

NEW TEACHERS
UIL OAP TO DO LIST

- ☐ Read the *Handbook for One-Act Play* – Most current edition – Use no other. On-Line only as a pdf document.
- ☐ Read the *Constitution & Contest Rules (C&CR)* – 1033-1034.
- ☐ Read the *Leaguer* – online.
- ☐ Read the *Guide for UIL OAP Contest Managers* – most current edition – On-Line Only as a pdf document
- ☐ Attend the planning meeting for your district – First day to have these is 8/15.
- ☐ Know your deadlines and meet them:
 - 10/1 – On-Line Enrollment. Due by midnight. Requires administrator for final step.
 - 12/21 – Deadline for sending Plays not on approved list or Set requests for approval. \$ 30 Fee.
 - 1/21 – Deadline for Film Submissions
 - 2/1 – Deadline for your Academic Chair to set-up the on-line registration and OAP District Meet.
 - 2/1 – Deadline for your zone/district Contest Manager to secure a judge.
 - 2/5 – Deadline for entries in the Theatrical Design Contest.
 - 2/23 – On-Line Title Entry due by midnight
 - 10 Calendar Days prior to your first performance – On-Line Eligibility due by midnight.
 - Monday midnight after advancing – Any substitutions must be submitted to that level director and State Office- see chart in *Handbook*.
- ☐ Find out about festivals/clinics in your area. See UIL website.
- ☐ Carefully check the eligibility of your students.
- ☐ Make sure the State Office has all your contact info and keep it current. Especially email.
- ☐ Read lots of dramatic literature – Drama Loan Library only costs \$7 for 10 scripts – You'll never find the perfect fit if you don't know what's out there.
- ☐ Attend other contests in your area.
- ☐ Submit your students for the State Meet Honor Crew or consider serving on the State Meet Teacher Honor Crew

To All Directors:

THINGS YOU MUST DO

- ☐ **On-line Entry. (Complete 10 days prior to first contest)**
- ☐ **Send cut script to your critic judge(s) prior to the contest.**
- ☐ **Obtain proof of royalty payment & permission to produce (required at rehearsal)**
- ☐ **Official script and Music log (required at rehearsal)**
- ☐ **Complete and have your administrator sign the Community Standards Compliance Form (required at rehearsal)
Send (1) one copy to the State Office prior to 1st contest.**

UIL One-Act Play/Set Approval Request

Your name _____

Your School _____

Title of Play _____

Publisher _____

Your email _____

School Phone _____

Your mailing address for return of materials submitted:

City _____ TX Zip _____

Fee is \$30 per script and **must be sent with** this form and the actual play for review.

Your cutting must be marked in the script. **Photocopies are not accepted without written permission from the publisher.**

Set additions must include all items required under Section 1033 (c)(2)(G).

Incomplete submissions will be returned without being evaluated.

Play/Set requests may be submitted starting August 1 for each school year. Play/set approval takes 2-3 weeks prior to Dec. 1 after Dec. 1 it increases to 3-4 weeks. Those submitting on the Dec. 21 high school deadline will not receive anything back from us prior to Jan. 15.

Junior high submissions must be sent 45 days prior to your competition.

All checks should be made payable to UT-Austin/UIL. All material should be mailed to: UIL-Drama, PO Box 8028, Austin, Tx 78713

If you have questions about this process, please email: theatre@uilitexas.org or call us at 512-471-9996.



COMMUNITY STANDARDS COMPLIANCE FORM

(Check level) Zone() District() Bi-District() Area() Region()

School and City

Play Title

This play has been edited to comply with Section 1033(c)(1)(D). This play has been carefully examined and the script and production are approved for presentation by the students of our school and are acceptable in our community.

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

Principal or Superintendent (Signature. No Stamps)

Date

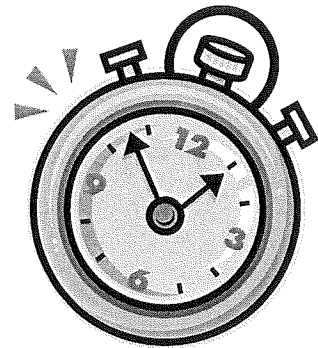
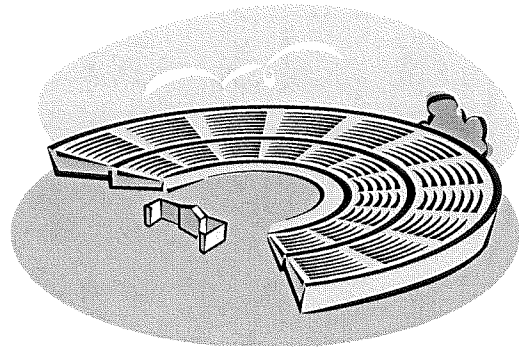
NOTE: Mail one copy to the state office (State Theatre Director, 1701 Manor Rd, Austin, Tx 78722) and give one to the contest manager as you advance to each level of competition.

Preparing for the OAP Tech Rehearsal

Material originally prepared by Dr. David Stevens

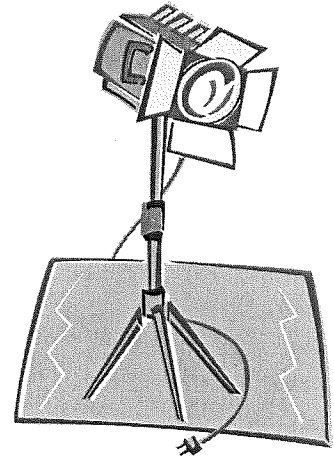
PRIOR TO THE REHEARSAL

- ☐ Submit your students' names and set information online into the Spring Meet Entry System (10 days prior to contest). Be sure to submit any Substitution forms after the 10-day deadline.
- ☐ Get the stage measurements/diagram and light plot from the contest host.
- ☐ Tape the contest stage according to the measurements onto your rehearsal space.
- ☐ Indicate the approximate location of the lighting areas with the number of the area.
- ☐ Measure a point from the centerline where your set begins or create a plastic layout to assist with spacing of furniture and/or set pieces.
- ☐ Lighting Cues—can they be faxed prior to the contest or do they have to be programmed at the site?
- ☐ Who will run light board? Pull curtains? Your crews will be responsible for at least giving all cues.
 - Directors designate a specific crew member to give the show's starting and closing cues. Hosting company members will not start or close any show without a cue from your company. Someone must also be designated to receive the 35 minute warning – can be the same person.
- ☐ Ask where the unit set will be stored.
- ☐ Ask about the location and the approximate size of the storage space for your items that you bring with you. If you have a complicated set, practice how these items should be stacked in storage for the ease of setting up your rehearsal and performance.
- ☐ Create a Cue-to-Cue sheet for the crew and actors. (See Below.)
- ☐ Secure at least 4 stop watches—stage manager, lights, sound, props and have your student practice using them during rehearsals at home.
- ☐ Rehearse the rehearsal several times before you get to the contest site.



PREPARING A CUE-TO-CUE

- ☐ Cue-to-cue is a run-through of the show from one technical cue (such as a lighting change, sound effect, or scene change) to another. Cue-to-cue allows the tech crew to rehearse the technical aspects of the show.
- ☐ Jump from one cue to the next, skipping the dialogue in between. The Stage Manager (SM) will prompt the performers to speak a few lines before a cue change is called. When the crew is ready, the SM will call for "Go."
- ☐ After the cue has completed, the SM will call "Hold." Actors will stop speaking. The SM will check to see that the technical cues were executed correctly, the sound level is adequate, etc.
- ☐ Once the crew is ready, the SM will either prompt the actors for the next cue or ask them to repeat the previous cue.
- ☐ The "Go" and "Hold" sequence is repeated.
- ☐ This should be created on a page and copied for technicians and actors. (I've even seen this reduced to a small laminated card that each actor wears on a lanyard)
- ☐ Rehearse this adequately prior to going to contest so that the actors know it almost as well as they do the play.

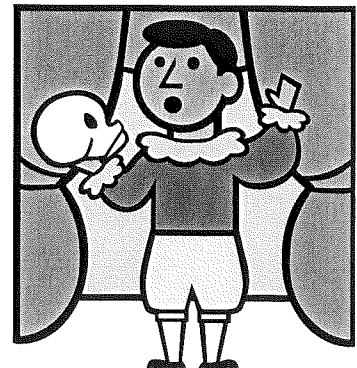


LOAD IN/STRIKE

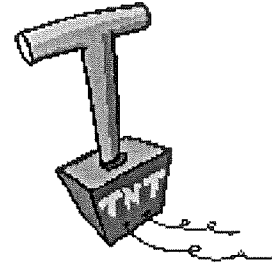
- ☐ What is the location and how big is the space where you will stack the items you bring with you to the contest site?
- ☐ When you load in, you will want to stack your items in the manner that will best accommodate your 7-minute set up time. You will have the chance--and should make time during your official rehearsal--to stack it back the way you want it for your 7-minute set up.
- ☐ After your performance, can you load-out all scenery and props to the loading dock? Alternates, crew, parents may meet you here to help load bus/truck.

DURING THE REHEARSAL

- ☐ You will have exactly X minutes to rehearse. Reserve the last 5 minutes of that for strike. If you do not spike during your rehearsal, reserve the last 10 minutes.
- ☐ You should rehearse the opening and closing of your show. If you have not done so prior, reserve the last 15 minutes of your rehearsal. Do it just as you will during the contest for the opening and the closing of the show, including operating the house lights.
- ☐ Ask to receive warnings on the time remaining during your rehearsal from the contest/stage manager. Your students should also be keeping time as well.
- ☐ Cell phones are not allowed backstage during rehearsals or performances.

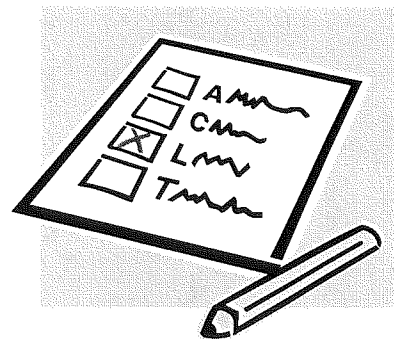


- ☐ Full Scenery Disclosure is required at Rehearsal. If you have any doubt about the “legality” of the action of the play or set pieces or props, point them out to the contest manager during the rehearsal so that they can be fixed prior to your performance.
- ☐ No scenery/unit set downstage of the main curtain, props only, unless the grand drape is not being used due to the architectural necessity of the space.
- ☐ Run the cue-to-cue focusing on technical elements and blocking issues.
- ☐ Set sound levels and lights
- ☐ No real guns or explosives.
- ☐ No cigarettes/tobacco products.
- ☐ No flame or fire.



WHAT TO BRING TO THE REHEARSAL

- ☐ Proof of royalty payment for performance of the play at this contest (if it is copyrighted). A letter from the principal will suffice.
- ☐ If scenes from a copyrighted long play are being produced, publisher or author permission is required for cutting the play.
- ☐ State UIL Approval Letters
 - o Permission to produce plays not on the approved list.
 - o Approved additions to the basic set.
- ☐ Contest managers (Integrity) script [(in addition to what you provided for the judge(s))] clearly marked indicating the text being performed.
- ☐ Music Log showing the duration of each cue and the cumulative total, if the piece is original or copyrighted, etc.
- ☐ Standards Compliance Form



Definition of Terms for the Production Evaluation Form

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.

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.

Tempo: The rate at which information is given and/or action is executed in a play.

Motivation: What causes a character to act. The driving force behind a character's actions and pursuit of his/her objective(s).

Spontaneity: The ability of the ensemble to create the illusion that the characters are experiencing the events of the play for the first time.

Use of Space: The effective use of the entire stage area with regard to the environmental requirements of the play.

Blocking: The movement and business of the actors/characters in a play.

Composition: The arrangement of the actors/characters on the stage.

Exposition: The events that precede, cause and/or influence the immediate action of a play.

Rising Action: The increased tension in a play caused by events that produce conflict.

Climax: The highest point of tension in a play.

Moment: An event that causes a change in the course of action of a play.

Theme: The underlying idea and/or purpose of a play.

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.

Ground Plan: The arrangement of the scenic/environmental elements of a production.

Focus: The area of the stage that contains significant action and should be the principal point of attention for the audience.

Definition of Terms for the Production Evaluation Form

Characterization: The observable traits of a character.

Character Objectives: What a character hopes to achieve in a play or scene; the goals of a character; what a character wants.

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.

Conflict: The clash of forces in a play.

Dramatic Arc: The changes a character chooses to make or is forced to make during the course of a play.

Engaged Listening: Visible evidence that a character is receiving, absorbing, processing and reacting to information and events in a play.

Emotional Context: How the information and events in a play affect the emotions of a character.

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.

Actions: What a character does to another character.

Tactics: Specific maneuvers a character executes to achieve an objective.

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.

Articulation: The clarity of the words a performer speaks.

Vocal Dynamics: Variety and color in the vocal characteristics of tone, volume, pitch and rate.

Ensemble: The entire company of performers in a production.

Cohesiveness: The ability of the ensemble to participate in and exhibit the collective energy and believability of a production.

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.

A GUIDE TO UNDERSTANDING THE TALK TAB SOFTWARE

by Craig Hertel, Gainesville ISD

It works like this:

Now, for determining each rank, start at step 1 below. If that doesn't work, go to step 2, and so on down the page. But remember! Look for the first place school first. Determine that and mentally cross them off and start the procedure over looking for second . . . and so on. Don't look and see a school has two 4's and automatically give them 4th right off the bat. That could mess you up!

1. "Majority Of"

Look for first place. If a school has two or more 1's—they got it. Then, look for 2nd place, and so on. The complicated thing about this is to remember the "or better" part of it. For instance, if you are looking for who placed 3rd, look for which school has not only two or more 3's, but also 2's or 1's. And remember, for some of the places, you can have more than one school have a "majority of" that particular rank (In looking for 2nd place, both 6,2,1 and 2,3,2 are in the running and you would need to apply the steps below).

2. Cumulative Total

Simply add up the total of the three ranks. Lowest total gets the place. (In looking for second place, School A's 2,3,3 equals 8 and would beat out School B's 2,3,4—which equals 9. Or, in the example above, 6,2,1 equals 9 while 2,3,2 equals 7).

3. Judge's Preference

If two schools tie on cumulative total, you break the tie by looking at how each judge ranked those two—2 of the 3 will prefer one over the other. Example: School A has 2,3,4; School B has 3,4,2—what do you do? It looks like a tie but it's not. Judges 1 and 2 both ranked A as the stronger play. Only Judge C thought School B was stronger. Two out of three wins.

4. Decimal Points

Sometimes, however, more than two schools end up with the same cumulative total. If that happens, a decimal thing kicks in that awards points for the three ranks you received. (1.0 for a 1st, .5 for a 2nd, .33 for a 3rd, .25 for a 4th, .20 for a 5th, .14 for a 6th, .14 for a 7th, and .13 for an 8th.) Each school's decimals are added. Highest wins. (Three schools have a total of 7. School A with ranks of 1,2,4 gets $1.0 + .5 + .25 = 1.75$; School B with ranks of 3,1,3 gets $.33 + 1.0 + .33 = 1.66$; School C with ranks of 2,3,2 gets $.5 + .33 + .5 = 1.33$. School A gets first place; School B is second.

5. Unbreakable Tie

On rare occasions, this system results in an unbreakable tie. At levels from zone through region, this would lead to a toss of a coin. At state, however, we could have co-champions or co-runners-up. And so on.



UIL One-Act Play Contest Judge's Evaluation

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

FOR SINGLE CRITIC ONLY. Circle One: Advancing Alternate Non-Advancing	<u>FOR PANELS ONLY.</u> RANK <input type="text"/>
---	---

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

JUDGE'S SIGNATURE

Evaluation Key

E - Excellent

G - Good

F - Fair

NA - Not Applicable

Excellent: Production utilizes the described element or skill consistently during the majority of the performance with great effectiveness.

Good: Production utilizes the described element or skill well during the majority of the performance but sometimes lacks effectiveness.

Fair: Production shows some implementation of the described element or skill but applications are inconsistent and often ineffective. **Not Applicable:** Described element or skill does not apply to this production.

ACTING (60%)

E G F NA

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

Characterization

- Evidence that actors understand character objectives
- Evidence that actors understand tactics/ conflict
- Evidence of character growth (dramatic arc)
- Evidence of engaged listening
- Commitment to emotional context

Physicality

- Control
- Physicalization of character actions
- Embodiment of character

Vocal Dynamics

- Projection
- Articulation
- Vocal Variety
- Suitability for all characters

Ensemble

- Exhibits cohesiveness
- Demonstrates unity of purpose
- Clarity of relationships

Performance Effectiveness

- Motivation
- Spontaneity
- Stylistic consistency
- Pacing and Tempo for individual scenes
- Overall believability

Evaluation Key

E - Excellent

G - Good

F - Fair

NA - Not Applicable

Excellent: Production utilizes the described element or skill consistently during the majority of the performance with great effectiveness.

Good: Production utilizes the described element or skill well during the majority of the performance but sometimes lacks effectiveness.

Fair: Production shows some implementation of the described element or skill but applications are inconsistent and often ineffective. **Not Applicable:** Described element or skill does not apply to this production.

DIRECTING & STAGE MECHANICS (40%)

E G F NA

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

☐ ☐ ☐ ☐

Staging and Business

- Blocking
- Composition/ Use of space
- Suitability of focus

Story Elements

- Effective communication of dramatic arc/ journey
- Addressed appropriate plot elements
- Variety of Mood
- Clarity in development of moments

Theme/ Style

- Communication and clarity of theme(s)
- Suitability and clarity of style
- Overall consistency and execution of directorial choices

Within the limitation of contest rules and what is available at the contest site ...

- Groundplan, Set and Properties
- Costume and Make-up
- Lighting
- Music
- Consistency with conceptual choices
- Overall Design Effectiveness

Overall Effectiveness of the Production

ADJUDICATOR QUESTIONNAIRE

THE ORIGIN OF THIS INFORMATION WILL BE KEPT STRICTLY CONFIDENTIAL

(FOR ONE-ACT PLAY DIRECTORS ONLY)

Please return this questionnaire to: State Theatre Director, Box 8028, Austin, TX 78713-8028

Contest Date: _____ ☐Zone ☐District ☐Bi-District ☐Area ☐Region ☐State Conference _____

Contest Site: _____

Name of Adjudicator/s (Single or Panel): _____

Name of Contest Manager: _____

Your Name: _____ School: _____

Play Title: _____

Name of Judge Presenting Your Oral Critique: _____ Advancing Play? ☐Yes ☐No

Please indicate your opinion of the adjudicator providing your oral critique for the following areas using the scale below:

3=excellent

2=Good

1=Fair

☐☐☐

Familiarity with your script and style of play

☐☐☐

Communication skills.

☐☐☐

Ethical standards of behavior.

☐☐☐

Attitude towards the students and director(s).

☐☐☐

Evaluation of the acting in the production.

☐☐☐

Evaluation of the directing.

☐☐☐

Understanding of technical limitations of the OAP contest.

☐☐☐

Educational value of the critique.

☐☐☐

Specific use of examples to explain opinions and comments.

What were the strengths of the adjudicator's critique?

What improvements would you suggest for this adjudicator?

Would you recommend this adjudicator to judge the following levels: ☐Area ☐Region ☐State

Are there any other comments you would like to share regarding the contest (contest manager performance, facilities, written evaluations, contest procedures, etc.)?

New Teacher Quiz

1. What items are allowed under 1033 (c)(2)(F)?
 - A. 6 lights, 160sq ft of fabric, Capitals, 6 trees & 6 bushes, 12' of fence
 - B. 2 french doors, 4 standard doors, 3 windows
 - C. Fog machines, robotic lights, mirror balls
2. How many cast, crew, alternates, directors are allowed?
 - A. 15 cast, 4 crew, no alternates, 1 director
 - B. 15 cast, 5 crew, 4 alternates, 3 directors
 - C. As many as they require
3. When are the music log, Community Standards Compliance Form and Integrity Script due?
 - A. 10 days prior to contest
 - B. Before the official rehearsal
 - C. After the performance
4. If a show runs overtime on performance what happens?
 - A. All watches are shown to director. Contest Manager notifies judge and director.
 - B. All watches are cleared. Judge & Director are notified of the disqualification
 - C. If it was only a second or two the Contest Manger gives them a warning that next time they might be disqualified.
5. If a show exceeds the 10-minute limit on music what happens?
 - A. School is disqualified.
 - B. Appropriate executive committee is notified.
 - C. Reported them to ASCAP
6. If a school fails to participate what happens to them.
 - A. They are suspended for 3 years.
 - B. It is up to the State Executive Committee
 - C. Nothing
7. Who is allowed in backstage areas?
 - A. Directors & Cast
 - B. Alternates
 - C. Directors, Cast & Crew
8. What can you attach to ladders?
 - A. Soft-goods
 - B. Lighting equipment
 - C. Nothing

9. What color can doors & windows be?
- A. brown
 - B. grey
 - C. any color, doesn't matter
10. What can you use to support the unit set?
- A. Stage weights
 - B. Shims
 - C. Nothing other than unit set or the floor
11. What counts towards the 10-minute limit on music?
- A. All music
 - B. All sounds
 - C. Only music scripted by the author
12. What types of weapons are restricted in OAP?
- A. Swords and knives
 - B. None
 - C. Guns
13. What can have wheels?
- A. Sound Carts & Prop Boxes
 - B. Commercially made furniture
 - C. All of the above
14. Who can use a microphone?
- A. Anyone
 - B. Only Off-stage voices/sounds
 - C. Only on-stage actors
15. What is proof of royalty?
- A. A note from the principal or business office
 - B. A copy of a purchase order or check
 - C. All of the above

1. Are there restrictions on food and water on-stage?
 - A. Yes
 - B. No
2. Can schools use their own communication system if the site is providing one?
 - A. Yes
 - B. No
3. Is there a prescribed amount of storage space for props/scenery?
 - A. Yes
 - B. No
4. Can local rules be used to disqualify a school?
 - A. Yes
 - B. No
5. Can directors be in backstage areas or the light booth during the performance?
 - A. Yes
 - B. No
6. Can Live Animals be used with health certificates?
 - A. Yes
 - B. No
7. Can properties be used as additional platform playing areas?
 - A. Yes
 - B. No
8. Can a company use more than one complete unit set?
 - A. Yes
 - B. No
9. Can Students play roles of the opposite sex with publisher and League approval?
 - A. Yes
 - B. No
10. Is video taping the critique permissible?
 - A. Yes
 - B. No
11. Is late seating allowed once a performance has begun?
 - A. Yes
 - B. No
12. Is failing to stay for the critique considered poor sportsmanship and a violation of Section 1034, the ethics code?
 - A. Yes
 - B. No

13. Can anyone use a script on-stage to read from?

A. Yes

B. No

14. Can a company be disqualified for crossing a magic line?

A. Yes

B. No

15. Can actors in costume help with set/strike in front of the curtain/proscenium when there is an architectural waiver in place?

A. Yes

B. No

Key;

1. A	1. No
2. B	2. No
3. B	3. No
4. A	4. No
5. B	5. No
6. B	6. Yes
7. C	7. No
8. C	8. No
9. B	9. Yes
10. C	10. Yes
11. A	11. Yes
12. C	12. Yes
13. C	13. No
14. B	14. No
15. C	15. Yes

Most Produced UIL One-Act Plays 2014

<u>Number of Productions</u>	<u>Play Title</u>
17	Anatomy of Gray The Insanity of Mary Girard
16	A Midsummer Night's Dream
13	Flowers for Algernon Tracks
12	These Shining Lives
11	Blithe Spirit Harvey Moon Over Buffalo Rabbit Hole
10	Dearly Departed Eurydice Leading Ladies Small Actors The Crucible
9	Alice in Wonderland Antigone Chemical Imbalance Crimes of the Heart I Never Saw Another Butterfly The Girl in the Mirror Rosencrantz and Guildenstern Are Dead Steel Magnolias The Effect of Gamma Rays on Man-in-the-Moon Marigolds The Miracle Worker Trojan Women
8	Bad Seed Her Senior Year Louder, I Can't Hear You The Beggar's Opera The Elephant Man The Marriage of Bette and Boo The Women of Lockerbie Tom Jones

TOP PLAY TITLES AT
THE STATE MEET (thru 2014)

NUMBER OF TIMES AT STATE

The Diviners	28
The Crucible	24
And They Dance Real Slow in Jackson	21
The Miracle Worker	21
Tom Jones (or “The History of Tom Jones”)	19
A Midsummer Night’s Dream	18
A Company of Wayward Saints	17
Dark of the Moon	17
Alice in Wonderland (various versions)	17
Antic Spring	16
The Rimers of Eldritch	16
Antigone (Anouilh and Sophocles)	15
Mooncalf Mugford	15
The Bald Soprano	14
The Imaginary Invalid	14
Hamlet	13
Rosencrantz and Guildenstern Are Dead	13
The Glass Menagerie	13
The Shadow Box	13
The Voice of the Prairie	12
The Taming of the Shrew	12
The Trojan Women	12