

# Leaguer



Amy Etherington gives a pep talk to Lisa May before an Mayde Creek (Katy) softball game last spring. Photo by Kelly Townsend.

## Batter Up!

### Girls' fast-pitch softball gains SBOE approval

Girls' fast-pitch softball became a reality last month when the State Board of Education gave its formal approval. A proposal was passed by the University Interscholastic League's Legislative Council last October to adopt the sport as a championship program under the UIL umbrella.

The sport had been played in previous years at the high school level throughout the state, but no post-season playoff structure or format was available. With the backing of the UIL's Legislative Council, the State Board of Education gave its okay and the first state championship will be crowned the weekend of May 21-22 in Austin.

Two hundred and thirteen (213) schools will play softball this spring and comprise 32 districts. Eight teams from eight regions will advance to the single-elimination state tournament.

In other State Board of Education action, the minimum penalty for off-season infractions was changed from four games to two district games for teams playing double round robin schedules, and from four games to one district game for teams playing single round robin schedules.

Also changed the minimum penalty for participating in college tryouts from a full year to two contests; allow high school juniors to accept NCAA allowable passes for admission to collegiate activities; clarify the legislative intent that a student may apply for a waiver of the four year rule only one time; and limit practice and participation during intersessions for schools that adopt non-traditional school years.

## Conventional Wisdom

### Asst. academic director comes to League with wealth of experience

By **BOBBY HAWTHORNE**  
Journalism Director

**M**uch of what guided Anna Middle School to become one of this year's 27 Texas Exemplary Schools and a U.S. Department of Education Blue Ribbon School nominee will help improve UIL academic competitions in the years ahead.

The connection: Pat Wisdom, newly-appointed assistant academic director, whose education experiences range from assisting in the establishment of a pre-Kindergarten program to directing high school UIL academic meets. A former middle school English teacher, high school English and art teacher and district curriculum coordinator, Wisdom comes to the League with a full range of experience.

"I bring a wide range of school information into this job," Pat said. "I've coached a number of activities so I understand the program from the teacher's perspective, and as an administrator, I was in charge of the full district academic program — from dissemination information to the various campuses to selecting campus coordinators to providing judges to running the meet itself."

As Director of Instruction for Anna ISD, Pat also helped develop plans for gifted & talented programs, site-based decision-making, at-risk students, technology development, drug-free schools, and health services, as well as other TEA-approved programs. This range of duties taught her an important lesson about UIL academic activities.

"As an administrator, you're dealing with a lot of society's problems that you'd just as soon rather not have, such as at-risk students and drugs," Pat said. "The UIL academic contests are something you get to do — not something you have to do. I would love to see these contests more encouraged because students who can succeed in UIL activities can succeed in life. It's really a honing of skills, a preparation for the future."

"And it adds so much excitement to what the students are doing in school," she added. "Sometimes, students are so bored, they need something that is an outlet for academic success. UIL contests are that outlet, and students really can catch on to them."

She caught on to them herself. As a student at Duncanville High School, she competed in ready writing and spelling, and was a yearbook editor.

"I decided early that I wanted to be a teacher, in part because I enjoyed the competitions and in part because I was so impressed by many of my teachers," she said. Her first teaching job came at a private parochial school in Dallas, where she taught all subjects except science and in grades K,



**IT'S ALL ACADEMIC.** Former Anna ISD Director of Instruction Patricia Wisdom has joined the League as assistant academic director. Wisdom, who is finishing her doctorate at The University of Texas at Austin, will assist Janet Wiman in directing the full academic program. Photo by JOEY LIN.

1, 4, 5 and 6.

For six years, she taught English at Frisco Middle School, coached reading writing and spelling, and directed the one-act play. She then moved to McKinney, where she taught art in the junior high and high school.

After working on her masters degree at the University of Virginia, she returned to McKinney, where she taught English, coached ready writing, journalism and literary criticism, and served as district academic meet director. Those years produced a Conference 4A state editorial writing champion in 1988, and two State Meet literary criticism qualifiers and one State Meet alternate.

In 1990, she was hired as district director of Instruction for Anna ISD, where she helped implement such programs as pre-K for disadvantaged four year-olds and helped secure a \$26,977 Successful School Governor's Grant for Anna Middle School. While working full-time, she completed her superintendency certification through doctoral program in administration and supervision at the University of North Texas.

"It may sound hokey but I wanted to come to the UIL because I love academic competition," Pat said. "I enjoy watching students succeed, and I'm honored to have an opportunity to be in a position to really have an impact on the success of a large number of students."

"At McKinney, there was a group of kids that were fondly called 'Pat's Kids,' she added. They were in my humanities and creative writing class, which took the place of regular senior English. The first semester, we studied along an academic

### VITAL STATISTICS

- Directed/Coached UIL Activities for 15 years
- Director of Instruction, Anna ISD
- UIL Spring Meet Academic Director, McKinney HS
- Coach, Lit. Crit, Editorials, Ready Writing, McKinney HS
- Coach, ready writing, spelling, one-act play coach, Frisco Middle School

deathlon format and the second semester, we focused on literary criticism and writing.

"I was worried that the students would miss something by not taking regular senior English, that it would hurt their test scores," she said. "In fact, their scores were higher than most of the students in the regular honors program. This class was an interesting blend of students — not just a room full of National Merit scholars — but kids of many different skill levels. They had a fervor for learning that was different, not your typical sit in your seat class. They craved information because they wanted to succeed in all endeavors."

"Achievement in UIL builds morale," she added. "You know the old statement, 'Success breeds success.' Much of the academic achievements in Anna came because teachers and students knew that the administrators cared about them and their success. It's working together that brings this success. To me, that's what the UIL is all about."

## Finding victory in defeat

### Learning to handle disappointment is crucial lesson

**EDITOR'S NOTE:** The following article was written by Catherine Somers and is a reprint from the Indiana HSAA Newsletter.

Participation in high school sports can be a wonderful experience. It can build confidence, increase discipline, and teach teamwork. These are all positive characteristics that our students should develop.

Athletics also can teach another lesson, one that each of us has to face at some point in life. Sometimes you lose.

No matter how good you are or how hard you try, it's going to happen.

For some of your students, losing an athletic contest is their first experience with defeat. You as coaches and administrators will be with them when it happens. What you teach them about handling that disappointment will stay with them the rest of their lives.

Most of your student-athletes will not compete in their sport at the college level. Some never will again use the athletic skills you've taught them. But each one of them will experience failure again. What you teach them about losing may be the most valuable thing they take from your program.

Losing teaches us that there is disparity in life. In an athletic contest, we can see that the talent is distributed unequally.

Many young men would love to throw for 8,126 yards in three seasons. We've only had one, though, who was born with the incredible ability to accomplish that. Many young women would love to run 400 meters in 52.42 seconds. Why has only one been able to do it?

Not everyone is born with the ability — the proper ratio of fast and slow twitch muscles, the perfect neuro-muscular connections, the ideal anaerobic energy system.

No matter how hard your athletes work (and everyone else is working hard, too), at some point

they may compete against someone who has a natural capacity to excel at that sport. This is an opportunity to explain to your team that people are given talents in different areas. They should respect that person's talent and the hard work that has developed it.

They also should realize that it took a lot of courage on their part to compete against that person. Knowing the odds going in, facing the adversity head-on, and finishing with their self-confidence intact are noble accomplishments in their own right.

They may have lost, but they should know that they used their own talent to its maximum. They are not defeated, if from the experience, they improve themselves in some way.

A loss offers the opportunity to teach another lesson as well.

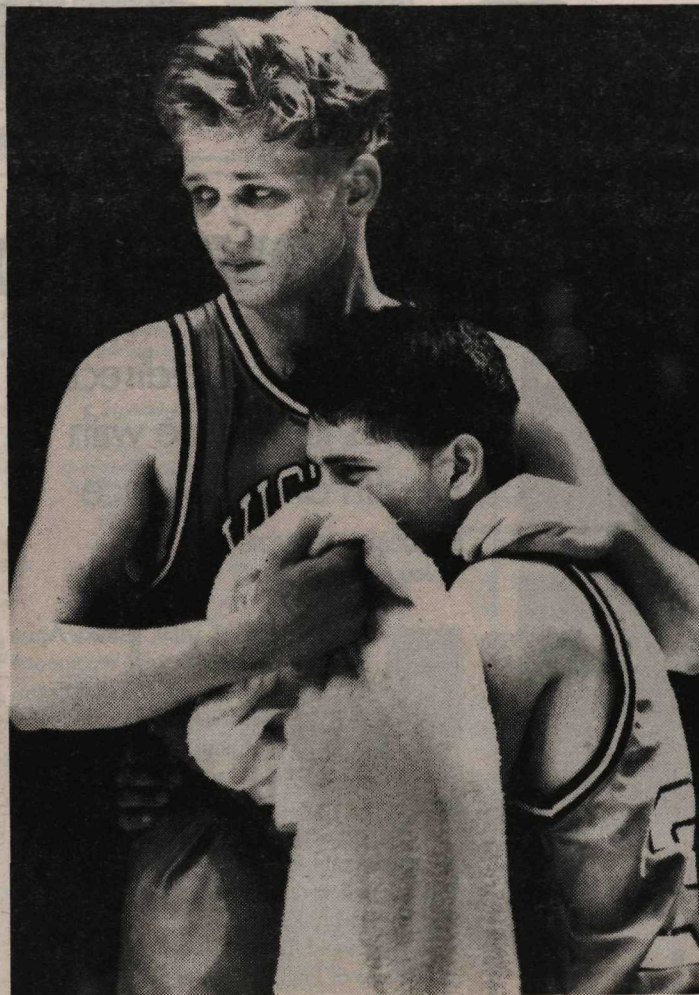
Sometimes the determination of success or failure is made not by our performance, or our dedication, or even our level of talent. Sometimes it is made by factors that are out of our control. Coaches, administrators, parents, fans, the media, the competition, and even the playing field may affect the outcome of an athletic contest.

Your student-athletes should realize that the rest of their lives will be full of judgment calls and personal determinations being made by other people. They should learn to accept that.

When the outcome is not what they had wanted, disappointment is understandable. Devastation is not. They should move on with their lives, work through the experience, and become better, stronger people because of it.

One group of students offers a special challenge when trying to teach them about defeat. They are the ones with incredible athletic ability who may never suffer a high school loss. Sometime after high school, though, they will.

Those who go on to play in college will face a whole team of athletes who are outstanding. In competition for playing time or for starting assign-



**TOUGH LOSS** Members of the Victoria boys basketball team console each other after last year's loss to Longview in the finals of the 5A state basketball tournament. Photo by JOEY LIN.

friends. How we each respond to these losses is a learned behavior. We can learn to show grace and class or immaturity and brooding.

A coach is first and foremost an educator. When a loss occurs in sports, there is an opportunity to teach your athletes a great deal. They need guidance as to the appropriate behavior to display and the proper perspective in which to view it.

Will leaving a loss behind keep them from greater achievement? Should they keep those painful memories around as motivation to work harder? After all, many victories have their roots in previous defeats.

It's all right for athletes to remember feeling disappointed following a loss. But after a reasonable amount of time, the

disappointment itself should be gone.

In its place should be knowledge and confidence. The student-athlete should be a little bit wiser, a little bit stronger, and have a little bit more character for experiencing the loss. Years later, your student's athletic skills may have slipped, and the trophies may be gathering dust in the attic. It is then they will realize that the most valuable thing they learned from your program was how to handle a loss.

Every day people lose elections, jobs, homes,

disappointment itself should be gone.

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## Music enhances academic progress

Are the Fine Arts worth it? Should students continue to have the opportunity to be educated in the arts as they prepare for the adult world of the next century? Does the study of music enhance a student's potential for success? These are all often asked questions in our contemporary educational climate. According to the following research and data, the answer to these questions and any others having to do with the importance of music in our schools would have to be an overwhelming "yes"!

"Research shows that when arts are included in the student's curriculum, reading, writing and math scores improve." Milley, J. Buchen, Oderlund, A & Mortarotti, J. (1983) "The Arts: An Essential Ingredient in Education."

"Successful music students tend to possess the qualities and skills that are considered essential to employers in business, education and service organiza-

tions. They are ahead of others in writing, communication skills, and analytical skills. They also have a high degree of self-discipline. We have now discovered that music students show the highest SAT scores." Rees, M.A. (1988 November) "An Open Letter To the Parents of Prospective Music Majors."

1967 average SAT scores: Verbal=466, Math=492

1989 average SAT scores: Verbal=427, Math=476

1989 average SAT scores for music students: Verbal=465, Math=497

*The College Boards* (1989)

"Music students always outperform non-music students on achievement tests in reading and math. Because of their study of music, their skills are better at reading, anticipating, memory, listening, forecasting, recall and concentration." Friedman, B. (1959) "An Evaluation of the Achievement in Reading and Arithmetic of Pupils in Element-



ary Schools Instrumental Music Classes."

"My research shows increased study/instruction in music leads to increased scores in math." Maltester, J. (1986) "Music: The Social and Academic Edge."

"I have discovered there is a very high correlation between positive self-perception, high cognitive competence scores, healthy self-esteem, total interest and school involvement and the study of music." Lillemyr, O.F. (1983) "Achievement Mo-

**TUBA FOUR** -- Members of the Judson Converse band perform at halftime of the Conference 5A-2 state championship football game against Eules Trinity, played at Memorial Stadium on the campus of The University of Texas at Austin.

Photo by Joey Lin.

tivation As A Factor in Self-perception."

Clearly music can and does

enhance a student's potential for academic achievement and success.

## TSSEC to be staged at UT-Austin, SWTSU

It will come as no surprise to anyone that there has been a dramatic increase in participation in the Texas State Solo and Ensemble Contest (TSSEC) during the past 10 years. For the 1992 contest, there were more than 16,000 "names on lines" entered into the computer main-frame at the University of Texas in preparation for this event. The final printed schedule for the contest required 190 single-spaced pages and the services of 85 judges to accommodate all entries.

In addition to a record attendance on Monday, there was a four-hour component of the contest scheduled on Sunday afternoon to accommodate the overflow of contestants. All University of Texas facilities were filled to capacity. Realistically, there can be no further expansion of TSSEC at a single site without compromising the quality of the event or experiencing possible safety problems attributed to traffic congestion and over-crowding in buildings and hallways.

Numerous proposals have been submitted to the TMEA/UIIL Music Advisory Committee intended to place a cap on participation at the state level, establish a quota that would bring TSSEC in line with other UIL state level events (1280 state contestants in Track and Field and 1620 contestants in the State Academic Meet) or, in some creative way, address the dramatic expansion of this contest. In every instance, these concepts have been rejected.

Furthermore, the large majority of survey responses compiled at the conclusion of recent TSSEC in recent years suggests that most directors feel that no limits should be placed on participation



**Richard Floyd**

in this state level music event. In simple terms the message is: "the bigger the better." Consequently, it has become necessary to look at options that will make it possible to accommodate the ever increasing number of participants while providing a safe, less congested physical setting that is commensurate with the quality of experience that is envisioned for each student musician.

In order to better serve all participants, the 1993 Texas State Solo and Ensemble Contest will be staged at two sites. This spring, all contest events in Conference A, AA, and AAA will be hosted on the beautiful Southwest Texas State University campus in San Marcus, just 30 minutes south of Austin.

Dr. Manny Brand, Chairman of the SWTSU music department, is eager to enter into this partnership with the UIL in an effort to make the contest an optimum experience for all participants. The music facilities at SWTSU are outstanding and the members of the music department faculty have had extensive experience at hosting regional solo and ensemble events. They are looking forward to being gracious and accommodating hosts

for all schools assigned to their campus.

Schools in Conference AAAA and AAAAA will continue to come to The University of Texas at Austin as in the past. Students and directors from these schools will experience little change except that facilities will be less congested and, hopefully, there will be increased flexibility in scheduling. It is also hoped that this modification will eliminate the need for a Sunday afternoon contest.

The two site format will still be viewed as one single state level contest. All contest scheduling, materials preparation and problem resolution will still be administrated by the UIL State Music Office in Austin. Judges at the SWTSU site will be drawn from a comparable pool of professional musicians and music educators as used for previous TSSEC contests. Therefore directors of A, AA, and AAA music programs can be assured that there will be no compromise in the performance standards, quality of adjudication or level of service at the SWTSU site.

This modification was not implemented without careful research and study. In addition to discussions between the UIL and administration on both campuses, there was also dialogue with the leadership of small school music programs in the state. All parties agreed that this change could lead to a "win-win" situation for all. There will be less congestion, there will be more flexibility in scheduling and students from the A, AA, and AAA schools will enjoy an enhanced profile in a contest environment that will exist exclusively for the three smaller school conferences.

### OUR ERROR

In the December 1992 Leaguer article announcing the results of the 1992 State Marching Band Contest, the name of the director for the Brownfield High School Band was listed incorrectly. This championship organization was under the very capable leadership of Richard Herrera. The UIL extends congratulations to Mr. Herrera for his achievements with the Brownfield High Band and offers apologies to all parties for the error.

As with any change of this magnitude, there are still problems to be resolved and details to finalize. They are being addressed at this time. Even so, it is unlikely that the culmination of this transition will be reached problem free. The help, support and cooperation of all effected schools is necessary to assure a smooth transition.

Therefore, all directors are encouraged to carefully review their TSSEC schedule and contest packet when it arrives in May and be prepared to work with all contest officials and hosts to make this a very special, musically rewarding experience for our small high school music students. Questions, suggestions or concerns should be addressed to Richard Floyd, State Director of Music at the UIL office in Austin.

## Yearbook sports copy that captures the moment

### Powerful writing will give meaning to the scores, statistics

**EDITOR'S NOTE:** The following article was originally published in the 1993 Winter issue of *Idea File*, the official magazine of Walsworth Publishing Company.

By **BOBBY HAWTHORNE**  
Ull Director of Journalism

In 1970, I was a starting defensive back and wide receiver for the White Oak Roughnecks, a 13-1 state semifinalist from deep Northeast Texas.

I hadn't thought much about this until recently, when the local newspaper, the *Austin American-Statesman*, published a story about the Pflugerville Panthers, one in a series of articles about championship teams from Central Texas. Pflugerville, then a small farming community just north of Austin and now a suburb, is the reason we weren't state finalists. They beat us, 7-6, on a bitterly cold December night at Wildcat Stadium in Temple.

It broke our hearts. I can still remember how we sat in our uniforms and cried — even Danny Denton, Mr. Cool — as our coaches treaded their way through the crowded dressing room after the game to try to console us. I'm certain two or three of them were as broken up as we were.

But time and life go on, and, as I said, I only think about that game when I'm forced to drive by Wildcat Stadium — it's right on Interstate 35 — en route to Dallas or to visit my family back in East Texas. Seeing that stadium is like looking at a scar.

The story in the *American-Statesman* brought back a lot of memories. The reporter, George Breazeale, interviewed Pflugerville players and coaches, who gave the game a sense of historical perspective. It was as cold to them as it was to us. They were as thrilled in victory as we were devastated in defeat. Strangely enough, they said they better remembered their win over us than their 45-7 loss to Sonora the following week in the state finals — just as I have over these years preferred to remember our quarterfinal, come-from-behind win over Barbers Hill.

So what?

George's article reminded me of the power of writing to rekindle emotions, and it made me wonder why yearbook reporting — particularly sports reporting — doesn't attempt to concentrate on the sensory aspects of teenage life. Certainly sports embodies and magnifies all of the trials of adolescence, yet coverage too often consists of a collection of data: scores, season records, and obligatory and largely meaningless quotes that never capture the essence of either a game or season.

For example:

*The baseball team ended its season with a 10-9 record. Their district record was 6-4. Thirteen boys comprised this team with four managers, two bat girls and two coaches.*

*"We had a good season but I would have preferred that we win more games," said Coach Bill Smith. "The highlight of the year was our win over Clear Creek and the low point was the loss to Madison."*

*Joe Small was named first team all district short-*

*stop and Jerry Kiner was chosen second team catcher. "We are certain to win a district title next year," Kiner said.*

This copy doesn't capture a moment. It doesn't appeal to the emotions. It merely transacts data. And this isn't enough, for either the fan or the player. Successful yearbook sports copy gives meaning to the scores, the statistics, the post-season honors. It records the season in human, not numerical terms. It is not satisfied relating what happened, but rather attempts to show why and how it happened. It tries to capture what it was about the game or season that the players and spectators will most likely remember.

How is this done? Through observation, saturation interviewing, and interpretation.

First, the reporter must witness the event. That means attending practices and games, even pre-game skull sessions and post-game locker-room talks. You cannot get a feel for the team — its expectations, its personality — unless you are there, and you cannot successfully tell the story of the year unless you show how the team met, failed to meet or surpassed its expectations.

You cannot report from a distance. Sports-writers covering professional football teams often travel with the team; they eat with the players; play poker with the guys. They get to know the athletes as something more than stuffed jerseys.

In order for Tom Wolfe to write about the Hell's Angels, he had to ride with them, even if it meant risking his life, which he did. In *Paper Lion*, George Plimpton became a quarterback for the Detroit Lions in order to understand what it means to be a professional football player.

In order for you to tell the story of a team that surpassed its wildest dreams, you must be there at the moment of victory. But more importantly, you must have been there when that moment was nothing more than a wild dream in order to appreciate how meaningful it would become.

It is not enough to write, "They surpassed their wildest dreams." You must show what that means, providing specific examples and poignant anecdotes that make an abstract statement like, "They surpassed their wildest dreams" something real and meaningful.

For example, which of the two stories more successfully captures the essence of victory.

*Playing in near-freezing weather, the Lions stopped a late-fourth quarter drive to preserve a 14-7 victory over Jefferson in the state championship game. The Lions finished the season with a 14-0-1 record, the best mark in the school's history.*

*"The kids surpassed all of our expectations," Coach Ernest Buckner said. "More than a few times, they could have given up, but each time, they reached down deep and found the character to win."*

*The season opened with a 20-17 win over Roosevelt, followed by consecutive wins over Glenview, 14-10, Kennedy, 28-24, and Taft, 17-7, with the lone blotch on an otherwise perfect record being a 24-24 tie with Parkcrest.*

The remainder of the story lists scores, statistics and highlights, without attempting to humanize the story other than attaching a name to a number. All data is mulched into a single story, as if it were all equally important. Meanwhile, we get no sense of who these young men are or what they experienced. We just know that they won a bunch

### Scholastic Journalism Week February 21-27

Thousands of journalism students throughout the country are joining in promoting Scholastic Journalism Week February 21-27. The national observance is sponsored by the Journalism Education Association.

Students across the nation are planning a variety of activities to call attention to the important role played by student newspapers, yearbooks and other school media in their communities, emulating the

vital roles performed by responsible American journalists in helping to secure and maintain a free nation.

Journalism education provides an essential service not only for the professional press, which is always alert for well-trained writers and photographers, but more importantly for society as a whole, which depends on responsible journalists to provide the public with accurate information about government, business and other areas

of societal interest.

The press has long been called the Fourth Estate, referring to its role as watchdog over governmental and commercial excesses. Local, state and national governments rely on an informed public to function properly, while the public depends on responsible media to provide that information. Efforts to recognize and promote the development of skilled, responsible journalists should be encouraged.

of games. Chances are, the typical yearbook reader already knows that.

Now, consider the following story:

*Twenty minutes, after the game had ended, they remained on the frozen turf of Remington field, players and their girlfriends, coaches, and parents, hugging one another, slapping backs, and strutting up and down the field. They pinpointed where Jeff Reymer scored on a crucial third-down fingertip catch, and where Ron Vaught planted his helmet in the ribs of Jefferson's all-state quarterback Patrick Whaley, knocking the football loose to stop a late fourth-quarter drive and preserve the 17-14 win.*

*Long after most of the fans had escaped to their cars, they braved the 25-mile per hour winds and near-zero wind chill, refusing to surrender the moment, and thumbing their noses at Mother Nature as only state champions can do.*

*"I wanted the moment to last forever," Viking senior offensive guard Billy Gammon said. "I doubt that I'll ever have as big a thrill as winning the state football championship."*

*The victory was a most unlikely one. Unbeaten Jefferson entered the game as the state's top ranked team, and had been touted as one of the best teams ever. In 14 games, the Lions had outscored opponents, 497-98. In the semi-finals, they had routed defending champion Clearwater, 42-0, with Whaley throwing six touchdown passes.*

*The Vikings, on the other hand, won ugly, struggling in game after game, getting the big break that kept the season going. In the semifinals, Randy Kane blocked an extra point to save a 21-20 win over Madison.*

*"Whatever it took, that's what these kids did," coach Ernest Buckner said. "This is not even close to the most talented team I've coached, but these kids have character and tenacity. We were a little lucky, but we made our own luck."*

What makes this story successful? It focuses on human emotions — "I doubt that I'll ever have as big a thrill as winning the state football championship" — rather than scores or statistics. It embraces meaningful interviewing with specific details — "they remained on the frozen turf of Remington field, players and their girlfriends, coaches, and parents, hugging one another, slapping backs, and strutting up and down the field. They pinpointed where Jeff Reymer scored on a crucial third-down fingertip catch, and where Ron Vaught planted his helmet in the ribs of Jefferson's

all-state quarterback Patrick Whaley."

Notice that the story doesn't replace data with emotion. Instead, it uses emotion to give meaning to data.

Notice also the quality of the quotes. These are not meaningless statements of the obvious, as so many quotes in yearbooks often are. A statement like "We are glad that we won and proud of this team. The boys played hard and gave 110 percent all the way" can be used for almost any team, any year.

Instead, coach's quote is candid and specific, more conversational than stilted, as if he were talking to the reporter rather than being stopped in the hall for a quick interview.

As important as anything, the above story possesses a meaningful degree of interpretation: *The Vikings, on the other hand, won ugly, struggling in game after game, getting the big break that kept the season going.*

It then supports this interpretive statement with an example: *In the semifinals, Randy Kane blocked an extra point to save a 21-20 win over Madison.*

The reporter must have freedom to look at the big picture — pre-season expectations, injuries, weather, freak accidents, luck, team attitude, fan support, and strategy changes, among others — and then come to a conclusion as to the team's degree of success or failure.

This past season, SMU finished with a 5-6 season mark and its coach, Tom Rosseley, was a candidate for coach of the year. Meanwhile, the Oklahoma Sooners finished 6-4-1, and fans are calling for the head of the coach, Gary Gibbs.

A 5-6 mark isn't always a losing season, and a 6-4-1 mark isn't necessarily a winning record either. It's all a matter of perspective, and the reporter must have license to interpret the meaning of the win-loss column.

This recipe of observation, interviewing, interpretation, will work for any sport — individual or team, varsity or JV, male or female. The bottom line is not so much to record the historical data — a scoreboard can do that just as easily — but to build the story around a prevailing emotion, the one thing that people are most likely to remember.

Successful sports copy should do for the yearbook reader what George's story about the Pflugerville Panthers did for me: it should rekindle a memory — even if it was a bad one. It should remind them how much it hurts to lose a football game.

## Grading essay should not pose extra problems

By **BOBBY HAWTHORNE**  
Current Issues & Events Director

"We fear change."

This line from Wayne's World sums up my feelings as the 1993 Spring Meet academic season nears. Specifically, I'm concerned that changes in the essay requirement for the current issues and events contest will create problems for those who do not read carefully the instructions.

In the first two years of the contest, the essay was used only as a tiebreaker. This season, the essays written by students finishing in the top eight slots in the objective portion of the contest will be graded on a one to 10 point scale. The criteria for this essay was published in the December Leaguer.

No doubt, the new system will be more time-consuming. However, the change was needed so that the best overall students — those with the most information and the best understanding of that information — can advance to region and state.

Here's a quick look at the new system:

- Distribute contests to students, who'll then have 60 minutes to finish.
- Grade the objective portions of the test.
- Pull the top eight papers. In the event of ties, select enough papers to fill eight slots. For example:

Slot	Place	# of correct answers
1	1 st	36
2	2nd (tie)	35
3	2nd (tie)	35
4	3rd	34
5	4th (tie)	32
6	4th (tie)	32
7	4th (tie)	32
8	5th	30

- Tie for last slot: If there is a tie for the eighth slot, then you must grade all those tied for the eighth slot. For example:

Slot	Place	# of correct answers
1	1 st	36
2	2nd (tie)	35
3	2nd (tie)	35
4	4th	33
5	5th (tie)	31
6	5th (tie)	31
7	7th	29
8	8th (tie)	26
	8th (tie)	26

Must every judge grade each essay?  
No. One judge may grade all eight essays. This, perhaps is the best way to insure consistency in point distribution.

If more than one person judges essays,

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# Did you have to ask that?

Answers to the most frequently asked questions about the UIL journalism contest:

- Are there any changes in the contests this year?  
Yes. We're going to catch all the typos this year.
- Are there any rule changes this year?  
No.
- I have a student who took a journalism course this spring at a community college. The course was called, "Winning the UIL State Editorial Writing Championship, Guaranteed." Will this affect his eligibility?

No. The rule that forbid students from taking college courses was rescinded a few years ago. Insofar as eligibility is concerned, students must be full-time high school students, enrolled for five courses for high school credit. They must be eligible under no-pass, no-play. They must have been in regular attendance at the school since the sixth class day of the school year or have been in regular attendance for 154 days or more calendar days before the contest or competition.

As tempting as it is to snatch away editorial writers from neighboring schools, they must not have been recruited. It would help, of course, if daily newspapers would stop publishing those lists of the state's top 100 editorial writers.

- If my feature writer wins first place in the district meet, my principal plans to give her one of the old school buses. Is this legal?

No. The UIL is very picky about what schools may and may not award to students for their participation in League contests. It's too complicated to get into now. See page 77 in the UIL Constitution and Contest Rules.

- I have a student who works as a regional correspondent for The New York Times, earning more money by writing one story than I take home in a year. She won a Pulitzer Prize for news writing last year. Is this student eligible for UIL journalism?

Yes. There is no amateur rule for journalism or any other UIL academic contests. Of course, given some of the erratic judging, it's unlikely she'll get out of district.

- Okay, wise guy, what can we do to guarantee that we have good judges?

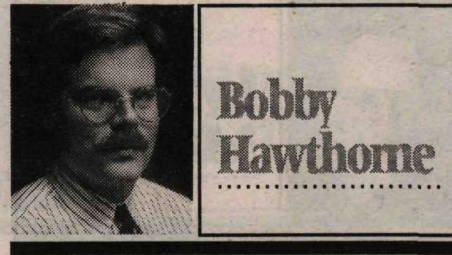
Hire plenty of them. More than you need because one or two of them won't show up the day of the meet. Make certain they have some journalism background — working on a daily newspaper or teaching journalism in high school or college will suffice. Retired high school journalism teachers are particularly effective.

When in doubt, ask them: What is a headline?

If they respond, "Furrowed brow," look for someone else.

Do not hire college undergraduates. No matter how journalistically astute the college kids are, teachers don't want their students' entries judged by the same college sophomores and juniors who as editors skipped town on June 1 two or three years earlier with 100 pages of the yearbook left uncompleted.

- How many judges do you recommend?  
No fewer than three. If your district contains eight schools and each school enters three students, then each judge will grade eight papers. Each judge need not judge every entry. I suggest you divide the entries into three stacks and have each judge one. Each judge will read and comment on the papers in his stack while placing those



papers in consideration for a first through sixth place finish in one pile and the rest in another.

At that point, the three judges will examine all papers that are in consideration to finish in the top six places, argue, curse, roll eyes and finally come to a decision as to who gets one of the medals and who gets a pat on the back.

- Any tricks on judging headlines?

Well, since we adopted the grading sheet and changed all counts to one, the headline writing contest went from being the hardest to judge to the easiest. Again, divide the entries into three stacks of papers and give one stack to each judge. Each judge will read and comment on the papers in his stack while placing those papers in consideration for a first through sixth place finish in one pile and the rest in another.

At that stage, take the entries that are being considered for a top six ranking, spread them onto a table, and rank each individual headline. If a student failed to complete a headline, that places it automatically in last place. For example, if you have nine papers in contention for the six places, then assign a score to each paper for the headline on the first story. First place receives 1 point, second place 2 points, etc.

After going through the six headlines, add up the points, and the lowest point total is first place, second lowest second, and so on. If two entries have the same point total, then go through the same process with the two entries involved in the tie. This takes no more than five minutes, and guarantees that the better paper receives the higher ranking.

- Do we need a headline verification period?

No. You may have one if you wish, but we won't have one at State Meet, and I doubt the regional meets will schedule one either.

- Should judges write on the papers?

Absolutely. The best feedback consists of writing on the entries themselves. Criticisms should be constructive and intended to help the student improve. They should never belittle the student.

The League also provides a feedback form, which the judges may fill out and attach to the entry.

Finally, we will provide a sheet that states the recommended lead and provides tips on how the contest should have been written. This sheet should be duplicated and stapled to each entry. We instituted this with last year's regional meets, and we think it both provided excellent feedback for the students as well as standardized judging across the state.

Certainly, there is more than one way to write an editorial, news or feature story. But we found that providing sample stories helped judges understand what the League expects of winning entries. For example, because students are being asked to write for their high school publications, it is unnecessary to include the name of the school — Leaguetown High School — in the story. Students go to that school. Presumably, they know

the name of the school. Occasionally though, editors and reporters for daily newspapers apply a daily newspaper standard to their judging and demand that the story include the name of the school. This requirement makes sense for a daily newspaper that serves 200 or 300 square miles. It doesn't for a campus newspaper.

- We mailed copies of the winning papers to the sponsors of each school. Any problem with this?

Absolutely not. Aside from competent judging, providing feedback is the most important task of the spring meets. The contests should be educational for all students — those who advance to the next higher meet, and those who finished 24th. The more feedback, the better.

- We live out here in West Texas. We have a newspaper but we don't trust them to do the judging. If you saw the newspaper, you'd understand. So we plan to bundle up the entries and UPS them to a journalism professor in the greater Midland/Odessa metroplex. Is this okay?

Sure.

- How much time should we give our good professor to grade the papers?

One or two days. Regional meets need to know results immediately in order to produce programs and schedules. The judges should then return all entries and unused contest materials to the district director for processing.

- Should we pay judges?

You bet. It is one thing to run a computer card through a Scantron. It is quite another to spend hours poring over student writing. Judges of all subjective contests — journalism, ready writing, speech, one-act play — should receive remuneration equal to their time and efforts. I'd suggest payment of no less than \$10 per contest for journalism.

- Anything else we should do for judges?

A pot of coffee or a few soft drinks are nice. Many districts employ the talents of their home economics classes, which prepare snacks in some cases and complete meals in others. Remember, no one gets rich judging UIL contests, and generally, judges surrender Friday nights and Saturdays in order to serve. We ought to appreciate that.

- Last year, the journalism teacher from the host school was in the contest room during the entire contest. The directions say teachers aren't supposed to be in the room during the contest. What do you say about that?

Not much, really. The contest director may go in and out of the room in order to administer the contest. It is a good idea for the director to appoint a person to serve as the room monitor while the contest is being held. If this isn't possible, then the contest director may serve as the monitor.

- What if my students bomb? To whom do I complain?

If it's a legitimate complaint about the administration of the contest, I want to know. If the contest director set aside rules, ignored the judging criteria, failed to provide feedback, or hired less-than-qualified judges, then I want to know.

If, one the other hand, you're simply upset with the results or don't like the fact that one school dominated the meet, then type your comments in the box below and mail it to me, c/o UIL, Box 8028, UT Station, Austin, TX 78713-8028.

Double space, please.

# Publisher permission is essential

By the time this column is read, the UIL play approval process will be completed and the "set" deadline will be past. Title deadline is next. If you haven't received the pink OAP title card and accompanying letter, write us a note. We will send another. The OAP title deadline is February 23 and we will not send a second general title card mailing. Please read the letter. Some have already returned the title card without the "first class envelope!"

We are requesting a stamped first class (2 oz - \$.58) self-addressed #10 envelope with each title card. There are two reasons. Postcards in the mail seem to get lost, and bulk mail after the February 23 title deadline takes too long. Play it safe. Obtain publisher permission, mail the title card and return Eligibility Notice envelope ASAP thereafter. Don't risk the delay. If you send us your title card now, you can still make a play title change until February 23. OAP enrolled schools that do not have a title card in the League office by the deadline will receive a collect call.

It is essential that you obtain publisher permission to produce prior to submitting the title card. We are still having difficulty with publisher permission, even Approved List titles. Make sure you have some form of permission in writing. Publisher permission is especially difficult for Neil Simon plays. The staff at Samuel French must make a written request for each school through Simon's agent/lawyer, Gary DeSilva. This is a hassle and takes considerable time and patience. On February 23, it will be too late. If you don't have publisher clearance, get it now! You may wish to use a FAX and go through Baker's Plays Managing Director, John Welch, FAX (617) 482-7613. In case you don't know, many Samuel French plays, including those of Neil Simon, can be found in Baker's catalogue.

You should have noted in the November *Leaguer* that the drama page included plays added to the Approved Lists. You must still obtain rights from publishers. UIL approving a script doesn't guarantee rights to produce or to produce "scenes from." When you are asking for permission to produce "scenes from" long plays, you should always ask for reduced royalty for each UIL performance. Most companies, excluding Anchorage, will give you a reduction for a 40-minute UIL



Lynn Murray

entry, but you must ask! You will not be able to obtain reduced royalty for certain scripts, but you should always ask.

As you plan your UIL play entry this year, I urge all directors to take the ego out of OAP and commit 100 percent to doing the best possible job for the students. There are coaches, sponsors, and directors with win-loss records of 0 - 11 who are still great teachers of people-skills. Everyone can't win a trophy or an award, but everyone can learn and motivate students to develop. OAP is a highly subjective activity that sometimes creates director emotions that get out of control.

Think twice before you lose your cool, but choose your play entry now. Do not wait until February 23. I hope you are getting the idea that we don't like to make collect telephone calls!

I realize that many directors, and some administrators, think the UIL play evaluation process is too conservative. Perhaps the Play Appraisal Committee does have a tendency to mark script language and context based on the old "morals" rule. There is, however, another point of view. Some think the process is too liberal. To the end, a letter from Robert Judd is included in this *Leaguer*. Take time to read it carefully. I interpret it as a call for moderation. For the same reason, many of the scripts approved by the Play Appraisal Committee this year carry an Administrative Approval requirement that is specific to the "what is acceptable" issue. I urge you to read pages 65-70 in the new Handbook. Community support is an essential element of OAP.

If you don't have a new OAP Handbook, get one ASAP! All orders have been filled. The publication costs \$4 plus \$1 for postage. There is considerable new material and the critical issues were highlighted in November! You can send your request directly to my office.

We didn't cover everything in the 12th edition. An off-stage voice must come from a crew member or a cast member playing an on-stage role. There are problems related to specific plays. Directors who select "The Shadow Box" have a special problem. The character of the Interviewer must be in view of the audience (on-stage, side, apron, or audience) to be a judgable character in OAP. If the choice is to use the Interviewer off-stage, the voice must come from a crew or cast member(s) with other roles. A recorded voice in this script would bring into question as to whether it is "incidental" sound. I think not. In the case of "I Never Saw Another Butterfly," the voices and loudspeaker may be recorded because of the script structure. They are not a major portion of the script and are considered incidental. If a director chooses to bring on-stage the voices of characters not listed in the cast listing, these characters added must be approved by this office.

The contradiction of the above is that the League cannot technically give permission to make changes in scripts. The above does not change the script, and in my opinion, is directorial choice. Characters added to the cast list under the provisions of Section 1033 (c) (2) (C) cannot be approved if they alter the script if their only justification is additional bodies to set up, shift, or strike the set or make other quick changes that make the technical run more efficient or convenient. I realize that a stronger urge is to gain experience for younger members of your company by putting the maximum of 15 in the UIL entry. It is an admirable motivation but has little to do with what is legal or what justifies additional characters.

Most publishers are sympathetic to your needs but have little control over a playwright's desires. Changes in a copyrighted script cannot be approved by the League. Publisher, playwright, or agent approval is required. The League cannot give permission to change gender. Most will agree that changing the gender of a generic character that has dialogue which is not gender specific would make little difference. If gender change has any impact on character choices, playwright's intent, or any other structural element of a script, you are ethically responsible for obtaining permis-

✓ Continued on page 8

## Return OAP to original goal of educating our children

Dear Mr. Murray,

I am concerned. Last spring in UIL, I saw plays which dealt with rape, physical and sexual violence, and sexual and drunken behavior. I heard the word "pisser" and the phrase "go to hell."

Where do we draw the line? Do we allow this type of theatre to be performed in our high schools? If a survey were taken, I would venture a guess that one out of every 1000 administrators have read the script chosen by the one-act play director. And yet, the single signature of that administrator allows that show to be performed as representative of the moral standards of that community. I think not!

I am not a prude, nor am I a believer in censorship, but most play catalogues classify their plays as suitable for high school, college or community theatre. Let us ponder in our own minds what we are attempting to teach. Let us all re-evaluate our goals. We are in the high school business. We are, to the best of our ability, honing and cultivating a talent which hopefully will bring credit to that individual, to our respective schools, and to the standards of the University Interscholastic League. Many directors have brought those standards so low that very little effort is needed to reach them.

I realize that countless hours would be needed to screen every play that is submitted for consideration. The burden of responsibility must be placed on the director. He/she must re-examine the purpose of UIL. Do we want to advance so badly that we sacrifice taste for sensationalism and spectacle? Or do we return the UIL One-Act Play to its original goal: to educate our youth through the theatre experience? I most definitely vote for a return to education. If we do not tolerate promiscuity or obscene language on our campus, how can we justify applauding it on our stage? Thank you for your time.

Respectfully,

Robert Judd  
Clear Brook High School

# UT-Austin to host workshop for theatre teachers

The University of Texas at Austin Department of Theatre and Dance is sponsoring a "teacher's" workshop in conjunction with the 31st annual Summer Theatre Workshop. The program will be administered by Lynn Murray, UIL Drama Director. From June 5 through July 9, courses in acting, voice, technical theatre, make up, directing, and production activities will be structured to involve both teachers and students. The directing seminar will begin June 3 and continue through the workshop period. UT-Austin registration for summer is set for June 1 and 2.

Final productions are set for July 9-10. Workshop classes and the plays will be directed by UT-Austin faculty and outstanding high school theatre teachers. Companies of the plays will be composed exclusively of workshop students. Teachers taking the workshop courses will serve as assistant directors.

The workshop will be of special benefit to

teachers seeking theatre arts certification, taking the TEA exit test in theatre arts, taking courses to meet local requirements, directing the UIL one-act play, and/or teaching the variety of theatre subjects needed for the TEA theatre arts curriculum. Participating teachers will receive eight semester hours credit. Those enrolled will participate in a directing seminar and produce scene work with the high school students. For those enrolled in graduate school at UT-Austin, six semester hours of graduate credit may be earned toward an MA in Teacher Training.

Teachers desiring participation in this workshop must request and make application prior to May 1, through UT-admissions as "transient" students, in order to register June 1 and 2. They should also notify the workshop director of their intent to enroll. University housing (room and board) is available through the UT-Austin housing office, but is not required. For further informa-

tion teachers interested may reach workshop director Murray at the UIL office, 512/471-5883 or 471-4517.

For teachers who cannot attend the full-term summer theatre workshop, a short term non-credit workshop, specifically designed to help teachers with preparation for the UIL one-act play contest is planned for the final week. This six-day, July 5-10, workshop will focus on selecting a play, cutting a long play, using limited scenery, using the League-approved unit set, using limited lighting, interpreting OAP rules, and directing the contest play. A \$150 non-refundable fee check must be made payable to the Department of Theatre and Dance, The University of Texas at Austin. Teachers registering will receive immediate confirmation.

Teachers in the short term workshop will view workshop laboratory scenes, the three major workshop productions, workshop classes, and Department of Theatre and Dance productions dur-

ing the five-day program. Critique sessions on all activities will be held. Applications for the Summer Theatre Workshop for high school students and the short term teacher's workshop will be mailed to all theatre directors in March.

In addition to the UIL OAP directors workshop, the Department of Theatre and Dance has tentatively scheduled an intensive week long workshop for high school teachers focusing on choreographing/directing for musical theatre.

The workshop will present films of different musicals and involve a daily two hour studio experience on techniques, partnering and movement. Participants will attend the department's productions.

The workshop dates will be determined after the summer production schedule is set. Fee for the workshop will be \$150.00. Information concerning either short term workshop may be obtained by contacting Lynn Murray.

## Invitational Meets

- February 12-13, 1993 - All Academic Events (Debate on Friday), Temple High School. Contact: Jerry R. Karriker, 817/778-6721.
- February 13, 1993 - Math/Science Events, Bridge City High School. Contact: Faye Parish, 409/735-5516.
- February 13, 1993 - All UIL Events. Test B will be used. Connally HS. Contact: Ima June Newton, 817/799-5565, 1:40 - 2:25; 3:25 - 4:00 p.m.
- February 13, 1993 - UIL Meet - All events except OAP, Speech & Debate, Monahans High School. Contact: Laure Owens, 915/943-2519
- February 12 & 13, 1993 - All Academic & Speech events, A&M Consolidated High School, 701 West Loop South, College Station, TX 77840. Contact: Linda Coats, 409/764-5500.
- February 20, 1993 - UIL Math/Science Events, Wichita Falls High School, Hirschi High School, & Midwestern State University joint invitational. Contact: Kathi Cook, Wichita Falls HS, 817/720-3177, 10:15 - 11:00; Jim Fulmer, Hirschi HS, 817/720-3300, 8:00 - 8:45; or Marsha May, MSU, 817/689-4412.
- February 27, 1993 - UIL Meet - all events except C-X debate, Van Horn High School. Contact: Lewis Rogers, Principal, 915/283-9258.
- February 27, 1993 - Speech invitational tournament, Whitney High School, 3A, 2A, A schools. Contact: Michael Bolen, Box 518, Whitney 76692, 817/694-3457.
- February 27, 1993 - All UIL Academic events except speech, Bishop High School. Contact: Joe Trevino, 512/584-3591, ext. 206.
- February 27, 1993 - All UIL Events, South Grand Prairie High School. Contact: Joe Tecson, 214/264-4731.
- March 6, 1993 - All UIL events except speech. Taft High School. Contact: Jean Wolter, 512/528-2559.

## Funny you should ask: Answers to common spring meet questions

The beginning of second semester in the public schools is heralded by an increase in telephone calls with requests for specific and detailed information about the various academic contests. You might find the answer to several of these questions helpful.

### TI35X NOT APPROVED FOR 92-93

Several math and science coaches have asked to use the TI35X calculator in the mathematics and science contests. Because TI35 is not listed as a series, this calculator is not approved. Requests to add this or any other calculator to the 1993-94 approved list should be mailed to the League office by the end of February to be considered by the review committee. Strict adherence to the approved list may seem frustrating to coaches who were not coaching during the days when contest directors delayed the contest, sometimes by hours, trying to decide if a calculator could be used. The list was developed to prevent endless dialogue about whether or not a calculator was "legal."

### ACADEMIC DISTRICT MEET ENTRY FORMS

Academic district meet entry forms are in the pink handbook for UIL academic coordinators. If you cannot find a copy, call Lynette Hanks at the UIL office for a form. Completed entry forms should be mailed to your spring meet district director at least 10 days prior to the date of the district competition. If you have substitutes that might be needed, list their names on the form.

### MAXING OUT

Beginning this spring, points may also be earned by winning teams, top scorers in the science contest, and individual winners in one act play. A maximum number of points any one



Janet Wiman

school can receive in one act play is 46. Other academic events are limited to 37 points. This change was made to help level the playing field. For example, in science, if your high school wins first (15), third (10), top scorer in biology (3), and has the winning science team (10), you will earn 38 points; however, you will be awarded only 37 points, as this is the maximum allowed for any one school. Congratulations, you maxed out in the science contest. In events that do not have team events, winning first, second, and third equals the maximum allowed.

### NEW ANSWER SHEET IN ACCOUNTING

The design of the answer sheet for the accounting contest has changed. If you did not attend a student activity conference this fall or did not participate in an invitational tournament using either the UIL Set A or Set B tests, you may secure a copy of the new design by sending Lynette Hanks a self-addressed, stamped envelope requesting a copy.

### REQUESTS FOR A MANDATE FOR THREE JUDGES IN SPEECH ROUNDS

Though philosophically I agree that it is more educational for speech competitors to be evaluated and critiqued by three judges rather than one, asking the UIL to mandate three judges

spells disaster. If there are three sections of prose and three sections of poetry running at the same time, requiring three judges in each preliminary round would necessitate 18 judges just for two interp events.

Following on the heels of these two events are the extemp events where another 18 judges would be needed. This is compounded by the need for 36 L-D judges. The only place where this is even remotely possible is at the State Meet, and even here, it is an almost insurmountable task.

Given the limitations at almost every site, whether it is district or regional, my recommendation is to use one judge in each preliminary round and three in the finals, where possible. The three judges in the preliminary rounds of prose can then be paneled to judge the final round of poetry. The same procedure can be used for the two extemp events.

### REGIONAL SITE HANDBOOKS

UIL academic coordinators should keep an eagle eye out for the handbooks from your regional site. These should arrive sometime during the last two weeks in March. Some will arrive earlier. This handbook is extremely important if you have qualifiers to regional in either academic or athletic events. Regional directors have agreed that the most frustrating thing they face in hosting the meet is that the books seldom get to the right people. Please talk to your school secretary and explain the importance of these handbooks, and make it clear that one should go to the UIL academic coordinator, one to the athletic director, and one to the principal.

If you are hosting the district academic meet and have questions, contact the academic staff. Assisting with the planning of district meets is one of our highest priorities. Hosting the competition can be fun and rewarding.

## SuperConferences successful; gear up for competition

By LAVERNE FUNDERBURK  
Director of Accounting

If the attendance records of the 1992 SuperConferences in Accounting aren't enough proof to indicate success, then the active participation of those in attendance make 1992 the best year yet. We managed to cover a wide variety of topics in a short period of time. Some of these are summarized here.

There were only positive comments regarding the proposed revision of the accounting concepts. The revision will be effective for the Spring of 1994. A copy of the revised concepts will be included in 1993-94 study packets and will be distributed during the Fall 1993 SuperConferences.

The UIL Legislative Council has passed the proposal that would prohibit the use of calculators equipped with tapes in the Accounting contest. If approved by the State Board of Education, it will go into effect for next year (Spring of 1994). Please note that printing calculators are allowed this year.

As you prepare your students for the contest, keep in mind the new formats that will show up on this year's exams. These include matching, true-false, yes-no, debit-credit, multiple choice, and "no choice" numeric.

Because the answer sheets will not be scanned

### ACCOUNTING FOOTNOTES

electronically, the matching could be as broad as the 26 available letters in the alphabet. The "no choice" numeric answer would require calculation of the correct response without any possible answers to choose from.

Each exam will have a customized answer sheet with "bubble-in" spaces rather than handwritten alpha and numeric answers. The purpose of the "bubble-in" answer sheet is to decrease the problem of "interpreting" contestants' answers.

If you are experiencing difficulty envisioning the answer sheet and new formats, it would be to your advantage to attend an invitational meet that uses one of the two exams available through the University Interscholastic League.

The invitational tests obtained through the UIL are to be used on the specified dates: Set A on January 18 through February 6; Set B on February 12 through March 6. If you have any doubts about whether a meet you attend will use a "fresh" or "used" exam, it is wise to contact the invitational meet coordinator prior to making the trip.

If you wish to have exams for additional invitational meets, I do prepare exams for the public. You may write to me at P.O. Box 812,

Hamilton, TX 76531.

Here's a special sneak preview for the 1993 state exam. Because we are in a semi-transition period regarding the accounting concepts, there are a few items on the current concepts list that will NOT be covered on the 1993 state exam. There will be NO questions regarding: 1) reversing entries, 2) data processing, or 3) the voucher system. The 1993 state exam WILL have a heavy emphasis on corporate terms, accounts, and entries.

This year our contest will include the team event. If this is news to you, be sure to consult the *UIL Constitution and Contest Rules* for details. Remember, a team winner who did not also advance as an individual IS still eligible to place individually at the next level of competition.

As you work with your students in preparing for the Accounting contest, consider the following:

- use a chart to check off mastered concepts,
- allow only positive talk during study sessions,
- guide your school's accounting team to work together during study sessions,
- lead students to visualize themselves as a success,
- give lots of praise, and

- help students to be motivated by being excited and motivated yourself.

A positive attitude is contagious! May your students be successful by being the best they can be!

### Be careful in choosing CI&E essay graders

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make certain that judges reach agreement on which essay is the best. Do not rely solely on point totals. One judge may be more stringent than another. It is possible that a weaker essay, graded by a more lenient judge, can be awarded more points than a stronger essay, graded by a more strict judge.

Also, it is important that graders not have a vested interest in the grading of essays. Generally, coaches are asked to help grade the objective portion of the contest. However, meet directors must take special precautions to insure that coaches not be allowed to grade essays if their students are among the top eight finalists.

## Interpreting the new prose, poetry criteria

(EDITOR'S NOTE: Cindy SoRelle teaches speech and theatre at MCC in Waco and has served as a UIL speech consultant and State Meet contest manager for eight years.)

By **CINDY SORELLE**  
McLennan Community College

Each year, as we gear up for district competition and beyond, the state UIL office fields a barrage of questions regarding poetry and prose selection. Since new categories always increase the number of inquiries, the last *Leaguer* kicked off a series of articles designed to aid speech sponsors in this process.

The new categories were selected by the state Prose and Poetry Committee, which met for extensive deliberations last summer in Austin. This geographically diverse group includes speech coaches from a variety of conferences, Treva Dayton, and, in our capacity as the UIL college/university speech consultants, Charlene Strickland and myself. The new categories represent the Committee's attempt to encourage exploration of the wealth of literature flowing from other nations as well as the diverse literary chronicles of our American experience.

Although the Prose and Poetry Committee sets up categories and general guidelines, the job of disqualifying students at the State Meet due to literature protests and time infractions falls on my shoulders. Likewise, district and regional prose and poetry contest managers are sometimes called upon to make such rulings. For this reason, the Committee works diligently to establish criteria that meet what could be called a three-pronged test. Are the criteria reasonable; that is, will a large body of literature be accessible and identifiable? Are the criteria workable; that is, documentable? Finally, can they be applied consistently?

In this third article of the series, I hope to provide further advice about our expectations concerning literature selection at the state level. I urge district and regional prose and poetry contest managers to pay particular attention to what follows for the sake of consistency across the state.

### COACHES CORNER

Perhaps by clarifying our expectations we can minimize disqualifications this season.

A few words of general advice are in order. Please read the category descriptions published in the *Constitution and Contest Rules*. These short explanatory paragraphs answer many basic questions. If you have not seen them, check with your administrator for a copy.

The new categories are very broad. Please consider choosing material that clearly fits the categories. Stay away from the gray area during this first year. If you're worried about documentation, make another selection.

Ask questions about the categories at your district planning meeting. If sponsors and contest managers generate pre-contest dialogue about how selections will be documented, there is greater opportunity for clarity and consensus.

Category A documentation for both prose and poetry should include a published reference to the author's place of (foreign) birth or use of the description "native" (e.g., "a native Brazilian"). Remember that residence in a foreign country does not necessarily indicate foreign birth. A German-born poet who resides in New York would qualify; an American who spent forty years living in China would not.

Category B for prose requires an American-born author writing about the American experience. American birth may be documented explicitly as explained above. With regard to the subject matter of the selection, we do not plan to scrutinize every selection prior to the round. During performance, judges will be listening for evidence that the selection chronicles an American experience. Certainly a reference to an American locale or American people will suffice. However, in many cases the American experience will be documented implicitly during performance rather than explicitly. For example, a reasonable person will recognize that a high school prom is an American cultural emblem. A cowboy who speaks in the

### PRACTICE EXTEMPORANEOUS TOPICS

#### INFORMATIVE

1. What items has Governor Richards designated as emergency issues for the Texas Legislature?
2. Who is Pete Laney?
3. What were the highlights of the Clinton inauguration?
4. What is the continuing controversy over Colorado's Amendment 2?
5. Rapid changes in high tech: how are American computer companies adapting?
6. What is the expected impact of the oil spill in the Shetland Islands?
7. What do the latest reports reveal about cigarette smoking in America?
8. Why is Senator Carol Moseley-Braun receiving so much media coverage?
9. Why is Clinton backing away from his promise to cut the deficit by half within four years?
10. How are U.S. policies toward Haitian refugees evolving?
11. What progress is being made toward achieving stability in Somalia?
12. What are Saddam Hussein's latest challenges to UN resolutions and coalition demands?
13. How are the Japanese responding to their economic downturn?
14. What does the UN/EC peace proposal for Bosnia-Herzegovina contain?
15. What recent events have shaken up the Italian Mafia?

#### PERSUASIVE

1. Should the Texas legislature raise taxes to avoid major cuts in social services?
2. Will Texas public schools be shut down in June?
3. Are Clinton's cabinet and staff prepared to lead the country?
4. What is the best way to provide universal health insurance to Americans?
5. A report card: what grade should President Bush be given on environmental issues?
6. Should Clinton change America's policy toward Iraq?
7. Should the federal deficit be Clinton's highest priority?
8. How should America's tax structure change under the Clinton administration?
9. How should Clinton handle the problem of Haitian refugees?
10. Is the Ukraine likely to ratify the START treaties?
11. How likely are American ground forces to become involved in combat against Iraq?
12. Should the UN intervene militarily in Bosnia?
13. Haitian and Cuban refugees: is the U.S. using a double standard?
14. Can a United Germany survive the 1990's?
15. How can the killing in the Balkans be stopped?

Texas vernacular is readily identifiable. On the other hand, Australia also has cowboys. In such a case language might be used to clarify the context.

Please remember that American authors do not necessarily write about American life and customs. A science fiction narrative set in a fictitious universe would not be appropriate for Category B prose. Edgar Allen Poe is an American author whose works often have no specifically American context.

Category B for poetry requires that each selection—two or more—be authored by a different person. Three selections, therefore, require three different authors. No anonymous pieces should be included since it would be impossible to verify that each selection has a different author.

As usual, cuttings of poems or prose works are acceptable. Please be sure to allow time for audience reaction when timing performances.

One final piece of advice—urge your students to use their introductions wisely. If the program requires a theme, discuss it. A reference to a published comment about the author's "sensitive portrayal of life in rural Kentucky" will establish the American context. Likewise, it is appropriate for the performer to explain why he or she believes that the material performed fits the category.

As unanticipated questions arise, we will try to answer them. Good luck at district competition and I hope to see you at the UIL State Meet!

## Several athletic rules no longer apply to one-act play

✓ Continued from page 4

sion from the copyright source. I do not think it proper in UIL for anybody to tell you that a female cannot play a male role as a male or vice versa. A performer should be judged on the quality of the characterization, not on what is under the costume or makeup. Yes, we should all be sensitive to ethnic, religious, social, and even political feelings, but the final choices should be left with the theatre director, local administration, and community.

The new OAP Handbook does not cover the eight hour rehearsal rule, Sunday rehearsals, drawing OAP order, or judge selection after the planning meeting. All of these things are covered in the C&CR or by TEA. The

most difficult to explain is in the absence of a rule or when there is no restriction. Many athletic rules or outdated rules no longer apply to OAP or any academic area. I know this won't stop telephone calls, but the following written record will provide something for you to clip and save, post or tape to OAP Handbook, 12th Edition.

A restriction or time limitation on OAP rehearsal from the time school ends on Friday until Sunday midnight does not exist. This includes Sunday. TEA, by State Board Rule or staff interpretation, restricts OAP rehearsal to eight hours during the school week. This does not include the allowed performance, but students must be eligible unless the performance is a class requirement, no admission is charged,

and is not a contest. If you want specific answers about how this relates or impacts the TEA approved theatre production course, call Krin Perry at TEA, (512) 463-9763. You will not find rehearsal restrictions on holidays or days when school is not in session.

What happens when order of performance is drawn in an August OAP planning meeting and an eligible school decides to participate November 1? The final authority for such a case is the executive committee or, in the absence of its action, the OAP contest manager. The logical plan to determine order would be to draw the order of all schools in the district during the planning meeting and simply delete those not enrolled November 1. The OAP rules allow the contest manager to draw the order and

adjust the order for "reasons deemed valid."

Final approval of the OAP judge or judges rests with the District Executive Committee. Planning meetings for OAP are for recommendations. They become requirements only when approved. Unless planning meeting recommendations have a contingency plan (i.e. poll the directors, etc.), the responsibility rests with the OAP contest manager. Unless otherwise directed by the District Director or Executive Committee, the OAP contest manager has total responsibility for organizing and operating OAP. Again, OAP directors can and should recommend, but recommendations are not requirements unless approved by the District Executive Committee.

### OFFICIAL NOTICES

#### MUSIC MEMORY

Students in grades 5 and 6 should be aware of the following information concerning the 1992-93 official list and Music Memory Bulletin. Change Official List to read: 3. "Gavotte", 8. First Movement and 16. "Variations on Simple Gifts". Add a repeat sign after the 7th football on the music map, p. 71. On the third selection, "Gavotte", the major work shows it to be *Orchestra Suite #3 in D*. This can be written as #3 or as No. 3. Either way is correct. The Third Movement, on page 51 of the Music Memory Bulletin, is found on Listen, First Edition, Record 3, side a, Band No. 5. "Hut of Baba Yaga" on page 95 of the Music Memory Bulletin, is found on Record 6 Side b, Band No. 1 of Listen, First Edition.

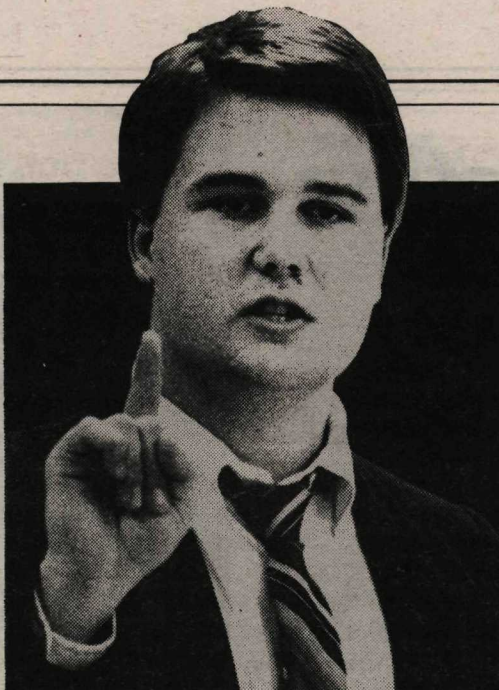
#### PICTURE MEMORY

Students in grades 4 and 5 will be responsible for the Art Smart Picture Memory Contest Bulletin for 1991-92 and 1992-93. The official list in the Picture Memory Contest Bulletin for 1991-93 is the final authority. The 1992-93 prints are the same prints used in 1991-92. Gerard David is identified as Flemish, and Vincent van Gogh is identified as Dutch. The nationality on these two small prints should be changed to match the official list.



## Cross Examination Debate

Conferences A, AA & AAA  
Tentative Schedule  
Treva Dayton, Director



## State Tournament

Conferences AAAA & AAAAA  
Tentative Schedule  
Treva Dayton, Director

The *Official Program* is available during registration at the University Teaching Center (UTC) to all contestants and academic coaches. Refer to the *Official Program* for an accurate schedule, including any changes.

(Note: UTC is the University Teaching Center)

**MARCH 14, SUNDAY**  
7:00 - 9:00 pm Registration: UTC 2.112A.

**MARCH 15, MONDAY**  
7:00 am Registration: UTC 2.112A.  
Ends at 8:00 am.  
8:00 am Assembly: UTC 2.112A.  
Announcements.  
Roll call. (All debaters must be present for roll call.)  
Official substitutions will be made at this time.  
Pairings and room assignments for Preliminary Round I.  
8:30 am Judges Check-In.  
Judges register and pick up ballots: UTC 2.112A.  
9:00 am Preliminary Round I.  
11:00 am Preliminary Round II.  
1:45 pm Pairings and room assignments for Preliminary Round III posted.  
2:00 pm Preliminary Round III.  
4:45 pm Pairings and room assignments for Preliminary Round IV posted.  
5:00 pm Preliminary Round IV.  
7:45 pm Speaker Awards Presentation.  
Ballot Verification.

**MARCH 16, TUESDAY**  
8:30 am Judge and Team Check-In.  
9:00 am Octofinals.  
11:00 am Quarterfinals.  
2:00 pm Semifinals.  
3:30 pm Finals.

~ Awards: An awards presentation will be held as soon as ballots of the final round are tabulated. Championship pictures will be taken at this time.~

The *Official Program* is available during registration at the University Teaching Center (UTC) to all contestants and academic coaches. Refer to the *Official Program* for an accurate schedule, including any changes.

(Note: UTC is the University Teaching Center)

**MARCH 18, THURSDAY**  
7:00 - 9:00 pm Registration: UTC 2.112A.

**MARCH 19, FRIDAY**  
7:00 am Registration: UTC 2.112A.  
Ends at 8:00 am.  
8:00 am Assembly: UTC 2.112A.  
Announcements.  
Roll call. (All debaters must be present for roll call.)  
Official substitutions will be made at this time.  
Pairings and room assignments for Preliminary Round I.  
8:30 am Judges Check-In.  
Judges register and pick up ballots: UTC 2.112A.  
9:00 am Preliminary Round I.  
11:00 am Preliminary Round II.  
1:45 pm Pairings and room assignments for Preliminary Round III posted.  
2:00 pm Preliminary Round III.  
4:45 pm Pairings and room assignments for Preliminary Round IV posted.  
5:00 pm Preliminary Round IV.  
7:45 pm Speaker Awards Presentation.  
Ballot Verification.

**MARCH 20, SATURDAY**  
8:30 am Judge and Team Check-In.  
9:00 am Octofinals.  
11:00 am Quarterfinals.  
2:00 pm Semifinals.  
3:30 pm Finals.

~ Awards: An awards presentation will be held as soon as ballots of the final round are tabulated. Championship pictures will be taken at this time.~

## Return CX results form by February 22

By **TREVA DAYTON**  
Speech Activities Director

The Cross Examination Debate Contest Results Form can be found on page 20 of the District Director's Handbook. Contest directors should return this form to the League office by February 22.

Coaches who have teams advancing must

complete and return both judging forms by March 2. One form provides information for judging assignments, and the questionnaire provides information for contest directors and debaters. If you are hiring someone to serve as your judge, please see that they complete both forms.

Debaters should bring a stopwatch to the State CX Tournament in order to time or allow a judge to use their watches. Non-participants

interested in timing are welcomed to attend. Instructions for timers will be available at the registration desk.

### 1993-94 NATIONAL DEBATE TOPIC

The results of the national vote for the CX problem area for 1993-94 were announced by the National Federation of High School Associations on January 15. Texas, along with the majority of other states, voted for the National Health Care as the preferred topic area. Congressional Reform was the second favorite area, and Africa was third.

We will be mailing the ballots for voting on

### L-D Debate Topic

Resolution for January through May  
**RESOLVED:** That mandatory term limitations for federal legislators would be desirable.

specific health care resolutions on February 8th and your vote needs to be returned to our office by March 3rd. The National Federation will announce the results on March 16th.

## The UIL's foundation

One of the most important activities sponsored by the UIL is the Spring Meet competition. This activity is really a collection of many different competitions including drama and academic contests, track and field, tennis and golf. While larger numbers of spectators may watch team athletic activities such as football, basketball, volleyball, baseball, etc., the very foundation of the League lies in the academic competitions now contained in the Spring Meet program.

In the early 1900's, public school administrators met with representatives of the University of Texas. Taking a lead from a felt need on the part of these secondary education leaders and using examples from other state universities such as the University of Wisconsin, an extension was born to encompass statewide competition. This idea of extension service from a large state university provided the energy and focus for the University Interscholastic League.

Track and field activities for boys joined the program in 1913 and tennis and golf came later. The spring meet competitions depend on colleges and universities to conduct regional meets. Up to eight districts per region send their winners to these regional sites. Usually a vice-president at the university serves as Regional Director General. Through this individual all judges, officials and contest directors are organized.

Many judges and officials serve on a voluntary basis or, at best, for a small honorarium. These duties are in addition to their usual teaching responsibilities at the university. Most have a heavier teaching load in today's difficult economic times.

One of the reasons it is difficult to retain regional sites is finding a college or university in or near the center of the UIL districts it serves. For example, Midwestern University may be willing to be a regional site, but the districts needing a regional may all be some distance away. Top administration may be willing to offer facilities, but faculty is reluctant because of the additional work load. And in some cases, one department (for example, Journalism) may be willing, but other departments will not oblige.

A growing concern with UIL staff members is a trend for school officials, coaches and parents to vent their wrath on college directors and presidents when mistakes are made by contest judges. In fact, such attacks have occurred not only when



**Bill Farnley**

mistakes have been made, but also out of simple frustrations of not winning. This is closely akin to whipping your faithful dog because he brought the newspaper to you with a little mud on one corner.

The League encourages schools to report inadequate facilities, misuse or misapplication of rules, insufficient number of judges or any condition not conducive to regional participants competing on an inequitable basis.

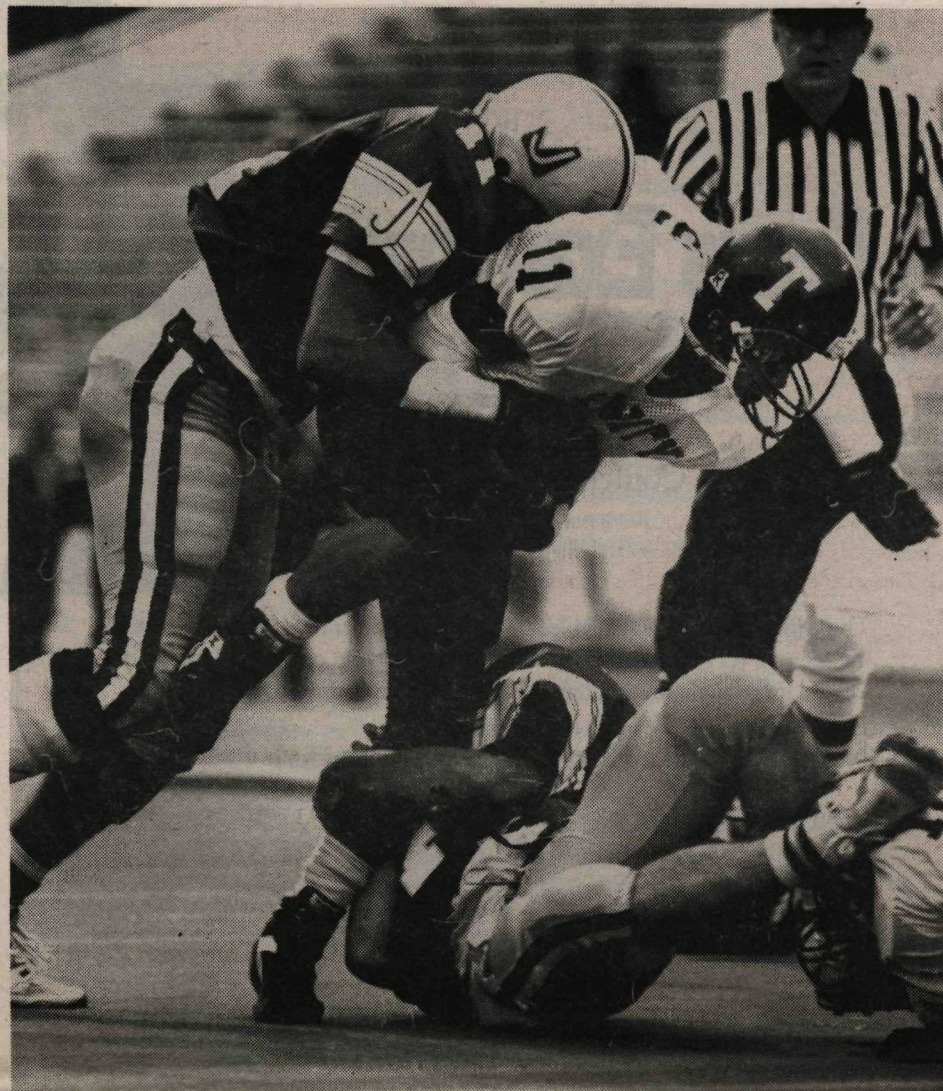
The League prefers that these calls and letters come to the League office. We will then contact the appropriate regional directors and work with them to improve the condition or eliminate the problem. Your voice will be heard, but each college president will not have to read through a series of hate mail.

Most of these presidents will seriously consider dropping an activity if that activity provides a negative self-image for the university. In addition, department heads do not enjoy having their president bombarded with letters of criticism. This sets up some questions that the department might not be doing its job.

Currently, the League is looking for new regional sites for two different regions. If we cannot find a university to sponsor the sites, then the schools in that region may be left with the task of running the events at one or more of their schools.

In 1993-94, there are at least two other regions that must find new sites. Your help is appreciated in helping retain current sites by going through the UIL office to express your criticism and concerns. This approach will not guarantee retention of colleges as regional sites, but will remove at least one negative element.

If the spring meet is to continue providing opportunities for Texas youth, the colleges and universities are needed to host regional competitions. We encourage your support and nurturing of a positive relationship between public schools and the collegiate institutions.



**ALL WRAPPED UP.** Eules Trinity's junior split end Andre Boldware (11) is brought down by a pair of Converse Judson defenders in the Rockets' 52-0 Conference 5A-1 victory. Photo by Joey Lin.

## Schools rich in tradition claim '92 football championships

Converse Judson, Temple, Waxahachie, Southlake Carroll, Schulenburg, Bartlett and Voss Panther Creek all won 1992 UIL state football championships this past December.

Judson grabbed its third state title with a 52-0 blanking of Eules Trinity in the Conference 5A Division I contest. Temple staked claim to maybe one of the state's best all-time with a 38-20 over Houston Yates in the Conference 5A Division II game.

Waxahachie capped a perfect 16-0 season with a thrilling 28-24 victory over defending state champion A&M Consolidated for the Confer-

ence 4A crown.

Without doubt, Southlake Carroll (16-0) will go down as one of the state's best Conference 3A team ever, beating Coldspring 48-0.

Schulenburg won its second straight Conference 2A championship with a 35-20 win over Goldthwaite.

Bartlett for the second time in three years won the Conference 1A title with a 33-26 victory over Sudan.

In the six-man division, Voss Panther Creek ended Fort Hancock's run of supremacy with a 54-26 win.

## Alamo extends program

Since its inception last September, the Alamo Scholar/Athlete of the Week award has steadily gained recognition throughout Texas as one of the most sought after awards by student athletes.

Established by Alamo Rent A Car and the UIL, the award originally honored Texas high school seniors who excelled in academics while participating in high school football. With increased popularity for the award, Alamo Rent A Car has expanded the program to include boys and girls participating in any UIL-sanctioned sport.

"Alamo is a company committed to recognizing the achievement of young people, and we are particularly pleased

to expand this program," said Marc Cannon, director of marketing and corporate sponsorships. "The Alamo Scholar/Athlete of the Week award gives us an opportunity to reach back into the community and acknowledge excellence both on the field and in the classroom."

Scholar/athletes are chosen from one of five regions of the state after having been nominated by a coach, principal or teacher at his/her school. Candidates from each region will be evaluated by a selection committee consisting of newspaper, radio and television high school sports writers. Selections are already underway for students to be honored this Spring, with presen-



tations beginning January 20 and running through April 5.

On behalf of the students chosen for this honor, each school will be presented a \$500 scholarship donation, a

commemorative plaque and an Alamo Scholar/Athlete of the Week cap and t-shirt.

In addition, one of the nation's largest car rental companies is offering

**DRIVEN.** Stephen Sebesta of Grapevine High School was the Alamo Scholar/Athlete of the Week. He is shown here with Alamo Rent A Car Manager George Fakhoury (left) and Grapevine Principal David Graham.

special travel rates (Rate Code TO and TM) to UIL schools and their employees, as well as faculty and students' families, affecting approximately four million Texans who work in a variety of capacities within the state's educational institutions.

A five percent rebate for every car rental booked using the special rates will awarded to the UIL Scholarship Fund. These moneys will be used by the UIL to support the organization's academic, athletic and cultural statewide competitions for high school, middle and elementary school students.

## Sign on the dotted line

Student-athletes can enjoy recruiting experience without endangering eligibility

College signing dates are within a month, so I thought I would answer some frequently asked questions.

1. When can a senior sign the letter of intent (to include the financial agreement)?

Anytime

2. How many institution-financed trips may a senior take?

Five in each UIL sport.

3. May a student-athlete miss school time for an institution-financed trip?

No. The only possible exception occurs if the local school policy allows all seniors a college day(s). The student-athlete may use that (those) day(s).

4. What is considered an institution-financed visit?

When the institution provides any or all of the following: transportation, meals or lodging.

5. Is there a process to follow when getting ready to take an institution-financed trip?

Yes. A permit must be signed by a parent, principal and in-season head coach for each visit.

\*6. When can a student-athlete take an institution-financed trip?

Football, Volleyball, Cross-Country: When their season is finished

Basketball: Prior to the first allowable day for interschool scrimmages and after the season

Soccer, Swimming: Through the first Saturday in January and after the season

Baseball, Softball: Prior to March 1

Golf, Tennis, Track & Field: Prior to March 1 and after the season is over for the student-



Gina Mazzolini

athlete

7. May student-athletes try out for a college or university?

Yes, but not on school time and not until that UIL sport season is over.

8. May a volleyball player attend a volleyball tryout during track season?

Yes.

9. May a basketball athlete attend a basketball tryout if the school basketball season is still in progress?

No, not until the school team is finished with their season.

10. Is there a limit on the number of tryouts a student may attend?

Yes. No more than one tryout session per institution and no more than five tryouts in one sport.

11. What is considered a self-financed trip? When the student or parents pay all expenses involved.

\*12. Can the student-athlete receive complimentary tickets?

No, but they can be admitted through a pass gate. The limit is three tickets for a student and family and cannot be used for student-athletes in

**1994 STATE BASKETBALL TOURNAMENT TICKET PRICES**

Order forms will be sent to member schools in early spring. Please note that the price has increased. An all-tournament ticket will cost \$45.00 and single session tickets are \$6.00. When requesting a school check, make sure you note the change and request a \$45.00 check to include with the order form.

**REGIONAL SITE CHANGES FOR 1993 (BASKETBALL):**

✓ **Region IV, Conference A Boys and Girls**  
St. Edwards University, Austin  
Contacts: Dr. John Knorr and Deb Williamson  
3001 South Congress Avenue, Austin, Texas 78704  
512-448-8480 Fax: 512-448-8492

✓ **Region III, Conference 5A Girls**  
San Jacinto College, Pasadena  
Contact: Dr. Dean Evans  
8060 Spencer, Pasadena, Texas 77505  
713-476-1811 Fax: 713-476-1892

**BASKETBALL NOTES**

**ATTENTION CONFERENCE A SCHOOLS (BOYS AND GIRLS):**

The bracket in the basketball coaches manual is incorrect. The athletic department sent a memo to all Conference A schools with the correct brackets and alignment. Make sure you are using the brackets from the mailing when planning your playoffs.

grades 7-10 unless that student is an immediate family member of the senior taking the recruiting trip.

13. Can a student take a combined self-financed, institution-financed trip at the same time (i.e. self-financed Friday during school and institution-financed Friday p.m. through Saturday)?

No. If the institution is providing anything (meals, lodging, transportation), the student must be in compliance with the rules for an institution-financed trip.

\* Pending State Board of Education approval

## Look a gift horse in the mouth

Those little incentives for coaches may violate League rules

"Individuals who coach, direct or sponsor League activities in grades 9 - 12 may be suspended if they accept money, product or service for entering their student(s) in a contest or other activity." Exceptions are: 1) Scholarships. A sponsor or coach may accept from any source in any amount a post-secondary institution scholarship. 2) Retirement. Upon retirement from the profession, sponsors or coaches may accept money or other valuable consideration in any amount from any source. 3) Annual UIL Award for Excellence. A sponsor or coach may accept the "Annual UIL Award for Excellence" sanctioned by the UIL.

As tournament hosts and tournament organizers, we sometimes get lost in the enthusiasm that encompasses hosting an invitational event. As directors, sponsors and coaches are assigned, the periodical review of the hosts and hostesses of UIL activities should include not only the amateur rule for students, but also the parameters of the "Gift Rule" for coaches, directors or sponsors.

As a rule of thumb, a violation of either of these rules could include any service, product or valuable consideration accepted by a team or individual, including the coach, director or sponsor. Incentives offered to teams, coaches, directors or sponsors as a type of memento or gratuity is the most common inadvertent violation of this rule. These incentives are not only offered by the host school, but might be offered by individuals, cooperating businesses or private enterprise.

There are two common ways that a violation



Cynthia Doyle

might take place. The first violation of the "Gift to Coaches Rule" happens as "favors" are given to registered teams and/or coaches upon arrival, or as part of the registration process. Favors given in the form of notebooks, pen sets, travel bags, or any array of gifts that might be given as a sign of appreciation for coming to the contest, could be deemed a violation.

The second most common reported violation happens as awards are given at the end of the contest. Gifts such as t-shirts, jogging shoes or suits, tape recorders or calculators, clock radios, trophies, mugs or any award not specified as acceptable under the Constitution & Contest Rules such as a medal, trophy, plaque, ribbons or certificate could be a violation. Many times items are offered in addition to the winning trophy, and become property of the coach or sponsor after the event. Whether an item is taken before participation, or as part of the trophy presentation, the same incentive or enticement would be deemed a violation.

Many of our governing rules differentiate

between UIL academic contests and our athletic contests. However, the "Gift to Coaches Rule" is the same for all UIL activities.

Although valuable considerations cannot be an enticement to lure teams or individuals into your school contests or activities, many things can be done that might make your tournament a novel attraction.

As the cost of education has risen, so has the entry fee for participation in tournaments. To waive or reduce an entry fee for each participating school consistently, is well within the guidelines of League activities. Another attractive idea would be to offer reimbursements to each participating school for travel, lodging and/or meals.

We would encourage contest organizers and school administrators to communicate prior to every school-hosted event to reduce the number of reported or inadvertent violations of the "Gift or Awards to Sponsor or Coach" rule.

Whether coaches know in advance that they are going to receive incentives to attend a contest, or if it comes as a pleasant surprise after they arrive, it is still a violation. The responsibility of not accepting valuable consideration is on the receiving coach, director or sponsor, rather than on the organizer of the event. This rule discourages schools from tournament hopping for the benefit of participation perks. If your school is one that travels to or hosts UIL activities, take time to review the parameters to both veteran and novice coaches.

### Public reprimands

The following personnel have been issued a public reprimand and placed on probation for one year in accordance with Section 1208 (h) for being ejected from a contest for unsportsmanlike conduct:

**COACH, SCHOOL**

**\* FOOTBALL**

Joe Branham, Gustine HS  
Jeff Sciba, Dickinson HS  
Darrell Seike, Riesel HS

**\* BASKETBALL**

Dennis Biher, Columbia HS  
Richie Alford, Mansfield HS  
Dusty Calhoun, Memorial HS  
Earl Williamson, Industrial HS  
Ronald Foster, Killeen Smith Middle School

**\* BASEBALL**

Edward Garcia, Del Rio HS  
Robert Miranda, Laredo Martin HS  
Jerry Malone, Marlin HS  
Dennis Theaker, Aldine MacArthur HS  
Clem Mancini, Wichita Falls Rider  
Mark Medina, Corpus Christi Miller HS  
Robbie Surratt, Lindale HS  
Mike Rodgers, Jasper HS  
Rodney Fausetts, DeKalb HS  
Eugene Pounds, Angleton HS  
Bruce Miller, San Antonio Lee HS  
Dan Easley, Klein HS  
Keith Brown, New Braunfels Smithson Valley HS  
Matt Webb, Lancaster HS  
Mark Williams, Silsbee HS  
Mike Burks, Hallsville HS  
John Dudley, Lubbock Coronado HS

Willy Maxwell, Arlington Lamar HS  
Rocky Manuel, Bellaire HS  
John Hicks, Mesquite-Poteet HS  
Gary Lauer, McAllen Memorial HS  
Oran Hamilton, Dayton HS  
David Lacates, Nimitz HS  
Pete Davis, San Marcos HS  
Buster Brown, Mineral Wells HS  
Rob Stamp, Irving-Nimitz HS  
Pat Hernandez, South Grand Prairie HS  
Dan Marotta, Seagoville HS  
Bobby Arias, Venus HS  
Jesse Trinidad, Hanna HS  
Ross Taylor, Randall HS  
Gerald Turner, Trinity HS  
Victor Garza, Mercedes HS  
Randy Porter, Arlington HS  
Mike Gilbert, Spring Hill HS  
Rusty Franklin, Plano East HS  
Calvin Ivey, Gonzales HS  
Robert Ray, Klein Forest HS  
Tereso Rodriguez, Austin Bowie HS  
Kent Meador, Lubbock Coronado HS  
Louis Lowe, Hamilton HS

**\* SOCCER**  
Chad Krier, Klein Forest HS  
Robert Ray, Klein Forest HS  
Seth Laimansighn, Houston Spring Woods High School  
Gilbert Montes, Canutillo HS  
Danny Bueno, New Braunfels Canyon HS  
Larry Mathys, Hays Consolidated HS  
Henry Ramirez, El Paso Riverside HS  
Jack Whitten, Plano East HS  
Mel Fields, Pasadena HS

