

# A Guide for Contest Managers

## FIRST THING TO DO!

### 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.

[theatre@uiltexas.org](mailto:theatre@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

**CONTEST INFORMATION FOR ZONE/DISTRICT AND REGION CONTESTS MAY BE ACCESSED THROUGH THE UIL SPRING MEET ENTRY SYSTEM.**

## **REQUIRED: THE ANNUAL ONLINE CERTIFICATION FOR CONTEST MANAGERS ON THE TTAO SITE.**

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. **The exam must be completed annually by March 1.**

CONTEST MANAGER TRAINING AND CERTIFICATION INFORMATION WILL BE POSTED ON THE UIL WEBSITE AND TTAO.ORG

ANNUAL CERTIFICATION MUST BE COMPLETED BY MARCH 1.

GO TO LINK

[THE UIL CONTEST MANAGER PAGE](#)

[www.uiltexas.org](http://www.uiltexas.org)

## 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 **STRICT** 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.

### “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 adjudicators are announced and no later than August 10th.

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 adjudicators. 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.

### “I’m running a Zone/District/Bi-District. How do I find DEC Chair Information?”

The District Executive Committee Chair is typically the District Spring Meet Chair and is responsible for ALL spring meet activities, including one-act play, track & field, tennis, golf and all academic contests. It does not mean that this person will be on-site running all of these contests. It does, however, mean that this person is responsible for overseeing that all of these activities and competitors are adhering to the *UIL Constitution and Contest Rules*. [DEC Chair](#) and the [Academic Meet Chair](#) can be located on the UIL Website.

## 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 64-65](#). 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 from the [Academic Alignments](#) page.
- The tentative "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 adjudicators** 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. Zone alignments shall be determined by a blind draw or be geographical to reduce travel. No other methods shall be used.**
- **The League discourages zoning with eight or less schools.**
- Performance order shall be determined by a blind draw. No other methods shall be used.

### **Selecting Adjudicators:**

Adjudicators 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.

Adjudicators for the contest shall be selected from the current "Accredited List of Critic Adjudicators" found on the TTAO website.

If using panels, the second and third adjudicator for panels at the district level shall not be contacted until after November 1. See the sections on panel judging in the "Guide for Adjudicators" section of this *Handbook*.

- Adjudicators for area, regional and state contests are assigned by the State Theatre Director.
- Zone and District adjudicators shall not be contacted prior to August 15th. Please consult with the posted lists of state, region and area panels to avoid conflicts.

*Handbook for One-Act Play*

- The selection of bi-district adjudicators shall take place after the State Office has posted State, Region and Area adjudicators and no later than August 10. Information regarding planning for bi-district meets can be found below.

### **Bi-District Procedures**

1. The Spring Meet Chair for each UIL District needs to designate a Bi-District representative by May 1. The State Office will send out an e-mail requesting that information.
2. That person shall register with the UIL at this link by the deadline the Chair receives. The registration form can be found at:
3. The representatives representing the two districts assigned to the bi-district contest shall confer and schedule the meet. This must be done prior to August 10. 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 by mutual agreement of both DEC's. If the two districts cannot come to a consensus, a coin flip or blind draw shall be used.
  - c. The same district may host both years by mutual agreement of both DEC's.
5. The representatives shall decide on an entry fee for each school participating to cover the costs of adjudicator(s), awards, printing, facility rentals, a neutral Contest Manager and other necessary expenses. They shall determine what to do with any unspent income. The host site shall provide the Contest Manager.
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 adjudicator 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 two representatives shall compile a list of preferred adjudicators from their member schools. This may be done at a formal meeting or via e-mail. Strike lists are prohibited. This list, in order of preference, shall be given to the Contest Manager. The Contest Manager shall combine the lists by preference followed by blind draw.
9. The Contest Manager shall contact and contract the adjudicator(s) on behalf of the host.
  - a. You may allow the Contest Manager to make the judging choices.
  - b. Adjudicators shall be contacted after the State, Region and Area panels are posted on or about July 15 and prior to August 10.
10. The Contest Manager shall register the meet information on the online form found on the Bi-District webpage on the UIL website by August 10:

## THE PLANNING MEETING

### SAMPLE DISTRICT PLANNING MEETING 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.
- Neither contests nor official rehearsals may 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 adjudicators 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 adjudicators selected from the certified judges on the TTAO website, unless an exception is approved by the League for valid reasons. The link to the list of adjudicators is on the UIL Theatre website (Adjudicator Information) and on the TTAO website.
- If preferred adjudicators are not available, the Contest Manager, approved by the District Executive Committee, shall have the flexibility to contract with any accredited critic adjudicator. **If using a panel, please follow the procedures.**
- Judges should be contacted via the TTAO Connect link on the TTAO website.

#### 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 contest rules.
- 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 made ineligible for advancement or ranking 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 a company 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.

- 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 15 second 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)	Two warnings to a designated crew member at 15 and 35 minutes. Additional warnings given at 4, 3, 2, 1 minutes and 30 and 15 seconds.

**7. Determine awards to be presented and how and where they are to be obtained.** No unofficial award, other than outstanding technician or crew may be given at a contest. Ensemble or acting awards are restricted to those given by the adjudicator.

**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:** See the website for procedures.

## BI-DISTRICT, AREA AND REGION EARLY PLANNING

1. **ONLINE CERTIFICATION:** You will need to complete the Contest Manager online certification by March 1st. See [ttaa.org](http://ttaa.org) site.

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 bi-district, 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, bi-district or area.

**EXCEPTION: Play titles that begin with a number ( i.e. 1984 or 13 Variations) will precede a letter.**

- Performance 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 or bi-district letter and an "A," "B" or "C" 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
1st District 17A/ Bi-District A-A or Area 1A	1st - <i>Blithe Spirit</i>
2nd District 18C/ Bi-District B-C or Area 1C	2nd - <i>Send in the Sparrows</i>
3rd District 18B/ Bi-District B-B or Area 2B	3rd - <i>Cat on a Hot Tin Roof</i>
4th District 18A/ Bi-District B-A or Area 2A	4th - <i>The Diviners</i>
5th District 17C/ Bi-District A-C or Area 2C	5th - <i>Hamlet</i>

#### 4. **CONTRACTING A CRITIC ADJUDICATOR FOR BI-DISTRICT, AREA AND REGION CONTESTS:**

Area and Regional judging panels are assigned by the State Theatre Director. The State Office will provide assignments which are posted prior to July 1 on the UIL website.

Area and Regional Directors should execute contracts by February 1.

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

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. Provide them with copies of these duties.

- A Contest Manager shall not serve as an official timekeeper.
- A critic adjudicator 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 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 FOR ZONE, DISTRICT, BI-DISTRICT AREA AND REGION:** Obtain awards for two best performers, all-star cast, honorable mention all-star cast, and three advancing plays (except for Region level, see below) and the alternate. Awards for Region Contests are shipped to the Region Director.

- (3) Advancing Play (2 ADVANCING PLAYS for Region)
- Medals for the Advancing Companies (84 per level) (Gold)
- Alternate Play (1 per level)
- Medals for the Alternate Company (28 per level) (Silver)
- 2 Best Performers (2 per level) (Gold)
- All-Star Cast (8 per level) (Silver)
- Honorable Mention All-Star Cast (8 per level) (Bronze)
- Technical Awards (Local discretion. The League encourages recognizing technical crew member(s). The State Meet awards one gold medal. These are not sent with the Regional packets.)

Local awards recognizing crew members may be presented but shall not be assigned any points towards sweepstakes. Ensemble or acting awards are restricted to those given by the adjudicator.

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 70-72.](#)



## **TTAO CONNECT - THE PATHWAY TO CONTRACT CONTEST OFFICIALS**

In an effort to save everyone time and frustration TTAO has developed a new platform for contracting judges called TTAO CONNECT. Bi-District, Area, and Regional contest managers need to create events and start inviting judges so everything is in place before August 15.

### **Gone are the days of...**

- calling twenty people only to find out they are already booked on your contest day
- calculating mileage for adjudicators
- acquiring judges before UIL timeline for hiring judges
- filling out and mailing and waiting on a paper contract

### **Highlights of TTAO CONNECT include**

- Sorts available judges by distance
- Judges will not appear unless they are available
- It will not allow you to hire judges that have a conflict at a higher level
- The system will automatically change the judges availability to unavailable if they accept a contract
- One place where all contracts are housed and you can come back and reference

Contest Managers - Please take the time to watch a brief tutorial outlining the steps to create an event and invite judges to the event. [LINK](#)

Adjudicators - Please take 2 minutes to watch a brief tutorial on how to accept an invitation to judge. [LINK](#)

If you have any questions or issues using the system, please email [support@tao.org](mailto:support@tao.org)

## POST PLANNING MEETING TO-DO CHECKLIST

- Got a UTEID** (If you didn't have one already.)
- Certified Online (Opens November 1. Must be completed by February 1 or first contest)**
- 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 adjudicators.

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 (Available by August 1) or the OAP Entries list. (Available after October 1.)
- Contacted and secured the Critic Adjudicator(s).**
- Executed the judging agreements through TTAO Connect . Zone/District contracts shall not be issued until after August 15th. Bi-District adjudicators must be obtained by August 10. Area and Region by February 1.**
- Arranged to have payments ready as agreed to in the executed contract.** (Check with Spring Meet Director for District and the Regional Director for Region. Bi-District and Area are arranged 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.**
- Secured a site crew** to serve all entries.
- 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 by February 1. 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. Bi-District info shall be provided to the district Contest Managers prior to the district meets.

Send to each zone/district school NO LATER than February 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, 2020

**Contest Manager:** Weebie 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, 2020

**Critic Adjudicator:** 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 adjudicator has completed his decisions.

**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**

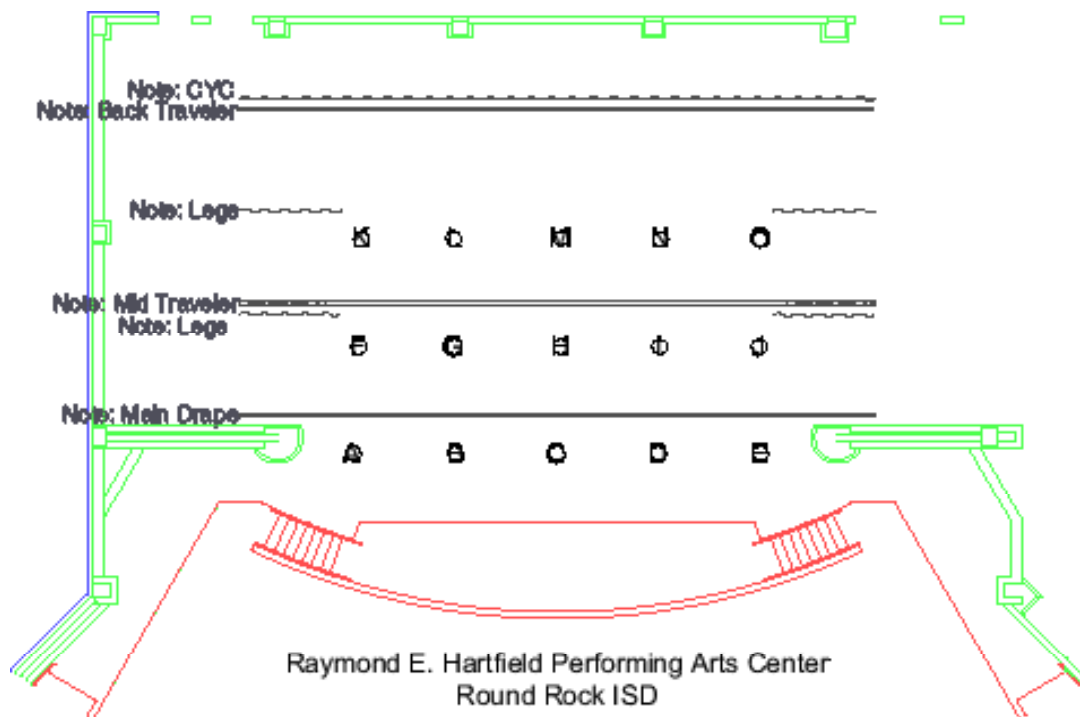
The approved UIL Unit Set will be available at the contest site. Also available will be two door units and one French door unit.

**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 adjudicator's decision-making time to load for departure.



## 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
2. Rules involving the Contest Site
3. Rules involving the Unit Set
4. Scenic Elements and Properties
5. The Size Charts

### Important Principles to Remember:

1. Any access to facilities and equipment at the contest site that a single school is allowed to use shall be made accessible to all companies competing in the One-Act Play Contest at that site. This includes rentals and site visits. The Contest Manager shall make any decision concerning the use of the facility and that decision shall be final.
2. Nothing shall be done with the unit set or contest site that may damage it 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. Pylons cannot be stacked taller than twelve feet.
4. Standing on furniture pieces/props is permissible as long as the actor(s) safety is not in jeopardy. Risky staging and physical stunts need to be disclosed at the site rehearsal to the Contest Manager.

## Procedures: By February 1st

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

**ONLINE MEET SETUP AND RESULTS CERTIFICATION:** The zone, district, and regional Contest Managers shall set up the online meet by February 1st. Area Meets are set by the State Office. You must certify results by Sunday at noon following the district, bi-district and regional contest. District and Bi-District results shall be certified no later than midnight on the designated date on the official calendar. This is done via the Spring Meet Entry System that can be accessed through the “Academics” website. The State Office will set up and certify the Area Meets.

### To Do List

#### Shortly Before Ten Days Prior to Your Contest

**The Contest Manager must provide access to reading scripts for the critic adjudicator. 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 adjudicator **where it is logistically possible**. At the very least, critics should be notified of titles.) Scripts may also be obtained from the Drama Loan Library. Adjudicators are eligible to use this service.
- Confirm reservation of the performance site(s) selected for setup, rehearsals and contests.
- Touch base with adjudicators and confirm dates and travel arrangements.
- Provide adjudicators with a list of the participants and ask them to make sure they did not serve as clinicians for these schools at any lower level contests, workshops, clinics or festivals.
- Make sure you have obtained a brief adjudicator’s vita from each adjudicator for program publication.
- Check with the Spring Meet Director and make sure payment for the adjudicator(s) and other staff will be ready by the contracted date.
- 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.)
- Make sure that you secured an 8' ladder for all companies to use.

## 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. Make sure that all the directors have your correct e-mail address.**

- Download the "School Information" from the UIL Spring Meet Entry System. This should provide you with all the data you need. See next page for instructions.
- Schools who have not completed the process should be reported to the appropriate executive committee. They may petition for late entry.
- Contact site crew members and confirm times and dates. Provide them with copies of their job description.
- Contact Adult Timekeepers and confirm times and dates. Provide them with copies of their job description and instructions.
- Obtain sufficient 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 adjudicator's vita.**

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

**"The videotaping and/or audio taping of performances and critiques is prohibited."**

- Pick up awards and check that engraving and quantities are correct.



## 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.**

### Contest Manager Instructions

Before proceeding. Make sure you have acquired a UTEID and password by going to

[LINK TO UTEID](#)

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 Elisabeth Sikes for authorization. Provide your name, UTEID and contests you will be managing. DO NOT SEND YOUR PASSWORD.

[theatre@uiltexas.org](mailto:theatre@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 [the Spring Meet Entry Page](#)
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 your 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 adjudicator.

**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 backstage. If an adult is used, this can be 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**



Consult with Contest Manager.

1. Check out stop watches from Contest Manager to become completely familiar with their operation. (i.e. - start and stop, change batteries or wind them)
2. Find out where you will be stationed.
4. Get Time Sheet Reports.
5. Get a copy of the opening and closing cue descriptions.

#### **CONTEST DUTIES**

- At least one timekeeper shall be located in the house to record running time. No play shall 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.

#### Time Warnings

Time Allowed	Warning Start	
7 Minutes	Setup and Strike	5 minutes to 15 second 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)	Two warnings to a designated crew member at 15 and 35 minutes. Additional warnings given at 4, 3, 2, 1 minutes and 30 and 15 seconds.

- At least two timekeepers shall be stationed backstage to record setup, the 60-second beginning, performance and strike.
- If there is a possible time infraction, the Contest Manager must be advised immediately.
- **An official site timekeeper shall give time warnings as follows:**

Please use this language for the 15 and 35 minute warnings:

“You are at 15 or 35 minutes ... (When stopwatch hits 15 or 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).**
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 76 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?
- 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 10](#).

## To-Do List

### 3 Days Prior to Rehearsals

Please review all of the set rules on pages 22-33.

- PREPARE THE ADJUDICATOR'S PROGRAM(S):** If requested by the critic adjudicator, prepare a program copy upon which the names of schools and directors have been rendered illegible.
- CONFIRM PERSONNEL:** Confirm that the adjudicator(s), 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.
- Ask adjudicators about food/snack/drink preferences.

## THE CONTEST SITE

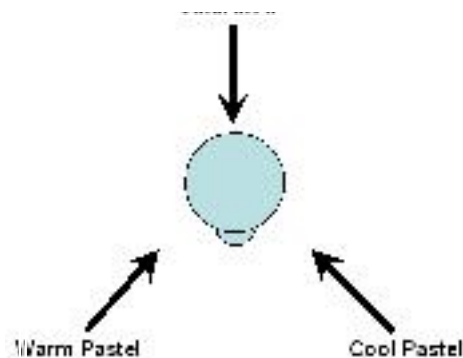
### Lighting at the Contest Site

- Stage lighting instruments and dimmer controls available at the contest site are 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, by rule, backstage.

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.



## 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 becomes 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, by rule, backstage.
- Companies may provide their own sound systems without approval. The sound system control should not be located in front of the stage unless factors involving architectural necessity requires its placement there.

## Storage at the Contest Site

The amount of storage space that schools are provided 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. You can't have the referee at the concession stand during the basketball game.
- Rehearsal time available to one entry shall be available to all entries. **This includes rentals and site visits beyond the official rehearsal. Their availability shall be approved by the DEC.**
- 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). State allows a 50-minute rehearsal.
- Rehearsals during the school day are limited by TEA to one class period (defined as one hour) during the school day.
- 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. Integrity Script \*\*
- b. The music log. \*\*

\*\*Items a. and b. are required before the school is allowed to rehearse.

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

- Time scheduled for the Directors Meeting.
- **That only those directors and students entered online may be in the dressing room and that only directors, cast members, crew members and alternates (as allowed) may be in the stage area during set, performance and strike. Students designated as tech/crew must be backstage or in the lighting/sound location and not audience spectators.**
- That substitutions may be made in writing by the director, principal or superintendent. Substitute Eligibility forms are found online under "Resources and Forms." 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) shall 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 rules. 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 1033(c)5) shall be fully disclosed to the Contest Manager at rehearsal."

- If a director brings stage lighting instruments or set additions, other than those allowed under 1033(c)5) or approved in writing by the League, the director shall be informed as soon as possible after a determination has been obtained from the State Office, that such additions shall or 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 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. (Resources and Forms)

## **6. SpikeTape and Glow Tape**

Provide each school with their own distinct color of spike tape. The selection shall be random. 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 on the floor and properties belonging to the performing company. It shall be set and struck during the seven-minute set and strike periods.

## **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 slaps, stage combat, falls, stunt work or scenes that are elevated during rehearsal.

**All weapons shall be shown to the Contest Manager at each contest. The school's administration has signed the Compliance and Standards form acknowledging approval of all actions in the performance.**

## To-Do List Contest Day

- Make sure you have the judge's ballots and evaluation forms. The materials may be downloaded from the UIL website.
- Review the rules in Section 1033 of the *Constitution and Contest Rules*.
- Have checks, if due by contract, to pay all personnel and adjudicators.
- Confirm arrangements for hotel.
- Contact each adjudicator to confirm he or she has arrived or is on the road.
- Provide Adult Timekeepers with stop watches, instructions and the Timesheets 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 adjudicator(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 directors from the performing school to sit.

### THE CONTEST MANAGER'S TOOLBOX

#### *UIL OAP 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, including State Theatre  
Director's direct number.**

**Basic Tools**

**First Aid Kit**

## Procedures: Before the Contest

1. THE ADJUDICATOR(S) WORKSPACE: Arrange adequate working space in the theatre and private (non-public) bathroom facilities for the adjudicator(s). Locate the space so the adjudicator(s) will have an uninterrupted view of the stage and be near enough to hear actors clearly.
  - Provide each adjudicator 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 adjudicator that will not permit the audience to sit within two seats in any direction and sufficient working space for each adjudicator to be comfortable.
  - Provide a student assistant to care for each adjudicator's needs between plays and to communicate with you in case of difficulty. A single student can take care of a panel.

## TO-DO: CONTEST DAY

### WHEN THEY ARRIVE

1. 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.
  - **ONLY those directors and students entered on the official entry may be in the dressing room/holding areas.**
2. 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. (Before Rehearsal)
  - A music log. (Before Rehearsal)
  - Ask for their signed "Community Standards and Copyright Compliance Form."
3. If rehearsal is on contest day, [see pages 82-83](#).
4. WHEN THE ADJUDICATOR(S) ARRIVE:
  - Show the adjudicator(s) 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.
  - Adjudicators may use a secretary or assistant to take notes. They may use a laptop or other electronic devices to take notes.

**5. CONDUCT A DIRECTORS MEETING**

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

**SUGGESTED AGENDA**

- Meet all directors and adjudicators at least thirty minutes prior to the contest.
- Introduce adjudicators 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 adjudicators 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 adjudicators 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 adjudicators at this meeting. Any help you seek from the adjudicators should be in private and is unofficial. Adjudicators 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 adjudicator(s) .
- 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.

## PERFORMANCES

### RULES RELATED TO SET AND STRIKE

#### 1. General Policy

- The Contest Manager is responsible for seeing that safe procedures are maintained.
- Provide an 8' ladder for all schools to use.
- The site crew should be supportive where set and strike are concerned.
- Director(s) shall be allowed to participate in the set and strike periods so long as their departure is made during the set period or during the 60 seconds allowed to start the play and return does not take place until after the end of the performance and as directed by the Contest Manager.
- Alternates shall not be a part of set and strike unless they are being used as site crew for all participants.
- **Two** dollies/handtrucks may be used during the set and strike periods but may not be used during performance unless they are properties prescribed by the playwright.
- An official timekeeper backstage shall give the company audible warnings at one-minute intervals as prescribed in the Time Limits section of the *Handbook*.
- 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.
- 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.

#### 2. Set

- The company shall have seven minutes to set.
- Sound check is allowed only 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 or using the pre-recorded sound check available from the UIL website. (Resources and Forms)
- Lighting fixtures and projectors allowed under rules may be focused and checked during the set period with work lights and house lights on.
- The Contest Manager shall provide the director(s) with the quickest and safest route to enter the house and be seated.

#### 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 declared in violation of the time rules 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. The Contest Manager or stage manager shall inspect the stage before

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allowing a company to leave.

b. Glitter, sand, stage blood, 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 at your official rehearsal. The intent is not to make a company ineligible for advancement or ranking 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; however, glow tape must be pulled up at this time.

- 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-performance-strike sequence unless there is a true technical emergency “time hold.”
3. **THE ADJUDICATOR:** Make sure adjudicators 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 adjudicator to hear or concentrate on a performance. If possible, the adjudicator 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 adjudicator.

## **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.")

## **RULES RELATED TO PERFORMANCE**

**Prompting**

- No prompting of dialogue is allowed 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 and in "airplane" mode.
- 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.

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- An official timekeeper shall give the company two warnings during the performance when 15 and 35-minutes have elapsed. Additional warnings will be given at 5 minutes, 3 minutes, 2 minutes, 1 minute, 30 seconds and 15 seconds remaining.
- 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 Regarding Violations

### **RULES VIOLATIONS**

- Entries may only be declared ineligible for advancement or ranking for the following violations:
  1. Use of ineligible students.
  2. Exceeding the number allowed in the performing company.
  3. Exceeding the time limits on performance and set-up and strike.
  4. The use of firearms.
  5. The use of explosives and combustible materials.
  6. The use of additional unit set.
  7. The director being in the backstage areas or communicating with the company during the performance.
- If declared ineligible for advancement or ranking, the company shall be considered for individual acting awards and be awarded the points. The company shall 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

1. The Contest Manager should honor any requests from the director that the State Office be consulted. Please contact the State Theatre office for after hours contact number.
2. If a company violates provisions of *C&CR* Section 1033 (c)(1)(A-B) under Contest Manager supervision, you must declare the play ineligible for advancement or ranking 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 adjudicator should be notified immediately thereafter. In all cases, you must notify the adjudicator 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. Screenshots of the clocks will not suffice.** Keep extra stop watches available.
4. The director of a school deemed ineligible for advancement or ranking shall receive a critique in the regular order determined prior to the beginning of the contest and shall receive the "OAP Evaluation Form" from the adjudicator or adjudicators.

**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 a serious violation has occurred. 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 the State Theatre Director after hours contact number.**

## EMERGENCY JUDGE REPLACEMENT SITUATIONS

- In the case of a single adjudicator:** If the adjudicator becomes incapacitated after the start of the contest, the contest manager must contact the State Theatre Director immediately. The state office will secure a replacement adjudicator. The contest may be rescheduled. The contest will begin again, performed in its entirety, for the new adjudicator.
- In the case of a panel:** If one member becomes incapacitated after the start of the contest, the contest manager must contact the State Theatre Director immediately. The acting adjudicator shall serve as the single adjudicator for the contest. The remaining adjudicator and the acting adjudicator shall split critiques evenly. In the event that the acting adjudicator becomes incapacitated, a blind draw shall be conducted to determine who will serve as the single adjudicator for the decision-making part of the contest. The remaining adjudicators shall split the critiques.

## Procedures: Conclusion of the Contest

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

LEVEL	Advancing	Alternates	Best Performers	Samuel French	All-Star Cast	HM Cast
Zone/ District	3	1	2	0	8	Up to 8
Bi-District	3	1	2	0	8	Up to 8
Area	3	1	2	0	8	Up to 8
Region	2	1	2	0	8	Up to 8
State	Rank 1-6	0	2	1	8	Up to 8

- 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. Remind them that an individual all-star cast or honorable mention all-star cast award assigned by a adjudicator to a chorus or other company group of players that cannot be individually identified counts as one individual award and is given only one symbolic award that shall be retained by the school in the name of the group.
  - The Best Performers shall be individuals, not groups. The two Best Performers shall not be given to a group even though they may be playing similar or ensemble roles or a chorus.
  - 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.
  - A student playing a role identified as being of the opposite sex may do so without violation of any rule.
  - As soon as the decision is reached, make sure the "Awards Judge" has not violated the awards rule and the ballot(s) are accurate. Now is the time to notify the adjudicator(s) of any unusual circumstances that might unknowingly create awkward situations during critiques.
5. For Panels: Draw for critique assignments:
    - a.) Write the names of the three or two advancing schools on slips of paper and have each adjudicator draw one name. In the case of Region, the Acting Judge shall be assigned the alternate.
    - b.) Write the names of the non-advancing schools on slips of paper and have each adjudicator take turns drawing the remaining names.
  7. Review the critique order determined at the Directors Meeting.
  8. After decisions are rendered and following the draw for critiques, adjudicators have permission to confer regarding verbal critiques.

## Procedures: Awards Ceremony and Critique

1. Announce the results and present awards. Do not ask the adjudicator(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 the advancing directors with the State Participant Guide for the next level. It should be downloaded from the UIL website. (Theatre page, High School One-Act Play: State)
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 adjudicator(s) who will begin the critiques. Critiques shall be open to all. Panel Judging critiques may be given simultaneously **with the consent of the participating schools**. THIS IS NOT A CONTEST MANAGER OR ADJUDICATOR CHOICE. **Remember that an oral critique must be given to a company deemed ineligible for advancement or ranking.**
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 Forms" that has been filled out and signed by the adjudicators. **This is required.**
7. Adjudicators should be paid after the critique is concluded unless other written arrangements have been made. If the adjudicator 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 adjudicator(s) as per the contractual agreement may result in a complaint being filed with the UIL State Executive Committee.

## Procedures: After the Contest

1. Fill out and submit the online "Contest Managers Report Form" (All levels) to the League immediately. Keep the adjudicator's ballot, questionnaire and timekeeper's record. If a panel of adjudicators is used, keep all of adjudicators' ballots and the TTAO Tabulation Tool report sheet until September 1st of the following school year.
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 Managers Contest Result and Attendance Report Form."
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 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 1.
- Contracts must clearly state that this will be a panel.

### PANEL JUDGING PROCEDURES AT ALL LEVELS

#### AFTER THE DIRECTORS MEETING

If space does not allow for separate rooms for each panelist, we recommend that a contest official be present in the decision room and upon entering the room they should read the following statement from the UIL OAP *Handbook*: "Adjudicators shall not be allowed to confer or discuss the performances until after the decisions are rendered."

#### DURING THE PERFORMANCES

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

#### AFTER THE PERFORMANCES

- The adjudicators will rank the plays from first to last.
- The adjudicator designated to select the acting awards will select 2 BEST PERFORMERS, 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 TTAO Tabulation Tool. The link can be found on the UIL and TTAO websites. The assistant will call out the rank from the ballot and the Contest Manager shall repeat the rank as it is entered. The adjudicators shall confirm the ranks are correct.
- The rankings shall be tabulated using the system and a hard copy produced.
- Adjudicators will draw for the plays they are critiquing.
- IF THERE IS AN UNBREAKABLE TIE FOR THE SECOND OR THIRD ADVANCING POSITION – The Tabulation Tool shall use the ranks on the "Acting Judge's" ballot to break the tie. At state, however, we could have co-champions or co-runners-up.

#### AT THE AWARDS CEREMONY

Only the advancing schools will be announced. An alternate will be publicly announced if more than five schools are competing.

Immediately after awards are announced, the Contest Manager shall provide each director a copy of the TTAO Tabulation Report.

#### AT CRITIQUES

- Schools will be critiqued in the order determined at the directors meeting. Critiques shall be public.
- 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. Fill out and submit the online "Contest Managers Contest Result and Attendance Report Form" (Each level has a different one and they are found at the ["High School One-Act Play."](#)) to the League immediately. Keep the adjudicator's ballot, questionnaire and timekeeper's record. If a panel of adjudicators is used, keep all of adjudicators' ballots and the TTAO Tabulation Tool report sheet until September 1st of the following school year.
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 Managers Contest Result and Attendance Report Form.**
4. Results must be certified in the Spring Meet Entry System no later than Sunday at noon following the contest. (District and Region)
5. **Results for region shall be called in to the State Theatre Director PRIOR to the awards assembly. TAB Report shall be sent to State Theatre Director post contest.**

**OAP Points for District, Region and State****THEATRE**

One-Act Play Ranked Plays from:

District	20	20	20	15	0	0
Region	20	20	15	0	0	0
State	20	16	12	10	8	6
Individual Awards	10	8	6	0	0	0

Note: One-Act Play Points. The three unranked plays advancing from district (two from region) each receive 20 points. The alternate play receives 15 points. At State One-Act Play, points are awarded through sixth place. Points for individual acting awards are: each best performer receives 10 points; each all-star cast receives eight points; and each honorable mention all-star cast receives six points. An individual acting award assigned to a chorus or other group of players counts as only one individual award and shall be allocated the appropriate points. One-Act Play points shall not be awarded for zone, bi-district or area contests. No points awarded to local technical crew awards.

**TTAO OAP TABULATION TOOL**

The TTAO OAP Web-Based Tabulation Tool executes the ranking procedures for multiple adjudicators based on the process found in the *C&CR* and this *Handbook*.

You may access this free tool by going to the link found on the UIL website. It can be found on the Theatre page under "Resources and Forms" and at every contest level page.

It is compatible for MAC and PC.

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

Contest Managers should take time to explore and try out the software before attempting to run a contest using panel judging.

Contest Managers should review the document **A GUIDE TO UNDERSTANDING THE TALK TAB SOFTWARE**