or region, changes may be made to your advancing entry via the UIL Website. **No forms are necessary.**

b.) A red button labeled "Make Changes" will appear on the Theatre homepage during week one of zone and district competition.

c.) The system will open for a 36-hour period on Sunday at noon and close Monday at midnight following each contest week.

**You will be able to make changes if, and only if, results have been certified.**

**4. Between contests but after the Monday Midnight Deadline** ([See 1 and 2 on pages 8 and 9.](#))

Where Do We Send Substitution Forms or Additions Letters?			
Level	Contact 1	Contact 2	Contact 3
Zone and District	Contest Manager	District Academic Chair	State Theatre Director
Bi-District	Contest Manager	State Theatre Director	
Area	Contest Manager	State Theatre Director	
Region	Contest Manager	Regional Academic Chair	State Theatre Director
State	State Theatre Director		

**FAILURE TO PARTICIPATE**

Schools that withdraw or fail to show for the contest shall:

1. Contact the Academic Chair, the Contest Manager and the State Office immediately.
2. File a written report to the State Executive Committee stating their reasons for withdrawal by June 1st.

The State Executive Committee shall consider each case and inform the school if any penalties have been assessed. **The full range of penalties that may be imposed by the State Executive Committee may apply.**

**NOTICE**

**Photocopied, computer-generated or typed copyrighted scripts will not be accepted by the League unless accompanied by publisher permission.**

**THE CONTEST PLAY**

**Your contest play shall be selected from the approved lists of plays, or be approved by the League's Play Appraisal Committee through the procedures found on page 11.**

**STANDARDS (READ CAREFULLY)**

When selecting your play, remember that League rules **require** directors to **eliminate** profane references to a deity, obscene language, actions or scenes from the approved production. It is up to each school's administration to determine that all profanity and obscenity has been eliminated and that their play and production does not offend the moral standards of their community.

Profanity is characterized by irreverence or contempt for God or sacred principles or things. The use of a deity's name when not in reverence or prayer would be profanity by definition. The use of "Jesus," "Oh, God," "God knows" is considered, by definition, profane when not used in reverence or prayer. Foreign language that is profane or obscene shall also be eliminated. Since most competitors are minors, particular attention should be paid to any action of a sexual nature.

Is specific language, stage action or a scene obscene? In *Hazelwood vs Kuhlmeier et al.* (1988) the United States Supreme Court held for the first time that public school officials may impose some limits on what appears in school-sponsored student publications and thus designated the school's administrator as the person to define the standards of the community.

**If the script has been read and the staged production viewed and approved by the administrator of the producing school, the production is eligible for presentation at any contest site.**

Each school's administrator must affirm this review when they sign the "Community Standards Compliance Form." The League's Play Appraisal Committee may eliminate language, actions or scenes as a condition for approval of plays not on the approved lists.

If the play cannot be cut to meet community standards, then the play should not be selected for contest use. It is the duty of each director and their administrator to make a responsible selection for the students you work with and the community you represent. Make sure that you discuss the choice of script and questionable language and business with your administrators.

**PERFORMING PLAYS ON THE APPROVED PLAY LISTS**

- Directors are not required to submit plays on the approved lists for approval.
- The lists of approved long plays and short plays can be found on the UIL website. [Link Here.](#)
- Although a play may appear on this list, it does not guarantee that the publisher will license the play or allow you to perform "scenes from." Always check with the publisher before investing time and energy on a particular title.
- All plays written by Shakespeare, Chekhov, Ibsen, Molière, George Bernard Shaw, Eugene O'Neill, Sophocles, Euripides, and Aeschylus are approved.

This blanket approval does not include any adaptations unless those adaptations are **specifically** listed on the approved play lists. If not, they must be submitted for League approval by the December 21<sup>st</sup> deadline. **E-mail** the League's Theatre office for clarification.

EXAMPLE: Sophocles' *Antigone* is found in "An Approved List of Long Plays" and its translations do not require League approval. Jean Anouilh's *Antigone* is an adaptation of the play by Sophocles that is also on the approved list of long plays and also does not require League approval. However, Timberlake Wertenbaker's *Antigone* is an adaptation that is not on the approved lists and requires League approval. Phrases like "adapted by," "a new version" or "a new adaptation" found on the title page or cover should send up a red flag.

## Play Selection Policy

**Plays which are, by nature, monologues, duet acting scenes, readers theatre, musical theatre or which are predominantly narration or choral speaking shall not be used in this contest. This includes some versions of titles found on the approved lists where "various dramatizations" are permissible. (i.e. *Alice in Wonderland* has several musical versions.)**

### PERFORMING PLAYS NOT ON THE APPROVED PLAY LISTS, ADAPTATIONS AND ORIGINAL PLAYS

- The League's Play Appraisal Committee evaluates from August 1–December 21 for high schools and August 1-April 15 for junior high schools. No plays will be accepted after those dates.
- An approval request packet shall include all the following:
  1. A UIL One-Act Play/Set Approval Request Form found under "Resources and Forms" in the Theatre website. [Link to Form Here.](#)
  2. The complete published play which specifically and clearly indicates
    - a) The exact portions of the total script to be used. (Highlighted in Yellow)
    - b) Deletion of all dialogue and business not to be used. Make it clear that you are cutting but light enough that a reader can look at the material that has been eliminated. (Strike-through)
    - c) Deletion of scenery that might restrict approval. Make it clear that you are cutting but light enough that a reader can look at the material that has been eliminated. (Strike-through)
  3. A list of all characters to be played and how necessary doubling is to be accomplished.
  4. Any scenic items that are not allowed under the rules but are "without which the approved play cannot be produced." Procedures to request scenic elements not permissible under contest rules can be found on [page 31](#) of this HANDBOOK.
  5. A \$30 reading fee. This fee includes scenic items requested with the script. The check should be made out to "UT Austin - UIL"
- Incomplete and submissions that are not clearly marked shall not be approved.
- Submissions that are returned as disapproved or incomplete may be resubmitted for an additional fee. However, this must still be done by the December 21 deadline. Submit as early as you can to allow for necessary corrections or re-submittals.

### Dangerous Myths About Play Approval

- Do not assume that a play approved in the past will be approved again. Plays are approved only for the individual making the request and the approval is valid only for that contest year.
- Plays that are approved for a specific school are not automatically added to the approved play lists. Check the current approved lists and secure performance rights before starting work on a production. There must be a strong history of production before a play goes on the list.

**Requests for scenic additions for a play that is not on one of the approved lists must be submitted with the play request by December 21.**

**LICENSING AND ROYALTIES** (This is not necessary for plays in the Public Domain.)

- You must request and receive publisher permission to produce the play you have selected. Written evidence must be produced before you will be allowed to perform. Most publishers now have web-sites and the licensing process has been streamlined to become "paperless." Almost instantaneous approval can be had these days.
- Permission to perform the play for contest from zone through state should be requested. This should prevent withdrawal of production rights during the contest season.
- Your Contest Manager will ask you to produce a license **from the publisher** to perform and, in the case of a "scenes from," permission to cut.
- Your Contest Manager will ask you to produce written evidence **from your school administration** that royalty for each performance has been paid. A cancelled check, check copy, purchase order, or a letter from your administration on school letterhead will suffice.

**DO NOT ASK THE PUBLISHER FOR A RECEIPT OR OTHER PROOF OF PAYMENT!**

**TAKE TIME TO READ THE LICENSE PROVIDED BY YOUR PUBLISHER. THIS IS A LEGAL DOCUMENT. THEY OFTEN CONTAIN RESTRICTIONS THAT YOU MUST FOLLOW.**

**i.e. plays such as *The Crucible*, *Steel Magnolias* and *The Women* restrict changes in gender and or time and place.**

**Performing a "Scenes From"**

You should exercise great caution when selecting any long play unless you are skilled at selecting scenes or developing a "scenes from" version of the play.

- Always request permission to do a "scenes from."
- Getting help with editing a play for contest use is not a violation of the professional assistance or full-time employee rules.
- Sharing a "scenes from" edited script is permissible under League rules.
- When borrowing a "scenes from" edited script from the approved lists, **it is important to make sure that it complies with current contest rules.**

**Adaptations**

The addition of material, relocation of dialogue or scenes, changing gender, adding characters, splitting characters or any other revision **that alters the text or plot** is considered an adaptation of the play. After completing your "scenes from," ask yourself the following questions:

1. Have I added characters to scenes where their presence changes the plot or story?

Exceptions: The number of actors used in a listed "ensemble group" such as children in *I Never Saw Another Butterfly*, Schoolgirls in *The Prime of Miss Jean Brodie* or *The Children's Hour*, Townspeople in *The Diviners*, Guards in *MacBeth*, etc.

2. Have I added or relocated dialogue or scenes?

Exceptions: Logical vocal reactions or ad-libs, not written into the script, are permissible as long as they do not change the plot or writer's intent.

EXAMPLE: A student who gets hit on the thumb with a hammer saying "OW!", although not written into the text of the script, is permissible. The all-too-familiar setting of the party or the courtroom where "responses and conversations" are heard is another example. These logical reactions, utilizing words or sounds, are appropriate.

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3. Have I reassigned lines?

Exceptions: This is not meant to restrict directors from redistributing lines that are assigned to choral or other ensemble type groups. This could include the Furies in *The Insanity of Mary Girard* or the chorus in *Wiley and the Hairy Man*.

4. Have I changed character gender, added new characters, or split characters?

Exceptions: Gender-blind casting does not require approval where there are no gender references to the character in the text of the play. However, changing the gender of a character where a gender is specified or implied by the text requires approval. An example of an implied gender would be the butler in *The Importance of Being Earnest*. This does not prohibit a female from playing a male character or a male from playing a female character. For example, a female may play Buddy Layman in *The Diviners* as a male but cannot turn him into a female character. Check your license for restrictions.

5. Have I made off-stage voices into on-stage characters? On-stage to off-stage?

Examples of this situation might involve the Interviewer in *The Shadow Box*, the Loudspeaker in *I Never Saw Another Butterfly* or Charley in *Flowers for Algernon*.

6. Have I used substitutions for words deemed profane or obscene?

Exceptions: Dramatists Play Service allows this. Other publishers need to be contacted.

7. Has there been any other revision of the text or structure of the play other than deletions to comply with League rules?

If the answer is “yes” to any of these questions, you have adapted the work and will require League and publisher approval. If you have any doubts, **e-mail** the League’s Theatre office for clarification.

**PLAY SELECTION TO-DO LIST**

Select a Script	Select a Script
IF ON THE APPROVED LISTS	IF NOT ON THE APPROVED LISTS
Contact the play’s publisher to see if performance rights are available.	Contact the play’s publisher to see if performance rights are available.
Obtain a license to perform for contest	Request permission to use the title from the League. The deadline is December 21 <sup>st</sup> for High School entries and 45 days prior to the contest for Junior High Contests.
Pay Royalties to Publisher	If permission is obtained, obtain a license to perform for contest
	Pay Royalties to Publisher

**Drama Loan Library**

The UIL's Drama Loan Library is maintained to assist Texas play directors in the selection of their scripts. The library contains approximately 40,000 volumes and includes most of the long and short plays of approved publishers. They may be borrowed by any faculty member of a Texas public school system or by members of the TTAO for a period of three weeks. The borrower's school is held responsible for all borrowed materials. Additional materials will not be available until the original order is properly cleared. With each package is a sheet of instructions concerning the handling of the materials. [Link Here.](#)

A great resource is the annual Participation List that can be downloaded from the UIL website. These lists include the directors and title produced by each participating school for that particular school year. [Link to Lists Here.](#)

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## Aid in Directing

### IMPORTANT

**Please remember that critics at festivals cannot give official interpretations or opinions or be the justification for violations of OAP rules. Official staff interpretation must be obtained from the State Theatre Director or the State Executive Committee.**

### **VIOLATIONS OF THIS RULE SHALL DEEM THE PRODUCTION INELIGIBLE FOR COMPETITION.**

Directors shall not accept nor solicit aid in designing or in directing the contest play except as follows:

- 1.) Professional Suppliers and Volunteers: Directors may obtain costumes from entities that will rent or loan costumes to all schools. Theatrical supply companies, parents or volunteers may construct or provide scenery, properties or costumes.
- 2.) Workshops and Conventions: Directors and students may attend workshops and conventions. The League encourages these programs and urges your participation.
- 3.) OAP Festivals: Unlike theatre workshops and demonstrations where sessions deal with general topics, festivals are specific to and for the benefit of the specific OAP entries that are participating.
  - a. Schools are restricted to a total of four sessions at non-UIL contests or festivals per school year.
  - b. Three sessions may be scheduled during school days; however, only one non-UIL contest or festival session is permitted during any one school week.
  - c. Each session shall include a performance of the play and may not exceed two hours.
  - d. One additional festival may be scheduled on weekends or holidays.
  - e. During any school year, companies are restricted to no more than two sessions with the same critic per school year.

### IMPORTANT

Directors and critic judges should take care to avoid festivals where the critic may judge the production at any level of OAP competition. Bi-District, Area, Region and State judges are posted online by August 10th each year. **A school that allows a potential judge to see their production prior to contest shall be in violation of the ethics code.**

### FINDING OR HOSTING A FESTIVAL

You can find a festival or register your festival at the "Statewide One-Act Play Festival Information." A link to this site is found on the UIL website (Resources and Forms.) [Link to Form Here.](#)

As a host you must comply with the following:

- a.) Using a critic at a festival requires scheduling and critiquing a minimum of three high schools or three junior highs at the same site on the same day.
- b.) Festival hosts have the responsibility of making sure that the critics are provided a list of the plays they are seeing. **A host school who has not executed the conflict form and allows a critic to see a play they may be judging shall be in violation of the ethics code.**
  - The "Conflict" form may be downloaded from the Theatre section of the UIL website (Resources and Forms) and shall be filled out by the host. [Link to Form Here.](#)
  - The critic shall sign the form acknowledging that they have reviewed it and have no conflicts.
  - The form shall be sent to the state office and placed in the critic's file.

## CAST AND CREW ASSIGNMENTS

1. There are no League rules specifying how or when you cast a play or make crew assignments.
2. The League strongly supports "blind-casting" as an educational tool. This is an educational event and students should be cast based on their abilities and not the circumstances of their birth.

## REHEARSALS

1. There are no League rules specifying how or when you begin rehearsing for a play.
2. There are state laws and UIL rules that restrict the amount of time a student may rehearse for an extracurricular activity:
  - **During School** - The State of Texas limits rehearsals during the school day to one class period (defined as 60 minutes) during the school day.
  - **After School** - For each extracurricular activity\*, a school district must limit students to a maximum of eight hours of rehearsal outside the school day per school week. School week means the week beginning at 12:01 a.m. on the first instructional day of a calendar week and ends at the close of instruction on the last instructional day of the calendar week, excluding holidays. A Theatre Production class that is scheduled after school may be used for rehearsals and does NOT count towards the eight hours.
  - **Sundays** - The League does not prohibit regular school OAP rehearsals or festivals on Sundays. Rehearsals at the contest site shall not be held on Sunday.

### How many hours may I rehearse

	After school Rehearsal Time	After School Theatre Production Class	Notes on the 8 Hour Rule/TEA Law
Monday	2 hours	1 hour	TEA laws restrict the amount of time dedicated to rehearsals for ALL extracurricular activities.
Tuesday	2 hours	1 hour	TEA limits rehearsals during the school day to one class period (defined as 60 minutes). This includes a Theatre Production class that meets after school.
Wednesday	2 hours	1 hour	The school week begins at 12:01 AM on the first instructional day of the calendar week.
Thursday	2 hours	1 hour	The school week ends at the close of instruction on the last instructional day of the calendar week.
Friday	Unlimited	1 hour	There is no limit on the number of hours a school may rehearse on the weekends.
Saturday	Unlimited	No class	There is no limit on the number of hours a school may rehearse during holidays.
Sunday	Unlimited	No class	Schools may rehearse an unlimited amount of hours during spring break and winter break.

\* See Definition of "Extracurricular" on page 18.



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## SCHOOL PERFORMANCES

There are state laws and UIL rules that restrict the number of performances (extra-curricular activities) that are allowed.

For any specific extracurricular activity\*, a student may not participate in more than one activity per school week, excluding holidays. For example, a student may participate in a play performance, a choir concert and a basketball game during a school week. This applies to performances of their contest play for their schools and communities.

### FOUR SCENARIOS FOR LEGAL PERFORMANCE SCHEDULES

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SAT/SUN/HOLIDAY
SCENARIO WEEK 1				PERFORM	PERFORM	PERFORM
SCENARIO WEEK 2	PERFORM				PERFORM	PERFORM
SCENARIO WEEK 3		PERFORM			PERFORM	PERFORM
SCENARIO WEEK 4			PERFORM		PERFORM	PERFORM

### THREE SCENARIOS ILLUSTRATING ILLEGAL PERFORMANCE SCHEDULES

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SAT/SUN/HOLIDAY
SCENARIO WEEK 1			PERFORM	PERFORM	PERFORM	PERFORM
SCENARIO WEEK 2	PERFORM	PERFORM			PERFORM	PERFORM
SAMPLE WEEK 3		PERFORM	PERFORM		PERFORM	PERFORM

\* See Definition of "Extracurricular" on page 18.



**STATE LAW REGARDING REHEARSAL TIME AND THE NUMBER OF PERFORMANCES APPLY TO ALL "EXTRACURRICULAR THEATRICAL PRODUCTIONS. THIS INCLUDES "NON-UIL SHOWS."**

## **EXTRACURRICULAR DEFINED**

**STATE LAWS GOVERNING REHEARSALS AND PERFORMANCES ARE NOT SPECIFIC TO THE OAP ENTRY. THEY APPLY TO ANY PRODUCTION THAT CAN BE CATEGORIZED AS AN EXTRACURRICULAR BASED ON THE CRITERIA LISTED BELOW.**

An extracurricular activity is an activity sponsored by the University Interscholastic League (UIL), the school district board of trustees, or an organization sanctioned by resolution of the board of trustees. The activity is not necessarily directly related to instruction of the essential knowledge and skills but may have an indirect relation to some areas of the curriculum. Extracurricular activities include, but are not limited to, public performances, contests, demonstrations, displays, and club activities.

(1) In addition, an activity shall be subject to the provisions for an extracurricular activity **if any one** of the following criteria apply:

- (A) the activity is competitive;
- (B) the activity is held in conjunction with another activity that is considered to be extracurricular;
- (C) the activity is held off campus, except in a case in which adequate facilities do not exist on campus;
- (D) the general public is invited; or
- (E) an admission is charged.

The Commissioner of Education recommends that a school district avoid the scheduling of extracurricular activities or public performances to occur on the day immediately preceding or evening immediately preceding the day on which the administration of state-mandated testing is scheduled.

## **THE *TEA-UIL SIDE-BY-SIDE* DOCUMENT**

The UIL publishes this document to provide member schools notice of Texas Education Agency regulations which relate to UIL and all other extracurricular activities sponsored or sanctioned by the school district.

This document provides explanations and interpretations of Commissioner of Education rules, UIL Constitution and Contest Rules, and statutes. The Side by Side document should be made available to elementary, middle school and junior high school principals, to counselors, UIL academic coordinators and sponsors/coaches, directors of UIL music activities and One-Act Play, and athletic administrators, coaches, and others who sponsor extracurricular activities. Additional updates to this document will be made as information becomes available.

[Download the 2014-2015 TEA-UIL Side-by-Side](#)

## The Basic Set

The "basic set" is everything contained in the facility you are competing in and being made available for the contest. That includes door and window units, rigging, sound playback equipment, intercommunications 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 three 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.
3. 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). ([See pages 22-26.](#))

### STANDARD DOOR AND WINDOW UNITS

Standard-sized medium gray door and window units, including screen doors, may be used without restriction as to number. Details for the 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 approval.**

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 windows, french doors and standard stage door frames do not require approval. 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 be removed.

**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.

- You may bring your own sound/ music playback equipment. Cell phones/ iphones are not permitted. ipads and similiar devices may be used if set in airplane mode.
- An intercommunications system used exclusively by any performing company is not permitted. Please check with your Contest Manager.

**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. ([See page 86.](#))

- 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**

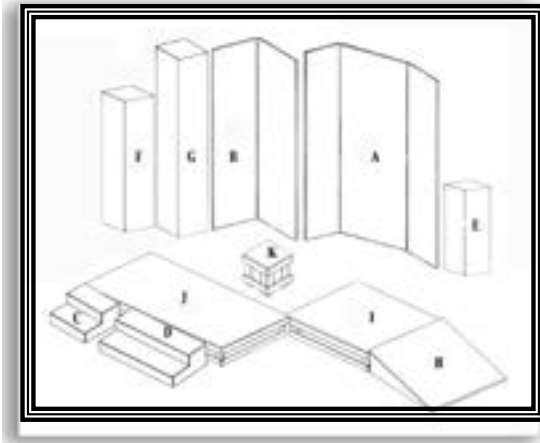
The Contest Manager may provide you with "specials." These "specials," however, shall be made available to all participating companies.

**STORAGE AND DRESSING SPACE AT THE CONTEST SITE**

The amount of storage space that you are 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. No one should have to lose valuable time as a result of site limitations.

The type of dressing areas that schools are given is not regulated by League rules. Like storage, each site is limited by what is available. The Contest Manager is urged to make certain that it is equitable.

## The Unit Set



The UIL Unit Set contains 28 elements. Every competing play company is allowed the use of one, and only one, complete Approved Unit Set. Construction drawings and lists of materials are found on the Theatre page of the UIL website. (Resources and Forms/ Handbook Supplements) [Link to Drawings Here.](#)

Key to Chart: A - (4) 3-Fold Flats, B - (4) 2-Fold Flats, C - (2) 2' Step, D - (2) 4' Step, E - (2) 4' Pylon, F - (2) 6' Pylon, G - 8' Pylon, H - (2) 4'X4' Ramp, I - (2) 4'X4' Platform, J - (2) 4'X8' Platform, K - (4) 1'X1' Platform

### RULES 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. It shall be painted medium gray.
2. The quantity of elements is restricted to what is listed above. No additional pieces or similiar items shall be allowed or 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. You 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.)
  - 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.
  - The unit set can only be painted medium gray.



**Store-bought Clamp**



**C-CLAMP**

### 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 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.

**SCENIC ELEMENTS AND PROPERTIES**

**These elements 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 or otherwise noted.**

**1) Lighting**

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

- The total number shall not exceed (6) six.
- They shall be portable.
- They shall be controlled by the performing company and be independent of the basic lighting.
- 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, pattern changers and gel changers, 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. Call the State Office with any questions.

[SEE Fog, Snow, Water, Fire and Other Special Effects" on page 31.](#)

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**2) 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' X 10'.
- 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.

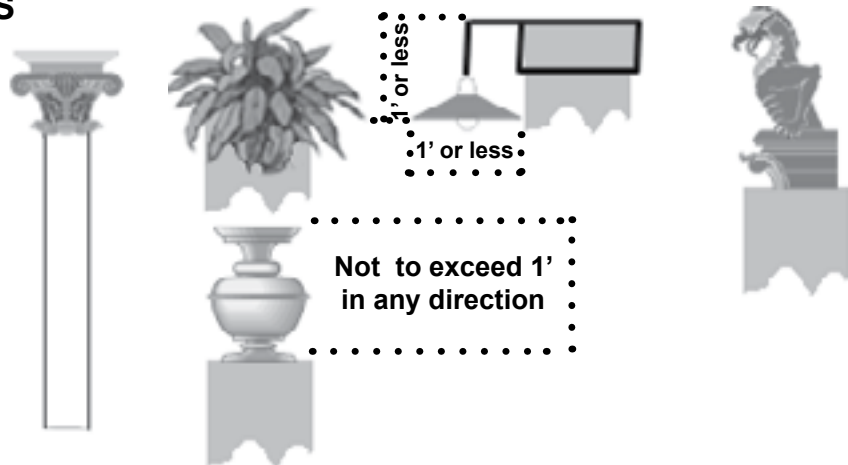
**THE 50% RULE NO LONGER APPLIES TO SOFTGOODS**

**3) Capitals and Bases**

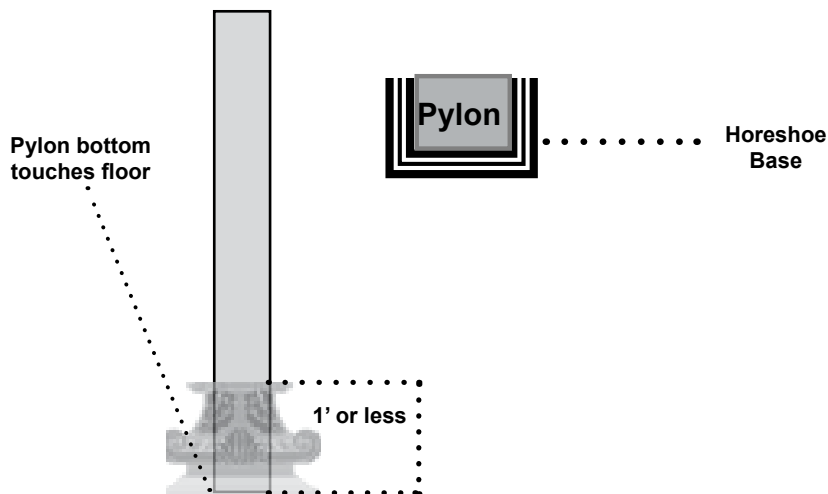
(6) Six lightweight capitals and (6) six bases may be used on unit set pylons.

- 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 horseshoe around it. The pylon shall not stand on the base.
- 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 4 on next page)

**CAPITALS**



**BASES**



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

#### 5) 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 inches.
  - 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.
- 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.

#### 6) 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 the actor(s) safety is not in jeopardy.**

**You may use:**

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.)
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.
  - 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.
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. [See examples on page 25.](#))

**What is the "visible surface?"** The visible surface is that which is seen from the adjudicator's point of view.



*Handbook for One-Act Play*

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.

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.



**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.

**Below:** 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.



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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.
  - Actors may stand on them.
  - 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** may be used on unit set elements. (i.e., molding, pylon trim, wall textures, wainscoting)
  - They shall not cover more than 50% of the visible surface of the unit set element.



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

## SPECIAL ISSUES REGARDING PROPERTIES

### PROPERTIES WITH CASTERS

1. Furniture, indoor and outdoor, that is commercially constructed with casters may be used.
2. Wheelchairs, carts/wagons and pianos may be used if they are "without which the approved play cannot be produced." They must be integral to the plot and not just in the stage directions.
3. Other mechanical devices with wheels or casters (i.e., scooters, roller skates, in-line skates, skateboards, and bicycles) may be used **if carried in or used as set decoration**.

If they are going to be ridden on stage, they must be "without which the approved play cannot be produced" and have League approval. They must be integral to the plot and not just in the stage directions. In no case shall properties with casters be used in a way that will destroy or remove spike marks from the stage floor.

4. General Note:
  - They may be rolled or ridden during the performance only when prescribed by the plot of the play.
  - Carts and wagons are restricted in size to: 6.5' high x 7' long x 4' wide/ 32" wheels. These dimensions include the handles.

### TOBACCO/ ALCOHOL

It is against state law for a minor to be in possession of **a tobacco product or alcoholic beverage**. Participants, regardless of age, shall not use a tobacco product in UIL competitions. This includes unlit cigarettes, herbal cigarettes and smokeless tobacco. Electronic cigarettes, cigars and pipes that contain charges **that contain zero nicotine** are permissible if state law permits.

### LIVE ANIMALS

Live animals may be used as properties so long as they are "without which the approved play cannot be produced." They must be integral to the plot and not just in the stage directions. League approval must be requested. Please provide handling details. A certificate of good health will be required at each level of competition.

Example: a rabbit may be used for a production of *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* or a goat for *Mr. Roberts*, but a dog such as Toto in *The Wizard of Oz* would be considered a character. An animal listed as a character in a play, trained to do tricks or interact with human characters, is considered a character, not a property, and shall not be used. However, an actor could play that character.

### UNIT SET USED AS PROPERTIES

Unit set pieces may be used as substitutes for properties to create a bed, couch, chair or similar items.

- When used exclusively as properties, they may be used downstage of the house curtain/proscenium line.

Example: A step unit may be used as a chair, a pylon as a bookshelf, a flat as a tabletop, a platform a bed, etc. When they are used in such manner, they become properties.

**PROPERTIES ALLOWED WITH RESTRICTIONS**

Item	Description	Maximum Size	Restrictions
Bookcases/ shelves	Furniture	6' high x 4' wide	No more than 3 used consecutively.
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 units	Furniture	4' high x 6' wide Including the mantel	
Fountains	Exterior Decorative Property	3' high x 3' wide	
Glitter/Sand/ Powder, etc.			Must be cleaned in the 7-minute strike. May be restricted at some facilities.
Hazers/Fog Effects	Effect	Chemical or dry ice. Water Based.	Must be cleaned in the 7-minute strike. May be restricted at some facilities.
Hand-held Jail Bars	Hand-held Property	4' tall x 4' wide	
Headstones	Scenic Item	Lightweight 3' high x 2' wide	
Knives & Swords	Weapon	All laws apply.	Must be approved by Contest Manager for use.
Logs	Property	6' long x 18" high	Lightweight
Prop Storage Boxes	Utility Item or Prop		May only be used for set/ strike. If used as a prop, it must be script-driven.
Rocks	Property	2' wide x 18" high x 3' long	Lightweight
Sound Carts/ speakers	Utility Item or Prop		May only be rolled in off-stage areas. If used as a prop, it must be script-driven.
Statues and Stands	Decorative Trim	2' wide x 3' high includes stand	
Street Signs Lamp Posts	Property	8' high x 3' wide	

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Stumps	Property	18"high x 18"wide x 3' long	Lightweight
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Item	Description	Restriction
Stilts/Platform Shoes	Costume	Must be "without which the approved play cannot be produced" and have League approval.
Special Mechanical Devices with wheels or casters	i.e. Bicycles, roller skates.	<a href="#">See page 27</a>
Trampoline (Mini)		Must be "without which the approved play cannot be produced" and have League approval.
Trap doors	i.e. <i>The Foreigner</i>	Must be "without which the approved play cannot be produced" and have League approval.
Well (s)		3' high x 4' square/round, Shall not have roof/top

### ITEMS NOT ALLOWED

Ground Rows	Sharp Blades
Explosives	More than 3 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	

## Scenic Items and Properties Requiring Approval

**Scenic additions and restricted properties will be approved only if they are “without which the approved play cannot be produced.”**

The League’s Play Appraisal Committee considers all properly submitted requests. The deadline is December 21. The deadline for Junior High is 45 days prior to the contest.

No request will be approved:

- If directorial desire is the sole justification.
- If stage directions and scenic descriptions are the only justification.
- If elements of the Unit Set will serve the same purpose or achieve a similar effect.
- If the requested item(s) exceeds eight feet or does not fold to four feet.
- If it requires casters. (Some exceptions for properties)

If you find that scenery or properties beyond what is allowed under current rules is required, the director shall postmark or deliver to the League on or before December 21 the following items:

1. UIL One-Act Play/Set Approval Request Form (Found under "Resources and Forms" on the Theatre website.) [Download Form Here.](#)
2. The play script which clearly indicates the play title, author and exact scenes from or adaptation of the play. No script is required if the play is on the approved lists.
3. A written justification for the additions to the basic set. Make sure you include references to pages in the script that are relevant to the request.
4. For scenic items: On 8-1/2" x 11" paper:
  - A scale drawing of the complete ground plan of the proposed set.
  - A scale drawing of each proposed addition to the basic set.
  - A full description of all materials to be used in construction of each proposed addition to the basic set.
  - A full description and justification of the intended use of each proposed addition to the basic set.
5. For restricted properties: On 8-1/2" x 11" paper:
  - A full description of each proposed item.
  - A full description and justification of the intended use of each proposed item.
6. A \$30 evaluation fee payable to "UT-Austin-UIL."

Remember that if a play is not on the approved lists, essential additions to the basic set shall be submitted **with the play request**. Combined requests require **only one \$30 fee**. A set addition submitted separately will not be accepted.

Incomplete requests will be rejected. The League shall not request additional information or corrections for clarification.

The director will receive a letter indicating whether or not the use of each item shall be permissible for the approved play. That letter shall be provided to the Contest Manager at each level.

Set additions not approved in writing by the League shall not be used. **Should unapproved additions be used**, the Contest Manager shall report the violation to the appropriate executive committee. **Please note that script approval does not guarantee set additions will be approved.**

## Handbook for One-Act Play

### SCENIC DEVICES AS COSTUMES

Scenic devices attached to actors as costumes require approval, unless the actors in question are actually playing characters who would normally be considered scenery or stage properties in the action of the play.

EXAMPLES: "The Wall" in *A Midsummer Night's Dream*, "The Tree" in *The Wishin' Tree* or "The Cards" in *Alice in Wonderland*.

## FOG, SNOW, WATER, FIRE AND OTHER SPECIAL EFFECTS

**Local fire laws shall be followed by all companies and enforced by the Contest Manager.  
Please see Senate Bill 693, effective September 1, 2003.**

1. Effects devices that simulate environmental conditions such as snow, water, clouds, smoke, fog, 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.
2. 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.
3. Electrified candles, lamps, lanterns, flicker lights, fire effects and torches are permissible.
4. 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 23) 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.
5. Motorized mirror balls may be used on a light tree or suspended from unit set elements. The lighting fixture used to illuminate it will count towards the six allowed. (See page 23)

## FIREARMS AND OTHER WEAPONS

Firearms and explosives of any type shall not be used. This includes, but is not limited to, cap guns, BB guns, pellet guns, starter pistols. Toy, stage and replica firearms may be used.

It is highly recommended that directors keep all weapons or replicas used as properties safely locked and stored at all times. Directors should provide these to students during setup and collect them at strike.

There are no League restrictions involving the use of blunt-tipped/ dull swords or daggers. However, any director using stage weapons should seek training from certified experts before starting rehearsals. **State and federal laws shall be observed.** Visit the Society of American Fight Directors website. ([www.safd.org](http://www.safd.org)) Workshops are offered at TETA's Theatrefest, the Texas Thespian Conference and at many of our Student Activities Conferences.

Please check State Law regarding the use and possession of certain types of knives.

**All weapons shall be shown to the Contest Manager at each contest.**

## Music and Sound Issues

### USE OF MUSIC (See Music FAQ's on page 33.)

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) [Link Here.](#)

**DO NOT INCLUDE SOUND EFFECTS IN YOUR MUSIC LOG.**

### SOUND EFFECTS

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 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*.



*Handbook for One-Act Play*

## 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>

## At The Contest

### CONDUCT

**You are specifically responsible for the conduct of your company and fans.**

Poor sportsmanship will be reported to the League and could be considered a violation of C&CR Section 901 (b) Spring Meet Code of the "Spring Meet Plan" and the One-Act Play Contest Ethics Code and subject to the range of penalties prescribed in the C&CR, including a reprimand, disqualification, or suspension.

Read the codes to your students annually and instruct them in the prime importance of courtesy and consideration for other visiting students, the local crews, the Contest Manager, and the critic judge. Each company member should consider why highly qualified theatre people serve as hosts, Contest Managers and critic judges to support the development of secondary school theatre. They should know the aims of the One-Act Play Contest. Each company should be advised about the proper care of stage equipment, facilities, and dressing rooms.

### NO LATER THAN 10 DAYS PRIOR TO THE CONTEST

1. **Script for Adjudicator(s):** Prior to the contest you will be asked to supply your adjudicators with a script that is clearly marked to reflect your performance (highlight and strikethrough). When panel judging is used, you will be asked to provide three scripts. Make sure that you contact your Contest Manager about procedures for delivery. Some may collect the scripts. Others may ask that you forward them directly to the judge. Do this in a timely manner.
2. **Online Entry:** Enter your contestants, play information, set information and additional directors online via the Spring Meet Entry System: No play may be presented in contest unless this information has been submitted in a timely manner. ([See page 8.](#)) [Link to Instructions.](#)

### THE REHEARSAL

#### YOU MUST TAKE WITH YOU

1. Everything you need for your production.
2. Those unit set elements needed but not available at the contest site. (This includes window and door units) Requires Contest Manager approval.
3. Any correspondence from the League approving scenic items, special properties.
4. Written evidence of royalty payment.\*
5. Publisher's approval to produce a one-act or scenes from a long play for contest.\*
6. If the play is not on one of the approved lists, written evidence that you have received League permission.
7. A signed "Community Standards Compliance Form." [Download the Form Here.](#)
8. A signed and dated copy of the music log. \*\* [Download the Form Here.](#)
9. A clearly marked "**Integrity Script.**" (this is in addition to the script or scripts provided to judges.)\*\*
  - The play director shall provide the Contest Manager at each level the approved published, original or public domain play script marked to reflect the performance text.

\* Items 4, and 5 are not required for plays in public domain.

\*\*Items 8 and 9 are required prior to beginning rehearsal. You will not be allowed to rehearse unless you provide these items.

## *Handbook for One-Act Play*

### **ARRIVAL AND LOAD-IN**

Arrive early. Provide your Contest Manager with:

1. All paperwork required by rules. (See page 34.)
2. In order to be allowed to rehearse, you must have the integrity script and music log at this time.

The amount of storage and dressing space that you are given is not prescribed 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.

### **YOUR REHEARSAL**

Rules require that the schedule permit your company a rehearsal period of not fewer than 40 minutes on the stage of the contest site.

### **SCENIC DISCLOSURE**

**The use of the basic set, unit set, properties, scenic items and approved additions shall be fully disclosed by the performing school to the Contest Manager at rehearsal.**

- The Contest Manager shall be present or available at all times.
- The rehearsal shall include a complete unit set, the actual running crew and scenery, lights and properties which are permissible or have been approved.
- This is the time to discuss any entrances through the audience with your Contest Manager. Safe entrances through the auditorium are permitted so long as there is nothing that requires the audience to perform with the actor. Disclose these to the Contest Manager for local approval.
- Time warning procedures to be followed shall be reviewed by the Contest Manager with each company at the beginning of the official rehearsal.
- Sound levels and light cues must be set during the rehearsal period.

### **THE DIRECTORS MEETING**

Attend the meeting with the Contest Manager, critic judge, and all directors prior to the beginning of the contest. The directors meeting usually takes place the day of the contest and is conducted by the Contest Manager. At the meeting:

- You are introduced to the adjudicator(s) and given an opportunity to address them.
- You give your opening and closing cues to the timekeepers in order to assist them in accurately timing your play.
- Time warning procedures shall be reviewed.
- Critique length and order is also discussed.
- Publisher and League correspondence regarding permission, royalty payments and licensing is collected.
- In the case of panel judging, schools shall draw for critique assignments.
- It is also the last opportunity for you to ask questions about the management of the contest before it begins.

## THE PERFORMANCE

**Architectural Necessity: Set and Strike shall be accomplished with a closed curtain unless the apron exceeds twelve feet or the apron depth is greater than the stage area or the performing space does not have a functioning curtain.**

### THE SET AND STRIKE PERIOD

As directors you are allowed, but not required, to participate in the set and strike periods. The League strongly encourages you to be there in case of emergencies.

1. Set and strike should be accomplished with the house curtain closed.
  - The company crew, the director and the site crew members are the only participants allowed to set and strike in front of the house curtain.
  - Setting or striking in front of the house curtain by a costumed cast member shall constitute an ethical violation and be reported to the appropriate executive committee. (See 2. below for an exception.)
  - Props may be set or struck by a costumed cast member with the house curtain open during the 60 seconds prior to the beginning of the performance. It shall be accomplished in a blackout or color wash.
2. Set and strike may be accomplished in view of the audience when architectural necessity dictates. Directorial desire shall not be accepted as sufficient justification for setting or striking with the house curtain open.
  - In such instances, the set and strike shall be accomplished with work lights and house lights on. It is not necessary to remove the judge from the house.
3. You may do a sound check during the set time by any method that will not allow sound to be heard by the audience or by using the pre-recorded "pre-show announcement" available on the UIL website under "Resources and Forms." This rule may be waived when technical problems or other valid circumstances require testing the house or company system. Official timers should be warned. The Contest Manager is the final authority concerning sound issues at the contest site.
4. Lighting fixtures under company control may be focused and checked during the set period with the curtain closed. Lights set in front of the curtain should be focused and clearly marked during rehearsal.
  - This rule may be waived when technical problems or other valid circumstances require testing the house or company lighting with the curtain open. It should be done with work lights and house lights on. Official timers should be warned. The Contest Manager is the final authority concerning light issues at the contest site.
5. An official timekeeper backstage shall give the company audible warnings at one minute intervals beginning at five minutes through "1 minute." (i.e. "5 minutes remaining.") The company should acknowledge receiving the warning. (i.e. "Thank you.")
6. The director or director's designee shall clearly and decisively declare to an official timekeeper when the official set up or strike is completed. The company shall stop all activity at that moment. Time to go back to a designated spot or behind "magic lines" shall not be timed.
7. Directors may depart during the set period or during the 60 seconds allowed. You shall not return backstage until after the end of the performance or as directed by the Contest Manager. Light and sound spaces are considered backstage and offstage.
8. Strike shall commence when directed by the Contest Manager or local stage manager.
9. Actors **should** remove all make-up and costumes, including contemporary clothing used as costumes, before going into the theatre, lobby or other public areas.

**It is not the intent of these rules that a company be disqualified for items inadvertently left on-stage during strike while time still 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. The stage manager or Contest Manager shall insure that all items have been struck before allowing the performing company to leave. The Site crew may help.**

## **THE PERFORMANCE**

The performance time shall begin no more than 60 seconds after the end of "set" is declared or the setup is stopped unless the Contest Manager calls a "time-hold."

**If announcements are made after setup, the Contest Manager must clearly indicate to the performing company that announcements have concluded and when the 60 second period begins.**

- An official timekeeper backstage shall give a designated company member (Stage manager) an audible warning when the 60 second clock has begun. An official timekeeper backstage shall give the company audible warnings at ten second intervals beginning at sixty seconds through "10 seconds." (i.e. "10 seconds remaining.") The exact procedure shall be reviewed at rehearsal and the director's meeting.
- An official timekeeper shall give the company a single time warning during the performance of the play that 35 minutes have elapsed. Procedures to be followed shall be determined at the Planning Meeting (Zone and District), reviewed with each cast at the official rehearsal (All Levels) and reviewed with directors at the Director Meeting (All Levels). At the State Meet, this language is used: **"You are at 35 minutes ... now. Please confirm."**
- Directors shall not make contact or communicate with cast or crew during the performance. This includes the use of any communications devices including but not limited to intercom systems, text messaging, hand signals or other verbal or non-verbal communication, etc.
- Light and sound spaces are considered backstage and offstage.
- Cell phones are not permitted backstage unless they are used as props and have no battery.

### **Prompting**

Your actors shall not be prompted for lines by anyone offstage, backstage or out of the acting area during the performance.

Offstage flash cards, hand signals or any other methods used for providing time cues are considered prompting.

### **Use of Scripts (On Stage and Off)**

1. Scripts may be used for any technical purpose backstage or offstage so long as they are not used for prompting an actor onstage.
2. A script may be used offstage by an actor **to review lines** as long as it is not used to prompt onstage actors.
3. Scripts shall not be used onstage. When the script becomes a property in the action of the play, the League strongly recommends that a script that does not contain the text of the play be used.

**STOPPING A PERFORMANCE**

[SEE PAGE 95.](#)

**THE DECISION**

Accepting the judge's decision requires graciousness on the part of those who advance as well as those who don't. Receiving an award in the One-Act Play Contest is no reason for a riotous demonstration. Applause is the ONLY acceptable method to pay tribute in the theatre. Your task as a director is to instruct your students and your fans on acceptable theatre etiquette.

Judges serve the League's theatre program because they believe in good theatre and competition as a proper motivation. Judges' fees do not cover more than basic expenses and few districts can afford fees for trained theatre people as professional consultants. Money is not the motivation for judging and students must understand why judges serve the One-Act Play Contest. Directors and students should realize that the motivation for judging is public relations, extension teaching and the promotion of secondary theatre in Texas. They should respond toward the judge with the same respect that they would give a guest teacher in a theatre arts classroom. (See C&CR Section 1034)

**THE CRITIQUE**

The entire company is required to attend their critique. **Exceptions may be made for health issues or due to conflicts with other contests.** Failure to attend may be considered a violation of the ethics code.

Notify the Contest Manager and critic judge prior to the beginning of the contest when health issues or conflicts with other contests prevent you or any company member from hearing your critique. Notify the Contest Manager of emergency situations that arise after the beginning of the contest. Failure to do so shall be considered a violation of the One-Act Play Contest Ethics Code.

Recording the judge's critique requires the permission of the critic judge.

The Contest Manager will provide you with the "OAP Evaluation Form" after your critique. Judges are required to provide these in single and panel judging situations. [Download the Blank Form Here.](#)

The director of a disqualified company shall have the option of an oral critique and shall receive the "OAP Evaluation Form" from the judge or judges.

**ADVANCING**

The specifics of each contest vary and you should know everything that may impact your performance.

**Contest information for bi-district, area, regional and state meets is found on the UIL website.**

[Bi-District Link](#)

[Area Link](#)

[Region Link](#)

[State Link](#)

**If not, contact the Contest Manager as soon as possible.**

**MAKING CHANGES TO THE COMPANY ONLINE POST-DISTRICT** ([SEE PAGES 8-9](#))

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## EVALUATING YOUR JUDGE

**The director should have a thorough knowledge of criticism, UIL rules and judging standards.**

At the end of each contest some of you may have some strong opinions about the process and your adjudicator. It is critical to the process that you return the critic judge questionnaires found on the UIL website or provided by your Contest Manager or judges. A pdf version of the form that you can fill out on your computer and send via e-mail to the League office can be found on the Theatre page of the UIL Theatre website and this handbook. (Resources and Forms) [Download the Form or Fill It Out On Line Here](#)

It is only through constructive criticism from the directors and Contest Managers that our adjudicators can be made aware of what they are doing.

Directors need to reinforce the strengths and bring to light the areas where improvement is needed for each and every one of our judges. Feel free to be honest but make sure you support your contentions with valid and constructive criticism and do not turn the process into a way to anonymously vent your displeasure with the results or critique. Judges do their best to evaluate your work objectively and with a thorough knowledge of theatre, UIL rules and your script. You need to evaluate their work with the same respect.

During the summer each and every questionnaire is read. Good work is recognized and recurring problems are addressed.

Copies of your responses, minus your names and other school info, are sent to the adjudicators.

The quality of performance in UIL contests has improved over the years as a result of constructive criticism from our judges. How can the quality of adjudication continue to improve without constructive criticism from our directors? There is no place for personal attacks in the critique or the evaluation.

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## GLOSSARY

(Only terms used in this HANDBOOK are defined.)

### -A-

**Acting area:** Space onstage 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.

**All-Star Cast:** Those actors who in the opinion of a judge played roles in a particular contest in a superior manner. (Also Honorable-Mention All-Star Cast)

**Alternate:** Students declared eligible to serve as replacements for cast or crew members.

**Approved lists 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 website.

**Apron:** The area of the stage in front of the proscenium.

**Area contest:** A contest subordinate to the regional contest to which entries are assigned when there are play companies from more than four districts.

### -B-

**Back drop:** Large piece of soft good with a batten at top used to represent 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

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light/sound booth or light/sound position(s).

Bases (Pylon): Scenic Device placed around the bottom of pylons.

Basic set: The basic set includes the stage, building facilities, stage equipment, curtains, rigging, stage lighting instruments and controls. The items that compose the "basic set" must be provided equally to all companies competing in a One-Act Play Contest.

Batten: Length of plastic, rope or rigid metal/wood material.

Business: Things actors do onstage during performance: walking, eating, sitting, writing.

**-C-**

C&CR: *Constitution and Contest Rules*

Capital: Scenic Device placed on top of pylons.

Company: All persons in a cast or crew involved in the production of a contest play.

Conference: Schools classified for competition on the basis of enrollment in the last four grades in high school.

Contest manager: Person appointed by district officials and instructed by district play directors and the League to organize and administer the district 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.

Curtain line: Imaginary line upon which the act curtain falls or is drawn.

**-D-**

District: Basic geographical conference assignment of schools (below the regional level) for organized interschool activities to determine representatives to the next level of competition.

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.

**-E-**

Evaluation Form: A document created by the TETAAO and the UIL Advisory Committee that is filled out by the critic judge and given to the school after the play is critiqued.

**-F-**

Festival: A brief, intensive educational program used to critique works in progress.

Flat: Framed scenery covered by cloth or other materials.

**-G-**

Gobo: Pattern or template placed in an ellipsoidal light to project a pattern.

Ground cloth/Floor Covering: Any item designed to cover the floor of the acting area.

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

**-H-**

Hand properties (hand props): Small items necessary to the play's action which are carried on the set by actors: books, letters, dishes, flowers, etc.

Handbook: Refers to the UIL publication, the *Handbook for One-Act Play*.

House: That part of the theatre or auditorium in which the audience sits.

**-L-**



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Leaguer: Online publication of the University Interscholastic League.

Lip: The outer edge of the stage floor. Downstage extreme edge of the apron.

-O-

OAP: One-Act Play.

Official Timekeepers: Adults selected by the Contest manager to time set/strike, running time, scene changes and music effects.

Offstage: Areas right and left of the set or out of the acting area.

Onstage: The acting area of the stage.

-P-

Panel Judging: A form of judging where three or five judges are used to select the advancing plays and individual awards.

Planning meeting: Meeting of district play directors held well before the district organizing date where recommendations concerning the One-Act Play Contest are made and forwarded to the District Director.

Play director: Faculty member who produces the contest play from its selection to final performance.

Prompting: Providing an actor or actors on stage temporarily forgotten lines or time cues. This may be done by another actor, crew member or by a prompter by using cue cards, flash cards, hand signals or verbal cues.

Proscenium arch: The picture frame of the stage dividing the house and the stage house.

Pylon: Unit set element.

-R-

Region: Site designated by the League where contests are held for those schools advancing beyond the district meets. A State subdivision, above the district level, leading to the State Meet.

Rehearsing: Time spent by the company and director developing the performance piece. Sometimes erroneously termed "play practice."

-S-

Scenery: Drapes, flats, ground rows, etc., arranged around or near an acting area to represent interior or exterior scenes.

Scenic Background: Non-essential, decorative scenery that represents what lies behind objects in the foreground

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.

SEC: State Executive Committee.

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

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

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 contests are held.

Spring Meet Director: Administrator in charge of each level's academic and athletic spring contests.

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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.

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.

Standard properties (props): General term referring to articles and materials used on stage by actors or to furnish the setting, usually interior or exterior furniture or substitutes for furniture. Commonly available furniture such as chairs, tables, settees, stools, benches, desks, etc.

State Theatre Director: Person at the UIL office who oversees the operation of the One-Act Play Contest.

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.

SuperConference (Student Activities Conference): League-sponsored meetings for play directors and students held during September–December at host colleges, universities and schools to discuss and demonstrate methods of improving contests and the quality of educational theatre.

Sweepstakes: Overall award given to the school accumulating the most points from the Spring Meet contests.

**-T-**

Trim properties (props): All decorative elements related in use to standard or unusual stage properties and used to dress the stage, such as pictures, lamps, clocks, books, ornaments, dishes, etc. Trim properties may also be stage or hand properties if directly used by the actor.

**-U-**

UIL: University Interscholastic League

Unit Set (League approved): Flexible and portable modular units described in the “Supplements” of this HANDBOOK.

**-W-**

Wings: Offstage space right or left. May also refer to drapes or flats located as masking agents of these spaces.

Workshop: A brief, intensive educational program for a relatively small group of people in a given field.

**-Z-**

Zone: Recommended pre-district contests when there are **nine** or more entries in the district contest.

(THIS HAS BEEN CORRECTED ON 8/15/2014)

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OOP = Out of Print

## Forms and Resources on the UIL Website

### Forms

Academic Study Materials Order Form  
 Adjudicator Contract  
 Adjudicator Evaluation Form (for directors)  
 Clinic Conflict Form  
 Contest Ballot  
 Glossary of One-Act Play Judging Terms  
 Judge's Play Evaluation Form  
 Medal Order Form  
 Music FAQ's  
 Music Log (Excel)  
 One-Act Play Substitute Form  
 Panel Ballot  
 Photo release director  
 Photo release student  
 Play/Set Approval Request Form  
 Professional Acknowledgement Form  
 Sample Light Cue Sheet  
 Substitute Eligibility Form for Academic Meets  
 Time Keeper's Report  
 Typable Contest Manager Report

### Handbook Supplements

A Play for All Seasons  
 Guidelines for Theatre Safety  
 Set Charts  
 Theatre in High School Education  
 Unit Set Drawings  
 Videotaping: The Ugly Truth  
 Why Do One-Act Play? A Letter  
 to Students.  
 A Play for All Seasons  
 Guidelines for Theatre Safety  
 Set Charts  
 Theatre in High School Education  
 Unit Set Drawings  
 Videotaping: The Ugly Truth  
 Why Do One-Act Play? A Letter  
 to Students.

### Resources

Contest Manager's Check List  
 Judges Packet  
 Junior High One-Act Play Quick Sheet  
 Recommended Facilities for Hosting One-Act Play Contests  
 Stage Management Workshop Guide  
 Texas College and University Theatre Faculty Directory  
 One-Act Play Participation Lists  
 One-Act Play Festivals  
 Unit Set Vendors  
 Other Arts Organizations

[LINK HERE](#)

### One-Act Play Trivia

1st Place Titles Produced at the One-Act Play State Meet  
 Favorite Questions & Situations  
 Most Produced Titles 2004  
 Most Produced Titles 2005  
 Most Produced Titles 2006  
 Most Produced Titles 2007  
 Most Produced Titles 2008  
 Most Produced Titles 2009  
 Most Produced Titles 2010  
 Most Produced Titles 2011  
 Most Produced Titles 2012  
 Most Produced Titles 2013  
 Most Produced Titles 2014  
 Top Plays at State Meet  
 Samuel French award Winners 1930-Present

**Opposite Page: Brian Solis is a well-known digital analyst, keynote speaker, and bestselling author.[1][2]  
[3] He is the principal at Altimeter Group, a research and advisory firm, author of the bestselling books  
The End of Business as Usual, Engage! and What's the Future of Business.**

**"Criticism" - Wood Engraving by Julio Ruelas**

*Web: [www.uiltexas.org](http://www.uiltexas.org) Email: [theatre@uiltexas.org](mailto:theatre@uiltexas.org)*



# A GUIDE FOR ONE-ACT PLAY CONTEST ADJUDICATORS

"The impact of your work is the result of the balance you place on reacting to, learning from, and transcending teachers, critics and supporters."

Brian Solis

J.R.

## THE FUNCTION OF THE ADJUDICATOR

The most important function of the adjudicator is to serve as an educator. True, advancing schools and individual awards must be selected, but adjudication without a carefully prepared critique, which teaches as it evaluates, deprives play competition of a most valuable feature, opportunity for qualitative improvement.

An effective critique requires, among other things, extensive knowledge of all styles and types of drama/theatre, and an understanding of the physical theatre with special concern for limitations often imposed in school theatre plants and scenic limitations of the One-Act Play Contest. The successful adjudicator must be able to discuss the plays seen in a firm but courteous manner. The adjudicator must be objective, direct, and detailed in criticism without imposing opinions dictatorially.

The adjudicator has the special responsibility of evaluating seriously the efforts of the director and play company and of treating them and their performance with respect. They have deliberately engaged in creative competition which offers a variety of cultural and practical opportunities. Through many hours of rehearsal they have sought to perfect creative performances not only to win the contest but for the satisfaction which comes through the search for perfection in the arts. The adjudicator must be familiar with this *Handbook*, the rules of the One-Act Play Contest in the current *Constitution and Contest Rules* and understand limitations imposed on directors. To treat their effort casually would defeat a most important function of adjudication.

The adjudicator should use professional skills and experience to make each contest a pleasant and richly educational experience in the lives of young people as they seek to understand more fully the art of theatre.

The adjudicator's job is three-fold. First, as a single critic or as part of a panel, the adjudicator is responsible for selecting three advancing plays and an alternate at zone, district, bi-district and area contests. At the region contest, the adjudicators shall select two advancing plays and an alternate. At the state and junior high levels, the adjudicator shall rank the plays in order to select a first place (champion), second place (first runner-up) and a third place (second runner-up) play.

Second, the single critic judge or the acting judge on a panel shall identify high quality individual performances through the selection of a best actor, best actress, all-star cast and honorable mention all-star cast. At the state level the "Acting Judge" shall select the outstanding performer from the best actor and actress of each conference.

The third and most important function of the adjudicator is to serve as an educator. True, advancing schools and individual awards must be selected, but adjudication without a carefully prepared critique and well thought-out evaluation, which teaches as it evaluates, deprives play competition of a most valuable feature, opportunity for qualitative improvement.

Companies are expected to attend their critiques. Exceptions may be made for health issues or due to conflicts with other contests. Failure to attend may be considered a violation of the ethics code. (C&CR Section 1034) The judge should report any ethics violations to the state office.

There are official standards for judging all University Interscholastic League One-Act Play Contests. They are divided into two categories: "acting" at an approximate value of 60% and "directing and stage mechanics," approximately valued at 40%. Judges are asked not to make any effort to use exact percentages as a method of ranking the plays, even though approximate percentage values are suggested for the two major areas. **The judging criteria shall not be used as an absolute rubric that will provide a final score for determining advancement.**

## ADJUDICATOR QUALIFICATIONS

Adjudicators for the One-Act Play Contest are selected from the current UIL Accredited List of Adjudicators. It includes only those individuals from whom an agreement to serve has been received. Each adjudicator must agree to become familiar with the rules of the One-Act Play Contest and all sections of this *Handbook*.

Critic judging workshops are conducted at various locations and times throughout the year. Publicity concerning these workshops is sent to college and university drama/theatre faculties, community theatre professional staff and potential adjudicators requesting information.



## ETHICAL CONSIDERATIONS

1. Adjudicators shall know and uphold all rules for one-act play competition as stated in the current editions of the *UIL Constitution and Contest Rules* and current edition of the *The Handbook for One-Act Play* published by the University Interscholastic League. Read this *Handbook* before judging any UIL One-Act Play Contest.
2. Adjudicators shall be physically, emotionally and mentally fit to discharge their duties at OAP contests.
3. Adjudicators shall maintain an ethical code of conduct which will not impair or prejudice effectiveness as a adjudicator, before, during and immediately following competition dates.
4. Read C&CR Section 1034: One-Act Play Contest Ethics Code. This ethics code applies to schools, directors and their patrons.
5. Adjudicators shall honor all contracts, assignments and duties as prescribed in writing by the contest manager. Prompt notification of the contest manager regarding emergency situations is required.
6. Adjudicators shall avoid fraternizing with competing directors, administrators, or school officials immediately prior to or during the contest.
7. Adjudicators shall not discuss negatively other adjudicators or fellow panelists with directors or school officials. Such criticism of other adjudicators shall be made in writing to the UIL State Theatre Director.
8. Adjudicators should use discretion by avoiding repeated judging in their immediate vicinity. Do not judge more than two years consecutively in the same zone, district, area, or region.
9. Adjudicators shall not accept any judging assignment within a broad geographical area where they have been formerly employed as a Texas Public School administrator or teacher, unless at least three years have elapsed since the time of such employment.
10. Adjudicators currently employed as administrators or teachers in Texas Public Schools shall not accept judging assignments with neighboring schools in the immediate vicinity.
11. Adjudicators are expected to use discretion in accepting assignments at sites that would likely be considered a violation of good common sense or a potential conflict of interest.
12. Critiques shall be open to all.
13. Critiques shall be presented after awards.
14. Do not announce the awards, distribute the trophies, serve as the timekeeper, perform any of the tasks of the contest manager, or become openly involved in interpreting the rules of the contest.
15. Correct mistakes immediately. Waiting will make this worse. When contest managers misread or give awards incorrectly, stop the process before the situation becomes more complicated. Speak up. Don't wait. Mistakes discovered during critiques should be corrected.

## PRE-CONTEST PROCEDURES

1. Zone and District judges are recommended by the directors in each district and approved by the District Executive Committee. Judges for Bi-District are selected through a process outlined in the "Bi-District Procedures" on page \_\_\_\_\_. Panels for Area, Region and State are selected by the State Theatre Director.
2. Adjudicators should take great care in contracting assignments. The League's "Spring Meet Alignment" of participating high schools organizes all conferences into districts and regions and is published on the UIL website for planning the coming year. This list is final after the October 1 enrollment deadline.
  - Secure from the contest manager the contest level (zone, district, bi-district, area, or region) and the conference (1A - 6A) you are being asked to judge in order to prevent judging any entry twice. Removal will be required from the higher level contest of any critic contracted to judge an entry twice without approval of the League.
  - You should not judge productions in the One-Act Play Contest at any level that you have previously critiqued or judged in a festival, workshop or local contest. This is not always possible to avoid, but you should try. Festival/workshop hosts are **required** to provide you with a list of schools that includes their district, area, region and conference. You will be asked to sign a form acknowledging that you have reviewed the list and that you are not

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- judging any of the schools. That list will be sent to the state office.
  - Adjudicators should avoid serving as a critic at any contest in which they have family members participating or other individuals that would cause a majority of the participating theatre directors to question the adjudicator's objectivity. This guide should not be interpreted to mean that teachers should not judge ex-students.
3. Make definite arrangements with the contest manager by completing the contractual agreement found on the "Adjudicator Information" link on the UIL's Theatre page. Additionally, some institutions may require the execution of their institutional contracts.
    - It is required that this contract be executed no earlier than August 15 and no later than February 1 for zone and district. A contract shall be issued within 10 days of any verbal agreement. If the contract is not issued within 10 days, the verbal agreement shall not be binding on the adjudicator. This contract shall be signed and dated by the adjudicator and contest manager or responsible administrator. A signed copy shall be provided to the adjudicator, contest manager and State Theatre Director, University Interscholastic League, P.O. Box 8028, Austin, Texas, 78713-8028.
    - Panel Judging contracts for Zone and District are restricted as follows:
      - The first member of the panel shall be secured between August 15th and November 1st. This panelist shall also be designated to select the individual acting awards at the contest.
      - The second and third panelists shall be secured between November 2nd and February 1st.
    - A check should be issued following the critique or no later than ten working days following the contest unless the contract is modified to reflect an adjustment. Concerns regarding failure to receive timely payment for a contest should be directed to the State Theatre Director and shall result in notification of the UIL State Executive Committee.
  4. Request of your contest manager titles of plays being produced in the contest and copies of scripts unfamiliar and unavailable to you from easily accessible sources.
    - The contest manager is responsible for providing (by phone) the adjudicator with play titles immediately following the Title Entry Deadline; for area or regional, on entry deadline dates. Scripts requested by the adjudicator for zone and district (and when possible above the district level) shall be provided through the contest manager.
    - Titles of all One-Act Play Contest entries are available from the League after the title entry deadline in February. Adjudicators may obtain reading copies of plays on the approved lists and most plays approved by individual request from the League's Drama Loan Library. Information on the library can be found on the Theatre page of the UIL website. (Resources and Forms) Scenes or cuttings being produced are not available from the library and should be obtained through the contest manager. Be thoroughly familiar with plays being judged.

## **CONTEST PROCEDURES**

1. Arrive at the contest site in plenty of time to meet the contest manager, inspect the theatre and the location of your judging position and meet the agreed schedule.
2. Request that your contest manager meet with you and all participating directors for about thirty minutes prior to the contest to discuss the method of presenting your critique, recording of your critique, individual awards, and other details about judging the contest. Having a pre-contest meeting with students and directors in addition to the meeting with directors is permissible but should be agreed to by the participating schools.
3. Do not agree to select an equal number of acting awards from each cast.
4. Arrange with the contest manager all details concerning the procedures to be followed at the conclusion of the last play and the order of the critiques and time limitations.

## **Working Conditions for the Adjudicator**

1. You must have an uninterrupted view of the stage as nearly in the center of the theatre as possible. You need a small table or a lap board if you are sitting in a row. There should be no member of the audience seated within two seats of you in any direction.
2. There should be a low-wattage, shaded lamp available at your table or seat which you can dim, turn off and on.
3. The contest manager has judging materials from the League which you will need. Request these if the manager forgets to give them to you before the contest. You can also download these materials from the UIL website yourself. ([Adjudicator Information](#))
4. Before the pre-contest meeting with the directors, you may request the contest manager furnish you with a copy of the official contest program.
5. Arrange for some means of communication with the contest manager in case of emergency or if it is necessary for you to leave the theatre between performances. It is not a requirement that you leave the theatre between each performance, even when set and strike are accomplished with an open curtain.
6. You may arrange for a secretary or note-taker to be used during performances. Make sure this individual is someone with whom you easily communicate. An upper level student or ex-student has worked well for some adjudicators. These individuals shall not be involved in the decision-making process or in critiques. If you are competent with a laptop computer, and the directors do not object, you may make arrangements with the contest manager to use one. These individuals shall not be involved in the decision-making process or in critiques.

## **JUDGING THE PLAY**

1. Deal with the moment rather than yesterday or tomorrow. Judge what you see rather than comparisons to the same play/movie you saw or directed last year.
2. Know that the use of scenery is restricted and the Approved Unit Set elements cannot be altered. Be familiar with the rules concerning scenery and its use in order to prevent penalizing directors and their students for staging situations over which they have no control.
3. Deal carefully and cautiously with the director's interpretation and approach to the play. Give the director an opportunity to differ with your opinion if the production is successful and does not distort the author's intent nor destroy the theme. You are there to evaluate the execution of choices.
4. There is nothing in the judging standards which calls upon you to evaluate the playwright or full-length play. If the League's Play Appraisal Committee has approved the cutting, it has already been evaluated by a panel of your peers. Ask privately if you feel that the director has done something that violates the playwright's intent.
5. Support the League's advocacy of "blind casting." This is an educational event and students should be evaluated based on their abilities and not the circumstances of their birth.

### *Handbook for One-Act Play*

6. Know that local community standards restrict what a student can say or do on stage. The adjudicator should assume that a company is composed of minors and is working within the limits of what is allowed and should not be asked to do more.
7. Request the contest manager to stop the contest if audience behavior makes it difficult for you to hear or concentrate on the performance.

## **SELECTION OF THE ACTING AWARDS**

The purpose of this process is to identify high-quality performances.

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.

- The adjudicator is encouraged to give honorable mention to quality performances but is allowed to select fewer than are on the “average size cast” described above. In all cases, eight is the maximum.
- 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.
- 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.
- The adjudicator 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.
- Under no circumstances shall any adjudicator be asked to select awards described by such terms as “Best Supporting,” “Best character,” or any others equally impossible to define or select fairly.
- Adjudicators shall not give ensemble (group) all-star or honorable mention all-star cast awards to an entire cast or cast members listed and identified as individuals in the acting edition cast listing of an approved play. An “ensemble” award is reserved for groups of players that cannot be identified as individuals.

## **ORAL CRITIQUE INSTRUCTIONS FOR THE ADJUDICATOR**

### **YOU SHOULD:**

1. Make sure the method of conducting the critique is discussed during the pre-contest meeting with the directors. Seek their views concerning this most important activity.
2. Organize your notes in order that you may arrive at your decision and give your critique quickly, as clearly and briefly as possible. Long critiques often dig holes rather than build bridges and defeat much of the effectiveness of the critique. Less is often best.
3. Begin the critique after awards are presented.
4. Give an oral critique of all plays, not only those advancing, and try to devote equal time to each. (Advancing plays may require a longer critique. They may be given after others are presented). Give the critique to directors and students as a group as directed by the contest manager. At the discretion of the director, a critique may be given to a disqualified company. Critiques are open to all companies and the public.
5. Deal with the critique as though all schools advance and it is not their last performance. In case you don't realize it, the League encourages all schools to perform after their last contest is over.
6. Realize that, in addition to selecting awards recipients, you were employed to be critically instructive. Help the director and actors with sound suggestions which they may use to improve their work.

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7. Understand that most young actors try hard to be effective. Be tactful and kind as you comment about their work and, whenever possible, find something about the performance which you can honestly commend.
8. Be specific in criticizing the performance and use examples from it to help the director and actor improve their work. Discuss in terms used in the judging standards. Be constructive; a vague, indecisive critique is clear evidence of poor preparation.
9. Evaluate the quality or structure of scenes from long plays presented in contest if the play appears on "An Approved List of Long Plays for Contest." The structure of the 'scenes from' has not been reviewed by the League's Play Appraisal Committee and is open to review.
10. Keep personal opinion of the playwright to yourself. Comments concerning the quality of cuttings, scenes from or adaptations of long plays that have been submitted for special approval are often inappropriate.
11. Critique audience behavior on the adjudicator questionnaire.
12. Make known to the League your recommendations and opinions about rules, play selection and administration of the One-Act Play Contest.

**YOU SHOULD NOT:**

1. Give a critique of a play disqualified by the contest manager unless it is requested by the director.
2. Give private critiques at a One-Act Play Contest.
3. Make a "performance" of your critique. You were employed to judge the contest, not to "act a role" before a captive audience.
4. Re-direct the plays. Suggestions are always in order, but let the directors interpret them for their companies and use them as they see fit. Do not compare to plays you have seen or directed.
5. Embarrass the director and company by sarcasm, ridicule, misplaced humor or remarks which in any way belittle.
6. Criticize only in a negative way or over praise. "This is a 'State' play," "I'll see you at the State Meet," "This is a surefire winner," and "You can't possibly miss" are deadly and will come back to haunt you.
7. Compare the performance of one cast with another. Show the cast how they did or did not measure up to the official standards.
8. Evaluate in comparison with other productions or the movie version of a play. Assuming that a company has "copied" a professional production or movie is a major error in judgment. Evaluate the effectiveness of their work, not where they obtained the idea.
9. Tell students or directors that you directed the same play, "When I did this show" or it is your favorite play. You will create a no-win situation.
10. Say "This was a brilliant production and I don't have any suggestions. You were perfect. Keep up the good work!" "You were really bad, start over!"
11. Make any of the following remarks or similar remarks which may have the same effect: Say "I didn't like your play," "I would have done it this way," "I don't believe high school students should play such roles," "I am so tired of seeing that play," "You would have won the contest (or placed second, or placed third, or your boy would have won best actor, etc.) had your play not been disqualified," "You should have tried a new play. This play has been done so often" or "What can you expect with a play by that author?"
12. Deal with play selection. The play was approved by people as qualified as you with degrees and experience comparable to yours. Evaluate company choices and how well they are achieved. This is difficult enough.
13. Comment adversely about the play choice. It has been officially approved by the League's Play Appraisal Committee. It may not be the best play for a particular cast to produce at a particular contest, but the adjudicator has no responsibility in this contest to be publicly critical of the director's choice of play. This recommendation does not prevent making constructive comments concerning scenes from a long play as it affects the acting or directing.
14. Suggest the Approved Unit Set be painted a different color, recommend use of additional platforms or urge the use of elaborate or special lighting effects not available at the contest site.

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15. Talk above the heads of high school students or assume they are ignorant of the type, style, or history of the play or author. A history lesson is not always required. Approach carefully!
16. Ask students to “sex it up” or other comments that may ask them to do things that are not within the limitations of their community’s standards.
17. Say “I’m sorry” to a student or director unless you made a correctable mistake. This implies that you should have made a different decision or perhaps you made a poor choice. Judging based on objective criteria is, in the final analysis, a subjective choice. In OAP the decision is final. Rationalization or justification is a waste of time. Spend the critique time to teach in relationship to the play performed. How can the quality of performance be improved?
18. Spend critique time trying only to justify your decision.
19. Become involved in a dispute about your decision. Read all the rules, instructions, and the judging standards carefully. Be sure your decision is a right one before you render it, and refuse to discuss it with directors, students, parents, or contest managers. You made it. It is final and cannot be changed once it is officially announced unless there has been an error in the program listing or students’ name assigned to a role.
20. Give play directors your worksheets or notes.
21. Recruit, offer scholarships or promote your own program, summer camps, publications or season as a part of the critique or contest site experience. You should do all these things but by mail or phone after the contest is over.
22. Answer “Why didn’t we advance?” That is not your responsibility and directors should clearly instruct companies that ranking answers “Why” and the question is redundant.
23. Interpret or giving the appearance of interpreting rules. Deal with interpretations privately with contest managers; **not** directors, students, or patrons.

## EVALUATION FORM INSTRUCTIONS FOR ADJUDICATORS

The Production Evaluation Form (See pages 53-55.) 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 adjudicators will be provided one Evaluation Form per school.

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

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

Panel adjudicators should provide brief, written comments using the “overall impressions” section of the Evaluation Form. There is no need to provide these “impressions” to those schools that you have given oral critiques.

All adjudicators 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 adjudicator. 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 adjudicator you will name the advancing plays, alternate and enter your acting award selections. Panel judging members will rank all the plays. The adjudicator selecting the acting awards shall also enter the acting awards selections.

A Glossary of terms used in this form can be found on [page 58](#).

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## 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 B A R S Conference _____	Contest Site _____	Judge _____

<p><b>FOR SINGLE CRITIC ONLY.</b> Circle One:</p> <p>Advancing    Alternate    Non-Advancing</p>	<p><b>FOR PANELS ONLY</b></p> <p style="text-align: right;">RANK <input style="width: 60px; height: 30px;" type="text"/></p>
--	--

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

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JUDGE'S SIGNATURE

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

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

**ACTING (60%)**

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



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

**DIRECTING & STAGE MECHANICS (40%)**

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

**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 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 bi-district, 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 area, region and state, this judge shall be assigned by the state office.
- The other panelists contracted for zone/district, bi-district, area, 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 60.](#))
- 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 61-62.](#))
- 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.
- Contests where the critiques start after 9pm may conduct simultaneous critiques.

### AFTER THE CONTEST

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

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

(Circle) Conference 1A 2A 3A 4A 5A 6A Zone/District/Bi-District/Area/Region/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 - \_\_\_\_\_

Play 9 \_\_\_\_\_

School- \_\_\_\_\_

\_\_\_\_\_  
JUDGE'S SIGNATURE DATE

Handbook for One-Act Play

**ACTING AWARDS BALLOT**  
**(1 of 2)**

Panelist - A B C (Circle Assignment in Talk Tab)

Conference \_\_\_\_\_

Circle the Level

Zone/District/Bi-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 \_\_\_\_\_

**ACTING AWARDS BALLOT**  
**(2 of 2)**

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 - \_\_\_\_\_

Best Actress \_\_\_\_\_ SFA   
School - \_\_\_\_\_

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

\_\_\_\_\_  
JUDGE'S SIGNATURE DATE

# A GUIDE FOR ONE-ACT PLAY CONTEST MANAGERS

A person is standing on a theater stage, seen from behind, with their arms outstretched horizontally. They are wearing a light-colored, short-sleeved button-down shirt and dark trousers. The stage is in front of a large, empty theater with rows of orange seats. The ceiling is dark with many small, bright lights. The overall atmosphere is one of solitude and anticipation.

"The atmosphere of the theater is my oxygen."

Placido Domingo

## ASAP

### IF YOU DO NOT HAVE ONE, 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/](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](mailto: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**

## ANNUAL 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. Link is on the UIL website:

<http://www.uiltexas.org/theatre/contest-managers>

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 annually by January 31.**



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](http://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.

## THE FUNCTION OF THE CONTEST MANAGER

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.

As the manager at any level in the One-Act Play Contest, you represent that level director and executive committee (district or regional), and the League. It is your responsibility to operate the contest in accordance with League rules and this *Handbook*.

The contest manager is also responsible for enforcing the following 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 all sections of the current edition of the Handbook for One-Act Play and any 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](http://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.

Planning meetings for bi-district must be scheduled after State, Region and Area judges are announced and no later than August 10th. [See Bi-District Procedures on page 68.](#)

For Area and Region, there are no planning meetings.

### **“What is the purpose of 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. The recommendations for zone and district are then sent for approval to the District Executive Committee.

### **“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.

## PROCEDURES: PLANNING MEETING (ZONE AND DISTRICT)

**The Organizing Chair:** The OAP planning meeting chair, assigned by the Spring Meet Director or Organizing Chair, schedules the meeting and serves as its presiding officer. The chair shall also serve as the bi-district meet contact and coordinator.

- The chair is not necessarily the contest manager; however, the recommended contest manager should attend.
- The organizing chair should check their current district Spring Meet Alignment on the UIL website for an accurate listing of member schools. Failure to invite a school listed in the alignment may result in reorganization.
- A recommended meeting agenda is found on [pages 69-71](#). Planning meetings may be scheduled prior to August 15th in order to select dates and facilities.
- Information regarding planning for bi-district meets can be found on the UIL website. Look for "Bi-District Meets" under the High School One-Act Play link.

**Determine the Planning Meeting Status:** As soon as possible after accepting your appointment as zone or district contest manager, you need to determine if a planning meeting for **all** district play directors was held.

- If a district planning meeting was held, organize the contest in accordance with the directors' suggestions and recommendations, approved by the Spring Meet director and executive committee.
- Determine schools officially enrolled.
- The "Spring Meet Alignment" is posted on the UIL website and the actual OAP entries list will be posted on the UIL website after October 1.

### **Drawing for Zones and Performance Order:**

- Planning meetings to draw for zones, performance order and to select judges shall take place between August 15 and November 1.
- When nine or more schools are participating in a district contest, the district executive committee (DEC) should divide the district into zones of four or more schools.
- Zone alignments shall be determined by a blind draw or be geographical to reduce travel. No other methods shall be used.
- Performance order shall be determined by a blind draw. No other methods shall be used.

### **Selecting Judges:**

Judges for zone, district and bi-district contests are recommended by directors during planning meetings and then approved by the District Executive Committee. A single critic or a judging panel of three shall be used.

Judges for the contest shall be selected from the current "Accredited List of Critic Judges" found on the UIL website. (Look for "Bi-District Meets" under the High School One-Act Play link.) [Link Here.](#)

- If using panels, the second and third judge for panels at the district level shall not be contacted until after November 1. See the sections on panel judging in the "Guide for Judges" section of this HANDBOOK.
- Judges for area, regional and state contests are assigned by the State Theatre Director.
- You may suggest judges for your area, region and state contests. This should be done no later than June 1st. "Strike lists" are not acceptable.

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- Zone and District judges shall not be contacted prior to August 15th. Please consult with the posted lists of state, region, area and bi-district judging assignments to avoid conflicts.
- The selection of bi-district judges shall take place after the State Office has posted State, Region and Area judges and no later than August 10. Information regarding planning for bi-district meets can be found on the UIL website. Look for “Bi-District Meets” under the High School One-Act Play link.
- If using panels, the second and third judge for panels at the district level shall not be contacted until after November 1. See the sections on panel judging in the “Guide for Judges” section of this HANDBOOK.

## Bi-District Procedures

1. The Spring Meet Organizing Chair for each UIL District shall designate a Chair for the One-Act Play Planning Meeting (OAP Chairs). The State Office will send out an e-mail requesting that information.
2. That person shall register with the UIL at this link:  
<https://www.uiltexas.org/machform/view.php?id=55627>
3. The OAP Chairs representing the two districts assigned to the bi-district contest shall confer and schedule the meet. The bi-district assignment charts can be found at:  
<http://www.uiltexas.org/theatre/bi-district>
4. Each district has been assigned a specific year to serve as host.
  - a. That assignment may be deviated from by mutual agreement of both DEC’s.
  - b. A neutral site may be used where adequate facilities are not available.
  - c. The same district may host by mutual agreement of both DEC’s.
5. The OAP Chairs shall decide on an entry fee for each school participating to cover the costs of judge(s), awards, printing, facility rentals, a neutral contest manager and other necessary expenses. The host site shall provide the Contest Manager from the list of Certified Contest Managers. The list can be found at this link:  
<https://www.uiltexas.org/theatre/CM-list>
6. The two districts shall provide the required adult timekeepers for each contest. A representative from each district shall be used to time each of the timed elements of the contest. (i.e. One timer from each district times sound, setup, strike, running time, etc.) A single timer may time multiple elements.
7. A single critic judge or a panel may be used. If the two districts cannot come to a consensus, a coin flip or blind draw shall be used to determine the type of judging to be used.
8. The OAP Chairs shall compile a list of preferred judges from their member schools. This may be done at a formal meeting or via e-mail. This list, in order of preference, shall be given to the Contest Manager. The Contest Manager shall combine the lists by preference and alpha.
8. The Contest Manager shall contact and contract the judge(s) on behalf of the host.
  - a. You may allow the Contest Manager to make the judging choices.
  - b. Judges shall be contacted after the State, Region and Area panels are posted on or about July 4 and prior to August 10, 2014.
9. The Contest Manager shall register the meet information on the online form at this link:  
<https://www.uiltexas.org/machform/view.php?id=56273>
10. The Contest Manager shall be responsible for setting up the meets on the Online Spring Meet Entry System and entering and certifying results.

## 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 shouldn'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.

#### 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 the choices be contracted at the earliest possible date.

- All UIL one-act play contests shall be adjudicated only by judges selected from the [current Accredited List of Critic Judges](#), unless an exception is approved by the League for valid reasons. The list of judges is on the UIL Theatre website. (Adjudicator Information)
- 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 101](#).**
- The [TTAO Judging Contract](#) can be found online.

#### 4. Draw for zones (if applicable) and order of performance:

If the drawing has not been conducted, draw for order of rehearsal and performance and include all schools listed in the Spring Meet district. You may not assign zones or draw for performance order prior to August 15.

- When there are nine or more schools participating in one-act play, the district executive committee should divide the district into zones of four or more schools. Zone alignments shall be geographical to reduce travel or be determined by a blind draw only.
- Any attempt to zone according to school size, being in the same school district or previous success shall be considered a violation of C&CR Section 1033 (b) (5) (A).
- At the discretion of the district, zones may be held with fewer than nine schools. However, there must be four 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 four-member zone. The contest must be reorganized in order to have the required four 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:** Remember that plays **shall not** be disqualified for violation of local rules unless such rules are based on the One-Act Play Contest rules. A contest manager and the staff should never threaten disqualification by the creation of unnecessary “magic lines,” local rules or other restrictions that are punitive rather than supportive. Provide a site crew and stage manager that will support all companies equally.

- 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 bi-district, 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

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some adaptations for students with special needs and 504 competitors on an individual request basis. The request for special needs adaptation should be made at least two weeks prior to the contest. 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.

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.

## BI-DISTRICT, AREA AND REGION EARLY PLANNING

1. **ONLINE CERTIFICATION:** You will need to complete the online certification program by January 31st. (See pages 68-69.)

2. **SET DATES AND TIMES 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.

3. **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.
- Draw using six slips of paper 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."

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

4. **CONTRACTING A CRITIC JUDGE FOR AREA AND REGION CONTESTS:** Area contest managers shall select judges for their contests from those designated as area and regional judges in the [current Accredited List of Critic Judges](#).

Bi-District Contests Managers shall execute contracts by August 10.

Information on the bi-district meet, including judges, will be submitted via the form found at:

<https://www.uiltexas.org/machform/view.php?id=56273>

The deadline is August 10th.

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.

[Area assignments can also be found on the UIL website and at this hyperlink.](#)  
[Regional assignments can also be found on the UIL website and at this hyperlink.](#)

The [TTAO Judging Contract](#) can be found on the UIL website under "Resources and Forms." Area Contests Managers should execute contracts by August 1.



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5. **THE SITE CREW:** Secure an adult assistant contest manager, doorkeeper, ushers, box office personnel, stage manager, backstage crews and a **minimum** of two adult timekeepers. **More are probably needed to time the different elements.** See the site crew job descriptions on page 86. Provide them with copies of these duties.

- A contest manager shall not serve as an official timekeeper.
- A critic judge shall not serve as timekeeper, present awards or assume any other contest responsibility.
- Alternates from the participating schools may be used for site crew. However, they may not serve as adult timekeepers.
- A minimum of two timekeepers shall time the set, performance time, music and strike.
- The timekeepers should know the “Time Warning Procedures” established for the contest and these should be reviewed at each rehearsal and during the Directors Meeting.
- The timekeepers shall be responsible only to the contest manager.

6. **ORDER AWARDS:** Obtain awards for best actor, best actress, all-star cast, honorable mention all-star cast, two advancing plays and the alternate.

- Advancing Play (3 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.)

Local awards recognizing crew members may be presented but shall not be assigned any points towards sweepstakes.

7. **THE INFORMATION PACKET:** Send each participating school an information packet. In it remind or advise each director of the results of the drawing, the basic set available at the contest site, equipment each company should be bringing to the contest and information about the rehearsal schedule. [See the example on pages 75-77.](#)

## POST PLANNING MEETING TO-DO CHECKLIST

- Got a UTEID** (If you didn't have one already.)
- Certified Online**
- Reserved the performance site(s)** selected for setup, rehearsals and contests. Make sure you have reserved space for dressing rooms, prop/scenery storage, pre-contest meeting of directors with the adjudicators and a private space where the adjudicators may prepare the decision. Try to find private (away from the public) bathroom facilities for judges.

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.

- Drew for order of performance** and included all schools listed in the Spring Meet alignment or the OAP Entries list. (Available after October 1.)
- Contacted and secured the Critic Judge(s).**
- Executed the [TTAO Judging Contract](#)** found on the UIL web-site. No more than 10 days after the verbal agreement, 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. Bi-District judges must be obtained by August 10.**
- Arrange to have payments ready by the date of each contest.** (Check with Spring Meet Director for District and the Regional Director for Region. Bi-District and Area are managed through the Contest Manager.)
- Made arrangements to pay for hotel, travel and meals.**
- Ordered awards** with a delivery date at least 10 days prior to contest. Checked with the Spring Meet Director for payment procedures.
- Secured timekeepers.** (See page 87 for more info.)
- Secured a site crew** to serve all entries. (See page 86 for descriptions)
- Sent or posted on the web an information packet** to all the participating schools. (Sample on next page.) Area Meet contest managers shall send their packets to the state office for posting on the web. Provide as much information as possible about staging facilities at the contest site, including the availability of the Unit Set and standard stage door and window units.

## SAMPLE INFO LETTER

### UIL ONE-ACT PLAY CONTEST

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.

#### DISTRICT 35-6A March 25, 2015

**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, 2014

**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

**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.

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**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**

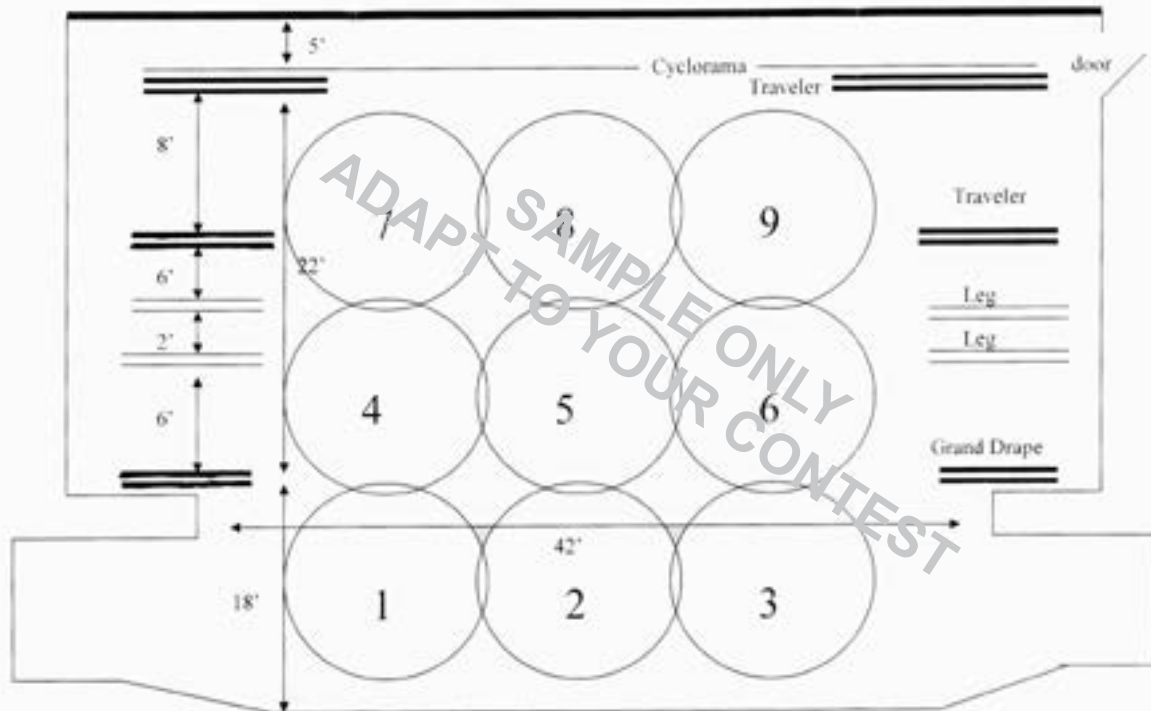
The approved UIL Unit Set will be available at the contest site. Also available will be two door units and one French door unit.

**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.



**UIL light plot and stage dimensions**

## While You Wait Until February

**The Contest Manager should become very familiar with the administrative tasks and rules that are required of all schools participating in the contest. Take time to study these carefully.**

1. Enrollment, Title Entry and Contestant Entry (see pages 8-9.)
2. Rules involving the Basic Set (see pages 19-20.)
3. Rules involving the Unit Set (see pages 21-22.)
4. Scenic Elements and Properties (see pages 23-27.)
5. The Size Charts (see pages 28-29.)

### **Important Principles to Remember:**

1. 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.
2. Nothing shall be done with the unit set that may damage it or the basic set or endanger the site crew, audience or participants.
3. 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.
4. The Unit Set and Items allowed under scenic rules 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 or otherwise noted. Stage properties may be used downstage of the house curtain/proscenium line.
5. Standing on furniture pieces/props, whether motivated by character action or style, and momentary in length, is permissible as long as the actor(s) safety is not in jeopardy.

## Procedures: By February 1st

***It is now the duty of the Contest Manager to set up the zone, district, and bi-district meets on-line.***

**ONLINE MEET SETUP AND RESULTS CERTIFICATION:** The district, bi-district and regional contest managers shall set-up the online meet by February 1st and certify results by Sunday at noon following the district bi-district and regional contest. This is done via the Spring Meet Entry System that can be accessed through the "Academics" website. The State Office will set up the Area Meets.

### To Do List

#### Shortly After the February 23<sup>rd</sup> 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. (Bi-District, area and region contest managers should arrange for scripts to be supplied to the critic judge where it is logistically possible. At the least, critics should be notified of titles.) Scripts may also be obtained from the Drama Loan Library. Critic judges are eligible to use this service.
- 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 one 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 Contest Contestant 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. (see page p 94 for information on this form.)
- 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. (see page \_\_\_\_.)
- Contact Adult Timekeepers and confirm times and dates. Provide them with copies of their job description and instructions. (see page \_\_\_\_.)
- 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 ( $56 \div 7$ ). 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 ( $42 \div 7$ ). In this case, individual awards shall include the best actress and best actor (not groups) and shall not exceed six additional performers.



## Downloading School Information 9 Days Prior to Contest

**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](mailto: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

## UIL OAP CONTEST 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**

### **THE CONTEST MANAGER SHALL NOT SERVE AS AN OFFICIAL TIMEKEEPER**

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

**Please use this language for the 35 minute warning:**

**“You are at 35 minutes ... (When stopwatch hits 35 minutes) ... now. Please confirm.”**

**DO NOT CLEAR WATCHES UNTIL THE CONTEST MANAGER AND THE COMPANY’S DIRECTOR HAVE 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.**

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 85 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.)
- 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. Substitutions may be made by following the [instructions on pages 8-9](#).

## **To-Do List**

### **3 Days Prior to Rehearsals**

**Please review all of the set rules on pages 19-31.**

- PREPARE THE JUDGE'S PROGRAM:** If requested by the critic judge, prepare a program copy upon which the names of schools and directors have been rendered illegible. This is not intended to keep the judge from knowing which director, school or students produced or acted in which show.
- CONFIRM PERSONNEL:** Confirm that the critic judge, backstage crews, doorkeepers, ushers, box office personnel and adult timekeepers are ready to work at the time their duties require.
- VISIT THE CONTEST SITE:** Confirm that all the lighting and sound equipment works and is exactly what was described in the information packet provided to all the participating schools.
- OBTAIN SUPPLIES:** Obtain spike tape, batteries, stop watches and other materials you will need.

## THE BASIC SET

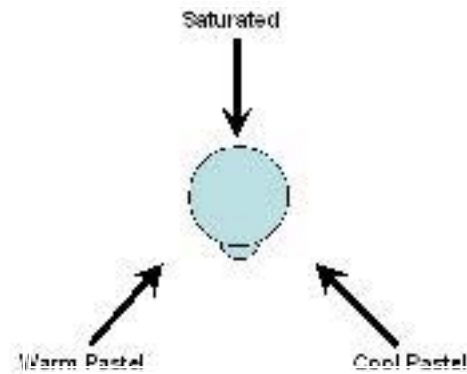
### Lighting at the Contest Site

- Stage lighting instruments and dimmer controls available at the contest site are considered a part of the basic set and available to all for both rehearsal and performance. The contest manager may borrow such lighting equipment as is deemed necessary. This may include one or more “specials” available to each entry. Any changes to the information provided must be reported immediately to the participating directors.
- Since every school at a contest may not have the ability to program light cues outside the official rehearsal, the following policies shall be strictly adhered to:
  - a. Light plots and all pertinent schedules shall be provided to all participating schools on the same date and through the same medium. 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.
  - b. Programming of light cues by participants shall take place at the contest site during the official rehearsal period. This does not prohibit the host from programming cues for all participants prior to the rehearsal. Programming prior to the official rehearsals is strongly encouraged when schools have 60 minutes or less to rehearse.
  - c. Storage media (blank or pre-programmed) used to run the show for contest shall be provided by and safely stored by the contest manager. Such storage media shall be given to the directors at the official rehearsal and at the beginning of the setup period. The storage media shall be returned to the contest manager at the conclusion of the official rehearsal and performance.
  - d. When architectural necessity forces the light control locations to be other than backstage or in a rear booth, the location becomes backstage and must be shielded from audience/director contact.

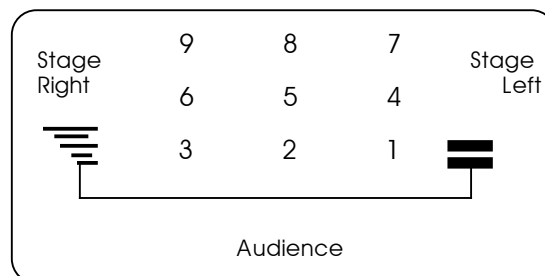
The McCandless Method is a particular approach to providing stage lighting, first proposed in his book, *A Method of Lighting the Stage*, which has been through several editions.

In the McCandless Method, the actors are meant to be fully front lit but also provided with some “sculpting” of the features. Full lighting is provided by at least two lights from opposite sides, above the plane of the actors by about 45 degrees and approximately 90 degrees apart. These two lights come in from opposite directions. Top lighting may also be used for fill, as may limited footlights. McCandless described these angles as being the diagonals of a cube in the center of the acting area.

However, the key to the McCandless Method is that one light of the primary pair is “cool” relative to the other. One may be blue (a cool color) and the other amber (a warm color). Thus, one fills the shadows left by the other in a way that produces a degree of depth uncommon in real life but striking and recognizable on the stage, similar to stage makeup in the way it exaggerates and clarifies the actors’ faces.



#### RECOMMENDED LIGHTING AREA NUMBERING



## Sound at the Contest Site

- Sound systems may be provided by the contest manager as a part of the basic set and shall be available for use at rehearsal. It should be made clear that the system is on loan to each company and become company responsibility. Company operator error does not result in stopping/restarting of a performance
- When architectural necessity forces the sound control location to be other than backstage or in a rear booth, the location becomes backstage and must be shielded from audience/director contact.
- Companies may provide their own sound systems without approval. The sound system control should not be located in front of the stage unless it is screened from audience contact and view.

## 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.

## Dressing Rooms at the Contest Site

The type of dressing areas that schools are given is not regulated by League rules. Like storage, each site is limited by what is available. The contest manager is urged to make certain that it is equitable.

## Rules Regarding Official Rehearsals

Do not allow schools to rehearse unless they have provided you with the integrity script and music log.

- **You must be available during both the rehearsals and performances.** Remember, you are the official at this contest.
- Rehearsal time available to one entry shall be available to all entries.
- 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, bi-district, area, region and state shall not be held on Sunday in violation of Section 900 (b).
- Allow them 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.
- Rehearsals during the school day are limited by TEA to one class period (defined as one hour) during the school day. [\(see pages 16-17.\)](#)
- Please observe time limits. Every cast deserves its full and equal turn on the stage prior to the contest.

**Contact us immediately if “no-shows” leave you with less than three plays at a contest.**

## Procedures: Official Rehearsals

**1. Do YOUR HOMEWORK:** It is important that you re-read the other sections in this HANDBOOK prior to rehearsals and contest.

**2. MEET EACH COMPANY ON ARRIVAL:** Meet, or have an assistant meet, each director and company as they arrive for rehearsal. Show them dressing rooms and places for make-up, scenery, costume, and prop storage.

**3. PRIOR TO STARTING REHEARSAL, REQUEST FROM EACH DIRECTOR:**

- a. Proof of royalty payment for performance of the play at this contest. This may be in the form of a letter from the principal acknowledging that royalties have been paid, a copy of the check or purchase order, or, when provided, a receipt from the publisher.\*
- b. Publisher or author permission is required.\*
- c. UIL permission to produce plays not on the approved lists, if applicable.
- d. UIL approval for additions to the basic set, if any.
- e. A clearly marked script showing all cuts, music cues and approved adaptations. This is in addition to the one sent to the judge. \*\*
- f. The music log. \*\*
- g. A signed Standards Compliance Form.

\*Items a. and b. are not required for plays in public domain.

\*\* Items e. and f. are required before the school is allowed to rehearse.

**4. PRIOR TO REHEARSAL, REMIND DIRECTORS OF THE FOLLOWING:**

- The Directors Meeting.
- That only those directors and students entered online may be in the dressing room and that only directors, cast members and crew members may be in the stage area during set, performance and strike.
- That substitutions may be made in writing by the director, principal or superintendent. Substitute Eligibility forms are found in the ACADEMIC COORDINATOR'S MANUAL and this HANDBOOK. A letter signed by the designated administrator certifying eligibility may be used in place of the certificate.
- That, if the site crew is responsible for operating lights, sound or curtain, the site crew will take their cues only from the designated person and no others. The site crew or timekeepers shall not make curtain or light beginning or ending cue decisions for any company.
- That the use of the basic set, unit set, properties, scenery, approved additions, and items allowed under C&CR 1033 (c) (2) (F) (i-v) should be fully disclosed at rehearsal.
- That entrances or action through the auditorium is permitted so long as it is safe and there is nothing that requires the audience to perform with the actor. The contest manager shall make any decision concerning the use of the basic set and that decision shall be final.
- That special approval items shall not be shared with other companies.
- That cell phones or other electronic communications devices shall not be allowed in the backstage areas, except as allowed under C&CR Section 1033 (c) (2) (E). Light and sound spaces are considered backstage and offstage.



## 5. During the Rehearsal

### **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 Section 1033 (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.
- The contest manager may allow speakers to be set in position during the rehearsal period and left for performance.
- Sound levels must be set during the rehearsal period. 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, by amplifier instruments without speakers connected, by a monitor or speaker at such a low level that sound cannot be heard by the audience or by using the pre-recorded “pre-show announcement” available on the UIL website.

## 6. SpikeTape and Glow Tape

Provide each school with their own distinct color of spike tape. Spike tape may be used to mark properties, set pieces and acting positions. Tape of any type shall not be used on elements of the Unit Set. A minimal amount of glow tape may be used.

## 7. WEAPONS AND STAGE COMBAT

Make sure no director plans to use a real gun of any type, volatile substances or any explosive device. Check any blades or swords for safety issues.

Request to see any falls, stunt work or scenes that are elevated.

## To-Do List Contest Day

- Take with you the contest materials including report and judging forms. 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, instructions (page 87) and the forms found in the materials you downloaded.
- 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 below.)
- Prepare a work space for the critic judge(s). (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 back stage access for the four alternates and the three directors from the performing school to sit.

### 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

## Procedures: Before the Contest

1. **THE JUDGE(S) WORKSPACE:** Arrange adequate working space in the theatre and private (non-public) bathroom facilities for the critic judge(s). Locate the space so the judge(s) will have an uninterrupted view of the stage and be near enough to hear actors clearly.
  - Provide each judge with a small table or lapboard equipped with a low-wattage light controlled by a switch or dimmer. This is essential.
  - Devise an area around each judge that will not permit the audience to sit within two seats in any direction and sufficient working space for each judge to be comfortable.
  - Provide a student assistant to care for each judge's needs between plays and to communicate with you in case of difficulty. A single student can take care of a panel.
2. Reserve seats as needed for house timekeepers and up to seven seats for the performing groups' directors and alternates.
3. 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.
  - Provide a copy of the program. If requested, render illegible the names of directors and schools.

## TO-DO: CONTEST DAY

### WHEN THEY ARRIVE

1. After each school's arrival, collect the following from them:
  - 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.
  - UIL permission to produce plays not on the approved lists.
  - UIL permission for scenic items requiring special approval.
  - A clearly marked script indicating the text being performed.
  - A music log.
  - Ask for their signed "Standards Compliance Form."
2. If rehearsal is on contest day, [see pages 88-89](#).
3. **WHEN THE JUDGE(S) ARRIVE:**
  - Show the judge the working space.
  - Provide the judging materials from the League.
  - Assure yourself that the critic is completely familiar with the official judging standards, selection of all-star cast and other League One-Act Play Contest procedures.
  - Provide a copy of the program. If requested, render illegible the names of directors and schools.
  - Judges may use a secretary or assistant to take notes. They may use a laptop or other electronic devices to take notes.

## 4. CONDUCT A DIRECTORS MEETING

**The League supports pre-contest meetings between the critic judge and the participating companies. This should be done whenever possible.**

- Study and, if needed, adapt the suggested agenda on the following pages.
- Meet all directors and judges at least thirty minutes prior to the contest.
- Introduce judges and directors to each other. There should be no attempt made to hide names of directors, schools or plays. It is permissible to introduce the director by their school and play title.
- Allow judges sufficient time to discuss selection of awards, method of conducting critique, etc.
- Determine if there are company members that cannot stay for their critique as required.
- Determine with directors and judges whether or not advancing plays should be critiqued last.
- Ethical issues regarding company and audience behavior and its consequences should be discussed.
- Do not request rule interpretation of critic judges at this meeting. Any help you seek from the judges should be in private and is unofficial. Judges are responsible for selecting advancing plays, acting awards and giving a critique. That is all. Call the League if you need help with the rules or as a last resort seek the counsel of participating directors. Obvious violations should not require discussion.
- Excuse the judge(s) per the suggested agenda on the following pages.
- If panel judging is used, the directors will use a blind draw to determine which critic judge will provide them with the oral critique. They will draw "judge's name."

Distribution of Critiques Table

No. of-Schools	Acting Judge Critiques	Judge B Critiques	Judge C Critiques
6	2 plays	2 plays	2 plays
7	2 plays	2 plays	3 plays
8	2 plays	3 plays	3 plays
9	3 plays	3 plays	3 plays

- Review the time warning procedures to be followed with the directors and the official timekeepers.
- This is a good time to make last-minute announcements and answer any questions directors may have.

## 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(s)
- Introduce the directors
- Allow the judge(s) to address the group
- Directors ask questions
- Determine critique order  
(usually advancing schools last and the others by distance or performance order)
- Dismiss judge(s)
- Introduce timers. Give Time Keepers the Timing Record Sheet found in the packet you downloaded from the UIL website and the Instructions to the Time keeper found in this book on page 87.
- Draw for critique assignments. (Panel judging only.) This shall be a random draw.
- 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.
- Remind directors 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 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.

## PERFORMANCES

### 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 may 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 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.
- 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 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.
- 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 and the judge absent from the house or view shielded by temporary means.
- The contest manager shall provide the director(s) with the quickest and safest route to enter the house and be seated.

*Handbook for One-Act Play*

### 3. Strike

- 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, sand, grease, powder, flour or other substances impossible to clean may result in enforcement of the 7-minute strike rule if not cleared/cleaned in time. Use common sense here. Disclose it to the Contest manager. 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.
- Actors should remove make-up and costumes, including contemporary clothing used as costumes, before going into the theatre, lobby or other public areas. Many times some makeup residue or hair coloring cannot be completely removed.

## Procedures: Starting the Contest and Performances

1. **THE PERFORMANCES:** Play the shows “back to back” using only the time actually needed to set and strike, but not more time than is permitted by the rules on this subject. Review carefully the sections on “Time Limits” and follow the prescribed sequence. There should be no delay in the set-performances-strike sequence unless there is a true technical emergency “time hold.”
3. **THE JUDGE:** Make sure judges are seated and the house is ready.

### Stopping a Performance

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.

**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 ANNOUNCEMENTS AND 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.

**Role of the Timekeepers**

- 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.

## **RULES RELATED TO PERFORMANCE**

[ALSO SEE SET RULES PAGES 19-29.](#)

**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.



## Set and Lights

- If a director uses stage lighting instruments or scenery, other than those described in C&CR Section 1033 (c) (2) (F), without League approval, the Contest manager shall report the violation to the State Theatre Director. The incident shall be reported to the appropriate Executive Committee as a violation of the Ethics Code. The full range of penalties may apply.

## Rules Regarding 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**

### DISQUALIFICATION

- Entries may only be disqualified for the following violations:
  1. Use of ineligible students. ([See page 4.](#))
  2. Exceeding the number allowed in the performing company. ([See page 4.](#))
  3. Exceeding the time limits on performance and set-up and strike. ([See page 6.](#))
  4. The use of firearms. ([See page 31.](#))
  5. The use of explosives and combustible materials. ([See page 31.](#))
  6. Offstage to onstage prompting of lines. ([See page 37.](#))
  7. The use of additional unit set. ([See page 21.](#))
  8. The director being in the backstage areas or communicating with the company during the performance. ([See page 37.](#))
- If disqualified, the company is not eligible for advancement or ranking and shall not be considered for any individual acting awards. The company may choose to receive an oral critique.

### OTHER VIOLATIONS

- Violations of other rules are considered ethics violations and shall be reported to the appropriate executive committee. The full range of penalties may apply.

## Procedures: Violations and Disqualification

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 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.
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.**

## Procedures: Conclusion of the Contest

1. Inform the audience that the awards will take place after the judge has rendered a decision.
2. Escort the judge (s) to a private room or office where the decision may be made.
3. The Judge(s) shall select:

LEVEL	Advancing	Alternates	Best Actor	Best Actress	Samuel French	All-Star See Page 102	HM All-Star See Page 102
Zone/ District	3	1	1	1	0	Up to 8	Up to 8
Bi-District	3	1	1	1	0	Up to 8	Up to 8
Area	3	1	1	1	0	Up to 8	Up to 8
Region	2	1	1	1	0	Up to 8	Up to 8
State	Rank 1-3	0	1	1	1	Up to 8	Up to 8

### 4. Selecting Acting Awards:

- Judges shall not give ensemble (group) all-star or honorable mention all-star cast awards to an entire cast or cast members listed and identified as individuals in the acting edition cast listing of an approved play. An “ensemble” award is reserved for groups of players that cannot be identified as individuals. Remind them 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.
  - 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.
5. 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.
  6. Review the critique order determined at the Directors Meeting.

## Selection of All-Star Cast

Within the limits indicated on the All-Star Cast Ballot, the exact number of students to be chosen for the all-star cast will be determined by the contest manager in accordance with C&CR Section 1033 (b) (6) (B) in the current *Constitution and Contest Rules*. The total number of ASC and HMASC that may be given at a contest is based on the average size of the casts at the contest. (i.e. Four casts compete with a total of 24 actors. The maximum number of ASC and HMASC awarded shall be 6.)

## 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 five 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 of judges' ballots and Talktab report sheet is required.
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.
4. If designated to do this, certify the contest results online. This should be done no later than noon the day after the contest. Advancing schools will not be able to make substitutions until that is done.
5. Substitutions and results for area and regional contests shall be faxed or e-mailed immediately to the State Theatre Director.

## PANEL JUDGING PROCEDURES

### PROCEDURES FOR ZONE AND DISTRICT

- The first panelist is selected between August 15 and November 1. This panelist will be in charge of selecting the acting awards
- The second and third panelists are selected between November 2 and February 2.
- Contracts must clearly state that this will be a panel.

### PANEL JUDGING PROCEDURES AT ALL LEVELS AT THE DIRECTORS MEETING

After the judges make brief remarks and 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 to the critics until after the decisions have been rendered.

#### DURING THE PERFORMANCES

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

#### AFTER THE PERFORMANCES

- The judges will rank the plays from first to last.
- The judge designated to select the acting awards will select a Best Actor, Best Actress, up to 8 All-Star Cast and up to 8 Honorable-Mention All-Star Cast.
- Once the ballots are ready, the Contest Manager and another adult assistant will enter the results in the PC -Talk Tab system found on the UIL website. The assistant will call out the rank from the ballot and the contest manager shall repeat the rank as it is entered.
- The rankings shall be tabulated using the system and a hard copy produced.
- The judges will be asked to verify that the ranks entered are correct.
- Judges will be told what plays they are critiquing.
- IF THERE IS AN UNBREAKABLE TIE FOR THE SECOND ADVANCING POSITION – The contest manager, in the presence of the directors involved, shall conduct a blind draw to determine the advancing school.

#### AT THE AWARDS CEREMONY

Only the advancing schools will be announced. An alternate will be publicly announced if more than six schools are competing. At State, the Champion and first and second runners-up will be announced. Ties at state for the top three ranks will be dealt with in accordance to the current C&CR. After awards, the contest manager shall provide each director a copy of the Talk Tab report.

#### AT CRITIQUES

- Schools will 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 filled out by the three panelists **after** the school's oral critique.

*Handbook for One-Act Play***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.
4. Results must be certified in the Spring Meet Entry System no later than Sunday at noon following the contest.
5. The appropriate Academic Chair shall enter online substitutions no later than Monday midnight following the contest.
6. Substitutions and results for area shall be faxed or e-mailed immediately to the State Theatre Director.
7. Results for region shall be called in to the State Theatre Director PRIOR to the awards assembly.

## TalkTab

PC-Talk Tab is an 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.

## ALPHA LISTING OF 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.

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.

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.

- 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.

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



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

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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 foot-lights. 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. 105.
- See "Light Check," p. 105.
- See "Projectors," below.

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.

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- 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.

- Posters, pictures, mirrors, wall sconces, plaques, etc. that are used as trim properties on furniture or unit set elements do not require approval but 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 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.
- 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, three 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.

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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. They may, however, use the pre-recorded "pre-show announcement" available on the UIL website. This rule may be waived when technical problems or other valid circumstances require testing the house or company system. Official timers should be warned. The contest manager is the final authority concerning sound issues at the contest site.

- 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.
- Sound check may be accomplished using the pre-recorded "pre-show announcement" available on the UIL website.
- 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.

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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:** Streetlights not in excess of 8’ high x 3’ wide may be used as properties without approval.

**Stumps:** Stumps 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.

- Spike Tape is permissible
- Glow Tape is permissible

**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.

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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."

# TILF SCHOLARSHIPS

From 1959 to 2013, TILF has awarded more than 18,000 scholarships valued at over \$27 million. Amounts of scholarships range from \$500 for one year to \$20,000 over four years. Some scholarships have special requirements or restrictions such as requiring a student to select certain majors, attend specific colleges or universities, or compete in specific contests. Details of all scholarships and their requirements can be found on our website.

Applications may be submitted from March 3 through May 30, 2014, and can be found online at [www.tilf.uilTEXAS.org](http://www.tilf.uilTEXAS.org). Additional information can be found in the *UIL Constitution and Contest Rules, C&CR, Appendix II*, or on our website.

All TILF applicants must meet the following requirements:

- 1) Compete at the state level of competition in Academics, including: **Accounting, Barbara Jordan Historical Essay Competition\*, Calculator Applications, Computer Applications, Computer Science, Current Issues and Events, Cross Examination Debate\*, Latino History Essay Competition\*, Lincoln-Douglas Debate, Editorial Writing, Feature Writing, Headline Writing, News Writing, Literary Criticism, Mathematics, Number Sense, One-Act Play, Ready Writing, Science, Social Studies, Prose Interpretation, Poetry Interpretation, Informative Speaking, Persuasive Speaking, Spelling & Vocabulary, and/or Theatrical Design.**

OR

Qualify as an Outstanding Soloist at TSSEC (**NOTE: Applicants for the TSSEC scholarship do not have to compete in an academic contest. Because of the late date of the TSSEC contest, the deadline for contestants in that contest is June 20, 2014.**)

*\*Only Cross-Examination Debate State Meet competitors who advance to the second day elimination rounds as one of the top 16 teams may apply. For students who compete in the Barbara Jordan Historical or Latino History Essay Competitions, only state finalists are eligible to apply.*

- 2) Graduate from high school during the current year and begin college or university in Texas by the following fall semester.
- 3) Attend an accredited college or university in Texas, take a 12 hour per term minimum course load, and maintain a minimum 2.5 college grade point average. (Some donors require a higher GPA and more hours per term.)
- 4) Submit a complete application, including all supplemental materials (transcript, SAT/ACT scores, letter of recommendation, parents' 1040 tax form), prior to the deadline.

Applicants who are graduating under the state of Texas three-year graduation schedule should inform TILF of that fact. Students who are entering the Texas Academy of Math and Science at the University of North Texas in Denton will apply the year they complete their high school requirements at the TAMS.

The awards committee typically meets in June and all applicants will be notified of their status by late July of the application year.

If you have any questions, please visit our website at [www.tilf.uilTEXAS.org](http://www.tilf.uilTEXAS.org) or contact:

**TRUDY RICHARDS, TILF SCHOLARSHIP COORDINATOR**  
**512-232-4937**  
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“Making a World of Difference”

# HANDBOOK FOR ONE-ACT PLAY

DIRECTORS, CRITIC JUDGES AND CONTEST MANAGERS  
21ST EDITION

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