

Leaguer



Briefs and
Notes

Calendar of upcoming events

- April 1** EJJH Academics: Last day for invitationals meets. First day to return materials to contestants.
- April 1** TILF: First day to submit scholarship applications
- April 1** Texas State Solo and Ensemble entry deadline
- April 10-12** Soccer State Tournament
- April 11-12** Academics: Regional competition
- April 19-20** ILPC: Spring Convention
- April 24-26** OAP State Meet begins for 3A, 4A and 5A
- May 2-3** Academics: State Meet
- May 2-3** OAP State Meet for 1A and 2A
- May 3** State Wind Ensemble Festival
- May 5-6** Tennis State Meet
- May 5-6** Golf State Meet for 1A, 2A and 4A
- May 6** TILF: Deadline to postmark scholarship applications
- May 8-9** Golf State Meet for 3A and 5A
- May 9-10** Track and Field State Meet
- May 24** EJJH: Last day to hold spring district meets
- May 24-26** Texas State Solo and Ensemble Contest

Academic State Meet prepares for changes

By **Andrea Negri**
UIL Intern

Academic state meet participants need to pay close attention to the schedule this year because TAKS testing and renovations to the University of Texas campus have caused several changes to events.

One-Act Play contests will now take place over two weekends beginning April 24 at Hogg Auditorium. Other academic events will be held May 2-3. Contests such as journalism and computer science, which have been held on Thursdays in previous years, will now be on Friday, according to academic director Treva Dayton.

"The challenge is finding suitable contest rooms, since Friday, May 2, is the last day of class for UT, and available facilities large enough for our contests are limited," Dayton said.

UIL also has to take into account the conflict patterns between contests, she said. The schedule for contests will be posted to the UIL Web site as soon as rooms are finalized, and Dayton said parents, coaches and students should read it carefully.

"Times and locations of some events will be quite different than in the past," she said. "Some awards ceremonies will have to be moved to new locations, as well."

Renovations to UT's Performing Arts Center caused the OAP's move to Hogg Auditorium. Luis Munoz, theater director, said some of the changes are good.

"There's an excitement to it, going back to the place that served as the contest site

for about 50 years," he said. "It's an intimate space. It's about 1,200 seats. I think 5A, 4A and 3A are finally going to have the intimate relationship with the audience they've never had, and 2A and 1A are going to have the audience they've never had."

However, the auditorium is not without its quirks, Munoz said.

"During the performance, you can't flush toilets," he said. "You can't open doors to the dressing rooms because the light will spill out into the audience and out onto the stage."

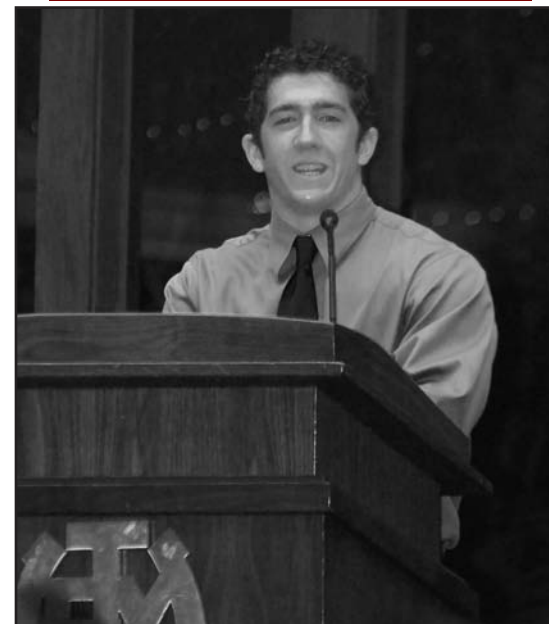
The competition for 3A, 4A and 5A OAP participants will take place April 24-26, the week before the rest of the state meet contests. Conferences 1A and 2A will be held the following week.

Teacher and student honor crews will not be used this year so that the contest will have consistency between the two weekends, Munoz said. He said many participants, though they may be disappointed by some of the changes, seem to understand the reason behind them.

Dayton asked for patience from participants this year.

"Hosting the Academic State Meet, with the thousands of students, judges, graders and contest officials involved, is a complicated endeavor even when things are relatively routine," Dayton said. "This year will be, too, only a little more so. But we'll be ready, and we look forward to welcoming you to Austin for another exciting state meet."

Scholarship Dinner



(Top) TILF scholarship recipient Alan Adkisson thanks his donor the Abell-Hanger Foundation for his award. Alan also treated the crowd to a demonstration of his academic prowess by spelling "supercalifragilisticexpialidocious" for the crowd at the Texas Interscholastic League Foundation Scholarship Dinner at the Alumni Center. (Above) A scholarship recipient thanks TILF coordinator Brenda Baxendale for her help during the school year. Photos by Jeanne Acton

2008 One-Act Play State Meet Schedule

April 24, Thursday

7:30 a.m. — 3A rehearsals: Hogg Auditorium
4 p.m. — 3A contest (4 plays), Hogg Auditorium
7:30 p.m. — 3A contest (4 plays), Hogg Auditorium

April 25, Friday

7:30 a.m. — 4A rehearsals: Hogg Auditorium
10 am — 1 p.m. - 3A critiques: Eastwoods Room - Tx Union
4 p.m. — 4A contest (4 plays), Hogg Auditorium
7:30 p.m. — 4A contest (4 plays), Hogg Auditorium

April 26, Saturday

7:30 a.m. — 5A rehearsals: Hogg Auditorium
10 a.m.-1 p.m.— Conference 4A critiques: UIL Building
4 p.m.— 5A contest (4 plays), Hogg Auditorium
7:30 p.m.— 5A contest (4 plays), Hogg Auditorium
Critiques following awards presentations in Hogg Auditorium

May 2, Friday

7:30 a.m. — 2A rehearsals: Hogg Auditorium
4 p.m. — 2A contest (4 plays), Hogg Auditorium
7:30 p.m.— 2A contest (4 plays), Hogg Auditorium

May 3, Saturday

7:30 a.m. — 1A rehearsals: Hogg Auditorium
10 a.m.-1 p.m. — Conference 2A critiques: UIL Building
4 p.m. — 1A contest (4 plays), Hogg Auditorium
7:30 p.m. — 1A contest (4 plays), Hogg Auditorium
Critiques following awards presentations in Hogg Auditorium

**See page 5 for admission prices and policies.



Let the madness begin ♦♦♦

Spring is a wonderful, busy time for everyone at the League

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Treva Dayton
Academic Director

March madness, at least for UIL, is certainly not limited to the frenzy surrounding basketball. While we had some great games and some great fan support in both the girls' and boys' UIL state basketball tournaments, those were just the beginning. We've also hosted the Texas-sized CX Debate State Meet, and by the time this arrives at your school, we will probably have finished 160 district academic and one-act play competitions, as well.

And then there are the various spring sports, music events and community activities. Of course, March includes TAKS tests and the madness that creates in the normal academic schedule and your lives as educators. Here's hoping you survived in all well.

Academic District Meets

We sincerely appreciate all the hosts, contest directors, judges and graders, tournament staff and countless volunteers whose hard work makes it possible for these competitions to take place.

Coordinators, remember to do an eligibility check before both district and regional competition. When you submit your school's district entry online, you are certifying for your administration that those students are eligible. And you'll need to verify that all those who qualify for the regional meet are eligible at that time, as well.

If substitutions must be made, anyone not listed on the original entry, as either a contestant or alternate, must present certification, signed by an administrator, that they are eligible to compete. A substitute form is posted on the UIL academic Web page, but a letter signed by an administrator is also acceptable.

Regional Meets

After the end of the second district week,

every coordinator should go back to the Web site to check for **wildcard results**. We will post the tentative list and then the official list of advancing wildcard teams, but we will not contact schools directly.

If you have a student who has qualified in an event but will not be able to compete at regional, you *must* notify your district director and/or regional director so that the alternate has an opportunity to compete. Notifying both is the best idea. The district director then notifies the school of the alternate now eligible to compete.

The Spring Meet Code states that "School districts shall notify the academic district or regional meet director no later than the end of the second school day following academic district or regional competition if a student or a team knows that it will not compete at the next higher academic meet." Lack of sufficient notice about 'no shows' has become a growing problem, and we will be following up on every 'no show' reported from a regional site.

Everyone should carefully read the handbook for your regional meet, which we post as we receive them, and be certain you are aware of times and locations of all events, verification and awards.

Changes in the UIL calendar as a result of the TAKS testing created scheduling conflicts for some host sites. Therefore, the academic part of the Region II Conference 1A, which has traditionally been hosted by Hardin-Simmons University will be hosted by Texas Tech University in Lubbock this year. The athletic competition will remain in Abilene. Some One-Act Play venues are also different, so make sure you know the correct location if you advance from area.

The 12th annual **Capital Conference** will be Friday and Saturday, July 11-12 at UT Austin. Participants must register online at <http://utdirect.utexas.edu/uilconf>. Cost is \$50 until June 1 and \$75 after June 1. It gets bigger and better every summer, and it's a great way to get ready for the next academic year; so we hope to see you there.

Presenters and workshop titles will be posted

2008 Student Activities Conferences

Sept. 20

Tyler Junior College

Oct. 4

The University of Texas at Austin

Oct. 18

West Texas A&M University, Canyon

Nov. 1

A&M University, Corpus Christi

as they are finalized. We'll have many of the state contest directors presenting, along with several long-time favorites and plenty of new faces. If you are interested in presenting or helping to present a session, please contact me.

The 2008 **Student Activities Conferences** dates are now set. We'll be hosting at Tyler Junior College, UT Austin, Texas A&M University Corpus Christi and West Texas A&M, Canyon. Please see the UIL Web site for further information. Choose the one closest to you and bring your students, academic coaches, theatre directors and journalism advisors for a great day of UIL preparation. The conferences are fun, free and an excellent opportunity to get ready for the competitive year.

The **Academic Committee** of the UIL Legislative Council will meet June 10 in Austin to consider rules change proposals for academic contests. If you would like to submit a rule change, please keep that date in mind and send us the proposal no later than June 5, as materials are sent to committee members prior to the meeting. Items passed by the committee are then considered by the full Council in October.

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The spirit of the law

Coaches need to ensure they look at more than just the letter of the law



Jana Riggins
Speech Director

Ever since taking a graduate history course from Penn State University, I've been fascinated with early American heroes, especially William Penn who founded what would later become the state of Pennsylvania. As the first great hero of American liberty, Penn spoke eloquently and unabashedly for freedom.

He was a great defender of religious tolerance, challenged oppressive government policies, helped secure the right to trial by jury and insisted that women deserved equal rights.

He could certainly attract a crowd of thousands with his public speaking skills. But, perhaps the most notable characteristic was his reputation for integrity.

He was known for maintaining peaceful relations with Native Americans and for his honesty in dealing with them. Penn chose to acquire lands for his colony not through conquest but through fair business purchases. When he decided to return to his homeland of England, his sons remained behind, but they did not exemplify his integrity. Instead, they devised a scheme and resorted to trickery to obtain large portions of land from the Indians.

They showed the Indians an old contract in which the Indians had agreed to sell a portion of land that a man could walk in one and half days. When the tribe agreed to honor the contract of their ancestors, Penn's sons hired three of the fastest runners they could find. One of the runners covered a distance of 65 miles in only 18 hours.

Penn's sons could argue their right to the land because of the letter of the law. But the spirit of the law was left unfulfilled.

As coaches, we certainly need to know the letter of the law, the constitutional rules and procedures for contests. And we have a responsibility to teach our students how to follow the letter of the law as competitors.

But we need to remember that the *Constitution & Contest Rules* is not a tool to get what we want. We should seek to understand the intended purpose of rules and not overlook teaching our students the spirit of the law, as well.

As we enter into district meets and regional and state tournaments, let's seek to obey not only the letter of the law but also the spirit of the law.

Weaving

Many of you have emailed me inquiring about the technique of weaving literature referenced in the contest rules for Category A and B of Poetry Interpretation. Perhaps it is easier to understand if I tell you what weaving is *not*, than what it is.

Weaving is not taking multiple poems to create a new poem. Weaving does not work for all poems; so it should not be attempted at all costs, simply because the rules allow this technique in Category B. It is merely one of several options competitors may choose from when preparing the second category. Note that weaving is prohibited in Category A.

Visualize a basket. Each strand is woven together tightly to create the basket and yet, the pattern of each strand is visible and distinct.

Some performers choose to weave so that each individual poem is discernible from the other. It is a challenge that may be too intimidating to your novice interpers but exciting to varsity competitors. Weaving definitely provides a challenge of using the student's vocal and physical delivery to ensure that the voice of each poem can still be heard in its unique way.

UIL consultant M'Liss Hindman from Tyler Junior College draws another parallel. "Think of woven poetry like a television talk show. The television show has a theme and different speakers have been invited as guests because of their different perspectives and knowledge on a subject. (Note: The interpreter chooses the different poems because of their different perspectives upon the theme.) During the talk show, the different speakers do not lose their individual voices or integrity just as the poems should not lose theirs during a woven poetry program. If anything, just as the television show allows us to walk away from the communication more knowledgeable because of a holistic understanding of the issue, a woven program allows the interpreter and the audience to better understand the theme by allowing different poets' personas to speak on the issue."

Be mindful that the rules prohibit weaving in Category A of poetry, and expect the reader to inform the audience/judge in their introduction to their Category B performance if, indeed, they have woven the literature.

If you think you have a student who would be challenged by attempting to use this performance technique, consult the *UIL Prose and Poetry Handbook* where a detailed discussion and example of weaving is contained.

No-Shows

Sometimes, emergencies arise and dropping a student entry near contest time is totally unavoidable. But far too often, it is a result of poor planning. Due to the very nature of speaking events where pairings and sectioning are involved, waiting to notify the contest director until the day of the tournament or at the commencing of an event is unethical. Each speech section is to include differing strengths of entries based on how students are entered on the district forms. Contest directors cannot instantly rectify the situation. Contests start late, and sometimes multiple drops cause the collapse of sections. When that happens, judges who have been hired are no longer needed.

CX-Debate State Meet



At the CX-Debate State Meet in March, students pick up pairings from contest officials. Photo by Jeanne Acton



Jordan Wright and Zachary Wilhoit from Perrin-Whitt High School review the pairing after the opening ceremony for CX-Debate. Photos by Jeanne Acton

Not only does this happen at the district level, it has become a huge problem at the regional meet. Students who qualify to advance opt not to compete and the proper authorities are not contacted in a timely manner, denying a deserving alternate the opportunity to advance to State where scholarship possibilities exist. I urge you to follow the *Constitution & Contest Rules* when you have a student who will not be able to compete at any level, so that other students may be afforded the educational opportunity UIL provides.

Thanks

As this *Leaguer* goes to press, it has been a full month since my husband Johnny entered the hospital critically ill. I continue to be humbled by the graciousness of my UIL colleagues who have walked this difficult journey with me and to you, the speech and debate community, who have truly been inspirational. My sons and I will never forget the strength you have given us through your words, your deeds, and your prayers. We thank you from the bottom of our hearts.

Does Anaheim have a rubber chicken?

ILPC convention promises strong slate of presenters for students



Jeanne Acton
Journalism Director

Anaheim or Austin.

I know it's a question several advisers across the state have asked themselves and their staffs this year.

And I know, it's hard to compete with Disneyland.

But I feel quite confident that Anaheim does

not have a my squawking chicken, Manuel.

That alone should sway most.

I understand it's a tough decision for some advisers, and several have asked why we scheduled the Interscholastic League Press Convention the same time as the national convention in Anaheim.

I don't have much choice. Here's what the UIL calendar looks like for April.

- April 4-6 – Regional soccer, and quite frankly, just too dang early for the convention unless we moved up contest deadlines.
- April 11-12 — Academic Regional Contest
- April 19-20 — ILPC Spring Convention
- April 25-26 — OAP play State begins

We just don't have a lot of wiggle room. And here's the bad news. We conflict with the JEA national convention again next year. Hopefully, Phoenix won't seem as attractive as California.

Honestly, we probably could move the convention to early April but that would mean I would have to change contest deadlines to earlier dates. If you feel strongly about moving the convention, drop me an email or give me a call. If I get enough responses, I can always survey members to see their preference.

Regardless, we are on for April 19-20 this year, and I think it's going to be another great convention. Online registration is booming. More than 40 advisers have already registered.

And yes, Lori Herbst from Marcus High School was the first adviser to register again this year. Go Lori.

Registration will close April 11. After that you must register on-site, and it's \$5 more. So save yourself a little money and register online. Here is the link: <http://www.uil.utexas.edu/academics/journalism/>.

The convention will be held at the University Teaching Center at 21st Street and Speedway instead of at Welch Hall this year.

We still have a few glitches with the online system. Private schools must register the old-fashioned way – on paper, and middle schools are not in our database system so we have to hand enter them. If you are a middle school and can't

find your school, give me a call or drop me an email. We will add your school to the data base within 24 hours.

The convention promises to be a rewarding learning experience again this year. We have five out-of-state speakers joining us and one out-of-country speaker.

Last night I received a surprise email from John Moore, a Pulitzer Prize winning photographer who lives in Pakistan. For the past two years, I have been begging John, who is a former ILPC competitor to return to the convention, but his busy schedule has not permitted it.

Originally, he said he couldn't commit this year with all of the turmoil in Pakistan, Iraq and Afghanistan. But we got lucky.

John is making a quick trip to the U.S. to present at a National Geographic forum in Washington D.C. and has agreed to come to Austin for ILPC.

John, who currently works for Getty Images, was photographing Benazir Bhutto when she was assassinated this year. He captured images as the bomb was detonating and was the first photographer to capture the grueling aftermath.

I am excited that our students will have the opportunity to hear John and see his images, not only from Pakistan, but all around the world.

From out of state, we have three repeaters from last year. (No, they didn't fail. We just liked them so much we brought them back.)

David Knight from South Carolina has been presenting since I was in high school, but his presentations have not lost any of their luster and energy. He still embarrasses as many kids today as he did in the late '80s.

Scott Winter, now of Nebraska, also will return. His dry wit and wild hair (hope he doesn't cut it before the convention) go well with his keen insight into powerful writing.

James Kenney from Western Kentucky University is onboard again. Last year, he received glowing praises from the students who attended his photography sessions.

We have two new presenters.

Jeff Moffitt from Florida was recently named a Rising Star Adviser and his books have won many state and national awards. He comes highly recommended, and I expect great sessions.

Ron Lubke, from the DIY Network, also will be joining us. Ron is a former award-winning Texas high school and college journalist. After college he was a pioneer in online newspapers, working in both Austin and Boston. He currently is the director of DIYnetwork.com.

Lorraine Branham, the director of the School of Journalism at the University of Texas at Austin, will be our keynote speaker. Before coming to UT

in 2002, Branham spent 25 years as a newspaper editor, editorial writer and reporter.

Branham was the assistant to the publisher of the *Pittsburgh Post-Gazette* and the senior vice president and executive editor of the *Tallahassee Democrat*, where she oversaw the newsroom and editorial board operations.

Prior to that, she worked for the *Philadelphia Inquirer* in a variety of top editing positions, the last of which was associate managing editor for features. During her years at the *Inquirer* she also served as associate editorial page editor and New Jersey editor.

This year, we have a special featured speaker. John Burnett, a roving National Public Radio correspondent based in Austin, will make a special presentation immediately following the keynote.

Burnett's beat stretches across the U.S., and, sometimes, around the world. He has reported on New Orleans after Hurricane Katrina, New York in the aftermath of 9/11 and Iraq leading up to and during the war. When he's not out of the country, he focuses on the issues and people of the Southwest United States. His reports are heard regularly on NPR's award-winning news-magazines *Morning Edition*, *All Things Considered*, and *Weekend Edition*.

I truly believe we have a powerful slate of presenters from out-of-state, not to mention the wonderful in-state presenters, including Bobby Hawthorne. Several award-winning advisers and local journalists (both print and broadcast) have agreed to share their experiences and advice with us.

In other news...

If you read the front page of the *Leaguer*, you saw that we have many changes for Academic State Meet this year. This includes journalism.

The State Meet journalism contests will be held on Friday, May 2, instead of Thursday. We also will not be in the Thompson Conference Center this year. All contests, including the award ceremony, will be in the University Teaching Center. Look for details on times and room numbers soon on the UIL Web site.

Also, the Summer ILPC Workshop is set for June 27-30 at the University of Texas at Austin. Online registration for the workshop opened in the middle of March. We again will offer classes in yearbook, newspaper, design, InDesign, photography and video editing. We will have a general adviser's class and an adviser's beginning InDesign/Photoshop class (limited to 12 advisers).

You should receive the workshop information packets in the mail in the next week or two. The packet also is available online at <http://www.uil.utexas.edu/academics/journalism/>.



The serious JoJo



The happy JoJo

Yes, that's about right. Joey only has two moods and they are both extreme. Extreme anger. Extreme happiness. He keeps me on my toes.

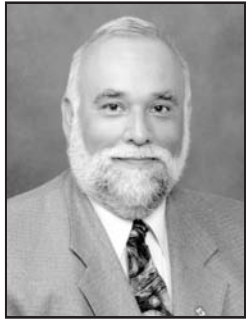


The balancing act

And then there's Charlie. He's doing great and is very excited to go to Mommy's work in April and see all of his journalism friends.

All students advance when they participate

Just because your OAP is not coming to state, doesn't mean the experience needs to be over



Luis Muñoz
Theatre Director

By the time this issue of *The Leaguer* reaches you, we will have completed all of our zone and district contests and those who advanced are preparing for the area meets. The League hopes

that it has been a fruitful and educational experience for all. We want to thank everyone involved.

To those of you who have been selected to advance, we wish you the best of luck and a good show. To those of you who did not, we hope that you take the experience and profit from it.

Remind your students that there are intangible rewards that they have reaped that will make them all the richer later in life. They have all advanced. They have advanced in their knowledge of theatre. They have advanced in their ability to problem-solve and to think critically and analytically. They have made friends that will last a lifetime and have created memories that will be recalled and shared with generations of friends and family.

You also need to teach your students that criticism will be a part of their everyday life and careers. They need to be receptive in order to deal with criticism in a constructive and positive way. They need to see the critic as an ally who has made a commitment to improving educational theatre in Texas. Kevin Bacon said, "Critics can be your most important friends. I don't read criticism of my stuff only because when it's bad, it's rough and when it's good, it's not good enough..." The word "critic" comes from the Greek word "kritis," which means a person who offers reasoned judgment, analysis, value judgment, interpretation or observation.

It is imperative that you serve as a model for your students and teach them that criticism must be accepted, analyzed and validated or valued. The teaching cycle inherent in the OAP Contest process is never complete until you do this. "He hated our play" or "She was biased against dramas" are not lessons for children. Those

are merely educationally sterile excuses. They give birth to nothing but the seeds of discontent, and there is no growth. You must do another performance and apply the notes from critique in the rehearsals. Try them out and see if they make sense. Give the ideas a chance before you dismiss them. If rejection of opinion is the norm in every life situation, then what good are evaluations, tests and while you're at it, the criticism that comes from teachers?

Rehearse the play again, try out the notes and try to take an objective look at what the results are or could be with continued work. Let the students watch scenes that they are not in and allow them to play critic and express their opinions. You have so many opportunities to keep the show alive. Schedule public performances, take it to a local nursing home, or, when appropriate, perform it for your junior high or elementary students. Remind them that there is much more to theatre than just the contest. Peter Sellers, while playing the character of Chance the Gardener in the film *Being There*, is talking to the President of the United States. They are discussing the economic woes of the nation. Chance, whose knowledge of the world is limited to a lifetime physically confined within the walls of a house and its garden, says "As long as the roots are not severed, all is well. And all will be well in the garden..." We hope the seeds have been planted and your work, we hope, has taken root. We look forward to seeing the blooms every Spring.

Realignment

Please take the time to review the Spring Meet alignments for 2008-2010. Pdf files should be available for download from the UIL Web site. It is imperative that ALL schools be contacted for planning meetings. There have been major changes. There are only seven districts in each 3A region. Area meet facility questionnaires were mailed to you with your title card. We will be working on area assignments which should be on the web by early summer.

State Meet Updates

Those of you who continue to advance should check the Web site every day. Notices regarding the state meet will be posted there. Things can change rather quickly, and you will need to be well informed if you want a positive State Meet experience. Tickets to the general public will be sold at Hogg Auditorium the day

One-Play Admission Prices and Polices for State Meet

One-Act Play Admission \$5 for students and \$10 for adults for EACH SESSION. Advance tickets will be made available on an equal basis to participating schools for their session only. Participating schools may purchase their total single session (four plays) allotment of tickets and make them available to school patrons as they see fit. Tickets will be available to the general public if any are returned by participating schools. Unoccupied seats will be sold five minutes prior to the beginning of each play for \$3 each. Complimentary passes will be honored on a space available basis.

of each contest. The schedule is included in this issue. The Theatrical Design State Finals Exhibition will be in the Eastwoods Room in the Texas Union Building from Thursday April 24 through April 26. The work is really wonderful, and all of you should find the time to visit.

Theatrical Design 2009

The title for next year's design contest will be announced no later than the first state meet weekend. This year's Lit Crit play is *The Little Foxes*. The contest rules give us the option to work with this title or another of the contest director's choosing. We'd love some feedback. How did you feel about the digital critiques being sent via e-mail? Do you still want the paper ballot? What things are working? What things aren't? Let us know.

TETA Summer Workshop

Baylor University will be hosting this year's TETA Summer Workshop on July 11-13. The deadline for early registration is May 15. If you've never attended this conference, you're missing out on an exciting and rejuvenating experience. The information is online at the TETA Web site. Registration forms can be downloaded from the site.

U of H - MA Theatre Educator Summer Degree Plan

The University of Houston School of Theatre and Dance has announced the beginning of The Summer Master of Arts for Theatre Educators. This program, open to Secondary Theatre Educators around the Nation will give special consideration in the first class to UIL OAP Regional Qualifying Directors (pending available space in the program). Since many area contests are the weekend of April 12, they have set the deadline for application on April 20 to give directors some time. They have 20 spots available for the Inaugural Class. Here's the information they provided. Application for Summer 2008 Inaugural Class:

- A statement of purpose describing the applicant's educational and theatrical background as well as his or her reasons for wanting to pursue the MA Theatre Educator Summer Degree Plan (not to exceed two pages in length).

- Three letters of recommendation from one of the applicant's current administrators and two additional professional colleagues familiar with the applicant's work.

- A mini-portfolio containing pictures from a production (three-photo minimum) and a one-two page reflection on the applicant's involvement, approach and process involved in mounting the production. Include difficulties and how they were overcome and what was learned by the students and the applicant during the production process.

OR

A 10-15 minute video submission (DVD or VHS format) of the applicant working with students in a teaching or directing situation, with a two-page explanation of the lesson or directorial approach. Official transcripts from the applicant's undergraduate institution(s).

- Official Undergraduate Transcripts
- Copy of Texas Theatre Teaching Certificate

- Official GRE scores or a letter of intent stating that they plan to take the GRE

Note: For the Inaugural Class. Theatre Directors qualifying for Region Level UIL One-Act Play are exempt from Numbers 1-3. Please send all application materials together in one packet to:

University of Houston
School of Theatre & Dance
Jackie deMontmollin

133 CWM Houston, TX 77204-4016

Official program start date is Monday, June 30. Courses will run five weeks.

If you have questions about the M.A. Theatre Educator Summer Degree program, please email Jackie deMontmollin at uhtdrecruit@uh.edu or call 713-743-2879.

Get an early start on your spring to-do list



David Trussell
Elem/JH Director

It seems really early to be writing one of those “making plans for next year” columns, but by the time you receive this *Leaguer*, there will only be a couple of months of school left. And the next

issue doesn’t come until May — by then lots of those next year plans are already underway. So with that in mind, here are a few important items for your spring to-do list.

First is Capital Conference. This event has grown steadily over the past several years, and we anticipate again welcoming several hundred participants, including high school, junior high and elementary academic coordinators, as well as speech and debate coaches and theatre directors. The conference will take place July 11-12 on the campus of The University of Texas at Austin. Registration information is available on the UIL Web site. You can earn up to 10 hours of CPE credit — certificates will be available for all attendees.

This year’s conference will mark the debut of the new name for the elementary/junior high program — A+. Along with

the new name, I’m hoping to expand the sessions we offer. If you are interested in presenting a session, please send me an e-mail at dtrussell@austin.utexas.edu. In particular, I’m looking for idea-sharing sessions that present new perspectives on building and maintaining a program, as well as on specific contests.

So I hope you will add Capital Conference registration to your to-do list, but I know there are other items on your agenda as well as you begin laying the groundwork for next school year.

We made some adjustments to this year’s EJJH calendar due to the state-mandated late August start for the new school year. Those adjustments have worked well, so we’ll be keeping them in place for next year. Fall/winter district meets will continue to be Dec. 1 through Jan. 31; spring district meets will be Feb. 1 through May 23. The deadline for submitting district meet information for fall/winter meets will be Sept. 25; the deadline for spring district information will be Nov. 15.

Preparing budgets is on everyone’s minds at this time of year, so there are a few important items to keep in mind in terms of materials. First, remember that 2008-09 will be the second year of our two-year cycle for the Art contest, so the Art Smart Bulletin and prints you purchased this year will still be good.

For Maps, Graphs & Charts, many

PRESENTERS WANTED

Have some great ideas you'd like to share for building a program or coaching a contest? Present a session at this year's Capital Conference, July 11-12 in Austin! Contact David Trussell at dtrussell@austin.utexas.edu

schools have already purchased the new edition of the *Nystrom Desk Atlas* that was released this year. We will have one additional transition year in 2008-09 during which we will ensure that all atlas questions can be answered using either the new or previous edition (copyright 2003-2006). After 2008-09, we will use the new edition exclusively, so please plan accordingly.

We will continue to use the 2004 edition of the *Merriam Webster Intermediate Dictionary* as the official source for the Dictionary Skills contest. Test writers will be working with the current edition only — if your dictionaries are copyright 2004 or newer, you have the current edition. We have no indication from Merriam Webster that a new edition is forthcoming, so we should be working with the 2004 edition for a while.

It’s also important to remember that while these are the official sources, the contest rules for both Maps, Graphs & Charts and Dictionary Skills stipulate that contestants may use any atlas or dictionary in competition.

Working with the official sources provides an advantage, but not having the official sources is not an automatic barrier to participation and success.

Music Memory and Spelling are both updated every year, so they will have new lists for 2007-08. The new Music Memory official list will be posted on the web site by the end of May. New Spelling booklets will be available on the new Study Materials order form, which will also be posted on the Web very soon.

The study guides for Social Studies proved to be a good addition this year, so we will continue that approach with new study guides and new primary source documents for 2008-09. The new guides should be available on the UIL Web site by early summer.

The elementary/junior high program is having a great year. We have the most participating schools we’ve ever had, at just over 2,800, and we have new and growing programs in many different parts of the state.

We look forward to continuing that growth, which begins with this spring’s “plans for next year.”

In oral interpretation contests: it’s all in the author’s text

By Robert Shepard

Creekview HS

As an oral interpreter, you must seek out the story that the author intended.

To many, author’s intent is still a very important thing. Place yourself in the writer’s position. Would you want your “art” turned into something else, something very different from what you originally intended?

I feel as though the new UIL oral interpretation categories provide us a wide landscape to tell stories and create poetic images from a variety of viewpoints. The text provides us these clues.

The text for an interper is like sheet music to a musician. The text, when scored properly and analyzed correctly, gives the performer all the clues s/he needs to create characters and produce a story that is told from a “real” perspective.

Read the entire text first. Look up any and all words you do not understand. Look at the punctuation that the author/writer has put into the text.

How does punctuation come into play? Commas mean

“Take a breath.” The comma also means that whatever came before the comma and what is after the comma must be different. Commas also could mean that a list is coming.

Periods mean pause, or a possible change of thought. Thus your inflection must be different each time your character changes thought. Ellipses mean that the character is unsure.

What if the writer inserted a dash? Whatever follows a dash is very important or it signifies an interruption.

Colon usually means that a list is coming. If there is a list of repeated words or phrases, regardless of a colon or not, each item in the list must be uttered differently. Example: “I wish that someone would hold me, I wish that life were easy, I wish that we could get married.” Each “I wish” and what follows it must build, or get softer, or be said in a different way.

Sometimes, authors end a sentence with an exclamation point. Realize this means that the character is excited, angry or emotional.

What about a question mark? The question mark means

that the character is questioning someone or something and so your pitch must go up at the end of your phrase for the audience to know that you are asking a question.

Examine the length of the lines. If a character speaks for several sentences without taking a pause, then they are trying to be heard. The shorter the lines back and forth, the more emotional anger or tension in the scene.

In this brief analysis of punctuation, you can see the text is extremely important. As with anything that is worth doing, prose and poetry excellence is truly time-consuming. Perfection can not happen overnight.

So step back from your selections and see if you are: 1) Being true to the intent of the author and 2) Telling a story or creating images to which anyone can relate.

Not all of you can be state champions, but you all have the potential. It’s all in the text.

Guest columnist Robert Shepard, oral interpretation coach at Creekview HS, is a member of the UIL Prose & Poetry State Advisory Committee and a frequent presenter at Capital Conference and Student Activity Conferences.

2008-09 Reading List for Literary Criticism

FICTION

The Scarlet Letter by Nathaniel Hawthorne. Pocket Books. Paperback ISBN 0-74348-7567, \$3.95. Texas Educational Paperbacks discount \$2.57, 800-443-2078. www.tepbooks.com

POETRY

Selections by W. H. Auden in *The Mentor Book of Major American Poets*. Oscar Williams, and Edwin Honig, eds. Paperback ISBN 0-451-62791-1. A Mentor Book. Penguin Group USA. List price \$8.99 web:us.penguin.com. Texas Educational Paperbacks discount \$5.84, 800-443-2078. www.tepbooks.com

All 20 of the W. H. Auden selections in *The Mentor Book of Major American Poets* have been chosen for UIL competition. Any unabridged edition of these selections will be appropriate for the competition:

Musée des Beaux Arts
The Unknown Citizen
Petition
The Composer
In Memory of W. B. Yeats
Herman Melville
Something Is Bound to Happen
The Diaspora
The Novelist
The Climbers
Another Time
Who's Who, Macao
O What Is That Sound
O Where Are You Going
Mundus et Infans
The Chimeras, Words
Epitaph on a Tyrant
Narrator

DRAMA

The Little Foxes by Lillian Hellman. Any unabridged version of the play will be appropriate for the competition. To find anthologies in which the play appears, check *Plays in Print* in the reference section of a large library.

Dramatists Play Service, 440 Park Avenue South, New York, NY 10016 offers a paperback acting edition for \$7.50. Paperback: ISBN: 978-0-8222-0677-4. Texas Educational Paperbacks discount \$6, 800-443-2078, www.tepbooks.com.

AUTHORITY FOR PART 1 OF THE CONTEST:

Literary History and Literary Terms: *A Handbook to Literature*, 9th, 10th, or 11th ed, Prentice Hall, 800-848-9500. Web: vig.prenhall.com, list price \$46.67. Edited by William Harmon.

The 11th ed, ISBN 0-13601-4399, will be available on March 11 from Texas Educational Paperbacks, discount \$40.35, 800-443-2078, www.tepbooks.com.

The book is available from Prentice-Hall: 800-848-9500. Web: vig.prenhall.com and Texas Educational Paperbacks, 800-443-2078. www.tepbooks.com

Enrich your OAP critique by being prepared for it

Bob Singleton

Adjudicator

You've agonized about your one-act play title, obsessed over casting, struggled through blocking and cutting, worried about the "rules," grumbled at paperwork, signatures, and deadlines, gambled on pushing the 40-minute time limit and glowed with satisfaction as your kids perform at last at contest.

After relaxing a bit, perhaps even an hour or two, you tense up again during individual awards and mentally do calculus hoping to predict your chances of advancing.

For many weeks you and your students have experienced a grueling emotional trek. Dealing with the critique at the end of such a complex experience is difficult for the entire company. But the key to a valuable critique depends on how well you and your company are prepared for hearing the critique. Be open-minded, ready to hear everything the critic says. Listen actively. As a director be aware what your body language signals to your students.

Preparing for the critique is as important as all the work that has gone into preparing the performance. Yet, so often the critique is approached with little or no preparation.

Critic judges are not all alike. Some are particularly astute, others gifted in presenting the critique. Some are warm and personable, others less so. Each has a unique style.

Nevertheless, all are professionals and members of the Texas Educational Theatre Association Adjudicators Organization (TETA AO), the professional organization for UIL OAP judges.

They have met established theatre educational standards, have gone through specialized UIL OAP training before certification and believe that the OAP critique is critical to student learning.

Critic judges approach the critique of a play with care. They recognize the massive amount of time, effort and emotional risk-taking — painful and joyous — that has gone into creating the show.

They want to praise the successes but know that to be educationally sound, they must also name the weaknesses. They know how sensitive a cast that has just performed can feel, especially one whose hopes of advancing have been blunted. But wearing your disappointment on your sleeve not only makes the judge's work all the harder, it drastically diminishes the educational potential of the critique.

Judges need your help to be effective. They need you, the director, cast and crew (and yes,

even the parents and friends present), to put on game faces, to prepare themselves to hear the entire critique — even those things you would rather not hear — with an open mind. Because it is hard to listen to what is said about your creative efforts, prepare yourself and your company in a variety of ways:

Teach theatre etiquette. Teach your company and school community to use applause (not sports arena behavior) to show approval. Warmly applaud the efforts of others. Keep the awards ceremony dignified. Unchecked exuberance at the success of some, multiplies the pain of others.

See other shows; listen to their critiques. Doing so gives perspective and meaning to your own critique.

Respect the judge's efforts. You expect the judge to respect your own.

Put on a game face. Sit up; don't slump. Banish tears. Face the critic judge. Remember, you are a theatre practitioner and should know how to master your emotions in the face of adversity.

Be strong. Avoid seeking solace by holding another's hand or wrapping yourself up in another's arms.

Listen actively. Take notes to review later. If something isn't clear, ask for clarification. Be ready to answer questions if asked.

Be hungry to learn. One can never learn too much. Listen to fellow cast members' critiques as curiously as your own.

And finally, the two most important things you can do to extract the greatest value out of the UIL OAP experience:

- Schedule a final performance of your show in front of an audience in your home community after your last contest.

- And set the performance date before you arrive at your last contest.

If you do this, the critique will have greater purpose. You will have another chance to try the new ideas you get from the judge. Even consummate actors search constantly to improve their work.

A mark of a successful person is one who never "sits on his laurels."

Because a sense of defeat is cancerous, consuming itself and precluding future planning, arrange this most important final performance *before* you arrive at your next contest.

After its last contest performance, every show deserves the honor and dignity of returning to its home community, the community that brought it into existence, for a last performance before finally being put to bed.

Clearing up confusion on the mariachi inclusion



Richard Floyd
Director of Music

Perhaps there has been no issue pertaining to the UIL Music Program that has generated more controversy or misinformation than the recent adoption of a specific category of Medium Ensemble for mariachi. The original initiative for this proposal came in the form of a letter from the leadership of the Mexican American School Board Association. MASBA

simply asked that the UIL explore the possibility of creating a competition category for mariachi. As a result of this request, the Legislative Council of the UIL authorized funding to bring together a committee of mariachi music educators from throughout Texas to explore options and craft recommendations that might best serve the schools in Texas that have mariachi programs.

As a result of this meeting, it was agreed that it would be most feasible to align this new category with existing events in the Medium Ensemble Category thus equating the Mariachi Ensemble with Jazz Ensemble, Wind- Percussion Ensemble, Vocal Pop/Swing Ensemble and Chamber String Ensemble.

Furthermore, it was agreed that there should be two subcategories: a traditional sub-category of mariachi events with performance requirements closely aligned with the authentic performance practice for this medium; and an

ANNOUNCEMENT

TSSEC deadline is April 1 – uil.utexas.edu/music/

Open Class sub-category offering performance opportunities for those groups that might want to perform in the “style of mariachi” but with no vocal or instrumental restrictions. The specifics of these performance requirements are currently being developed and will be posted on the UIL Web site and distributed to Region Executive Secretaries in May. The Mariachi Medium Ensemble category will be a part of the Region Solo and Ensemble Contests in the spring of 2009.

The adoption of this proposal means that the mariachi ensemble will be recognized on the same level of competition as other medium ensemble performances. They will compete at the region level.

Depending on the number of entries in each region contest, every effort will be made to ensure that a mariachi music educator or someone familiar with mariachi performance practice serves as adjudicator. In some cases, it might be possible for two or more regions to combine their mariachi entries to create a full day of competition in this category. Since this is a new contest, these are considerations that can only be addressed once we have a better idea regarding the number of performance groups that might participate in any given contest.

Perhaps it is also important to clearly state on these pages what this new contest is not. It is not a state level event. There will be no participation above the region level and

at this point and, contrary to some newspaper reports, there will be no UIL mariachi state competition just as there is no state competition for any concert contest events sponsored by the UIL. And, at this time, there is no evidence that music educators across the state wish to elevate mariachi to a position of equity with traditional concert bands, choirs and orchestras that are the cornerstone of the music education programs in the state of Texas.

In addition, the adoption of the mariachi contest program should not be interpreted to mean that the UIL is advocating for the establishment of mariachi programs in all schools. Just as many schools do not have a string program, jazz ensemble or pop/swing choir program, there is no expectation that all schools will integrate mariachi into their curriculum.

Thus, the singular purpose of this contest is to make it possible for the UIL to better serve the educational/competitive needs of those schools that do have a mariachi component on their campuses.

No doubt there will be some “growing pains” as this program is implemented and likely there may be some modifications in the performance requirements and contest structure as we assess the breadth and scope of participation and evolving contest priorities.

As we move forward administrators, music educators and other interested parties should rest assured that the UIL is committed to providing an educational and competitive opportunity for mariachi that is commensurate with other Medium Ensemble events that have been a long-standing part of our UIL Music Contest program.

Maintaining the standard – consistency is key in quality adjudication

By Scott Coulson

TMAA Concert Band Vice President

Did you pay any attention to the hot water in your shower today or notice that your car started on the first try. Was it a surprise when your lights turned on in your home? We often take for granted many of the necessities in life because they work so consistently for us. Real quality is recognized by consistency. We purchase automobiles based on their reputation for consistent long-lasting operation. Many devote their lives to middle school teaching because they love the consistency found in 12–14 year olds (okay...just checking to see if you were still with me. Let's just agree that there are other benefits to teaching middle school students).

We would certainly be in agreement that fine adjudicators are distinguished by their ability to consistently maintain a standard. Without a doubt one of the most demanding challenges we face is the ability to remain true to your standard of adjudication throughout the contest. That is why we all go through extensive training to learn to qualify or justify ratings that we give. But,



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the bottom line is that nothing can prepare us for the variables we face the first time (or the 41st time) we judge in a real world setting. Everything becomes much more challenging when faced with real people, real programs, and real life.

Being consistent is much easier said than done. When you walk in that auditorium or sight-reading room for the first time, what is your attitude toward the upcoming assessment? Is the performance of the first group going to determine the standard for the day, or did you already have a standard in mind? Do you feel that if you give the first group a superior rating for a performance that isn't flawless, you are cornered into giving that rating the rest of the day? These are difficult questions to answer, but they are the essence of being a competent judge.

The key to consistency is preparation. We are asked to evaluate other groups because we have proven ourselves to be successful. In general, our success is based on personal expectations we hold for our own students. But, is it realistic to hold everyone else to that same standard? Or, are there other variables that come into play? Again, tough questions. However, the rubrics developed by TMAA for Concert and Sight-reading performance attempt to address this dilemma. The consistent application of these rubrics can result in a high level of adjudication consistency.

My predecessor, David Lambert, developed these rubrics for Concert and Sight-reading evaluation during his tenure as TMAA Concert Band Vice President. Currently TMAA is working toward the implementation of similar rubrics for all divisions. These rubrics can be a great aide for consistency. Their purpose is to provide adjudicators with the means to define and justify a given rating. Does one need to strictly follow these rubrics? No, of course not. Music making and music adjudication is an inexact craft at best but the application

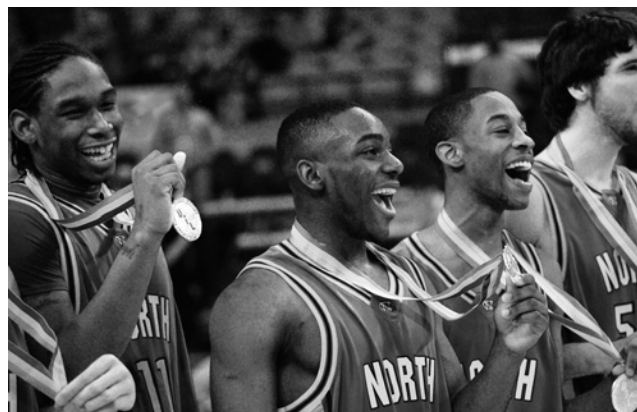
of these rubrics can go a long way towards maintaining consistency.

Going into that judging assignment with the correct frame of mind is also a key to consistency. Hold everyone to your standards. Evaluate every performance against that standard and not against a previous performance. Don't “save” your superior ratings for later in the day. All performances are unique to themselves. Literature, instrumentation, size of the group, classification of the group and a myriad of other factors all influence the overall performance. Our job as adjudicators is to evaluate each performance against a standard.

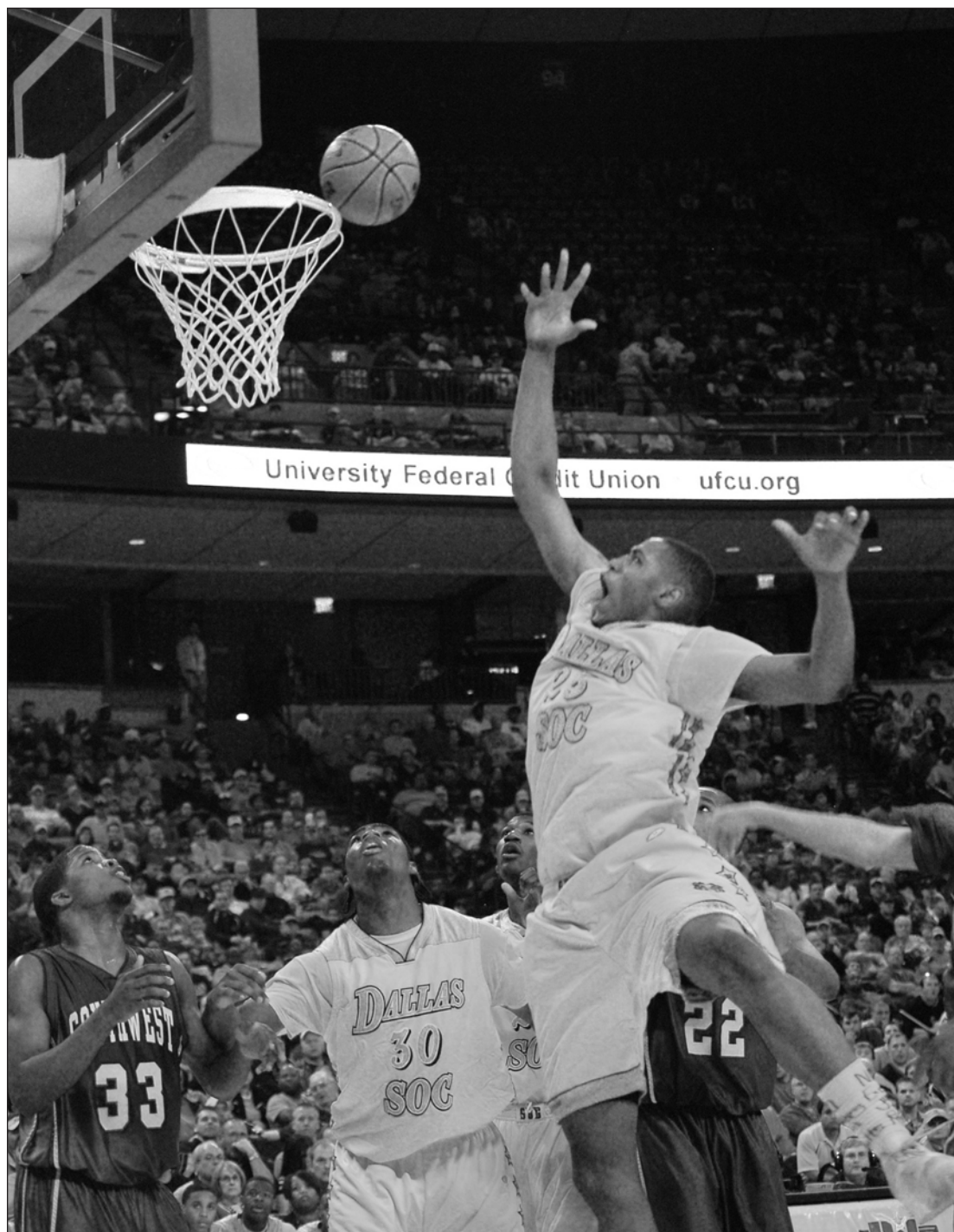
Finally, our challenge as adjudicators is to treat each performance as unique and evaluate each organization on its own merit. It is always prudent to stick to your own expectations, and resist fitting your standards into what you perceive your fellow judges might be doing. Remember, in the final analysis, at the end of the day it is your personal level of consistency that is the key to quality adjudication.

*Special thanks to Jeff Jones for his assistance with this article.

Title Shots



Photos by E-J Eskridge-Johnson



(Top far left) The Dallas Lincoln team celebrates its victory over Dickinson 50-47 to win the 4A State Championship. (Far left middle) Senior guard Brittany Hampton brings the ball down court during the championship game against Kennedale. The Canyon team won the 3A game. (Far left bottom) The North Crowley team shows off its championship medals after beating Ft. Bend Dulles 71-66 in 5A finals. (Above) Senior J'Mison Morgan from South Oak Cliff goes up for a shot during the finals against Fort Worth Southwest. South Oak Cliff won the game 80-77 and the 4A title. (Left) During the 2A final game, senior Nathan McPherson from Ponder tries to lose his opponent from Jim Ned and drive to the goal. Ponder won the 2A game 72-51.

Other results: Girls' State Championships — 1A-D2 - Follett HS, 1A-D1 - Martin's Mill HS, 2A - Jim Ned HS, 5A - Cypress Fairbanks HS. Boys' State Championships — 1A-D2 - Laneville HS, 1A-D1 - Thorndale HS, 3A - Kennedale HS.

When Little League was simple ♦♦♦

Now, high school coaches must be the ones to teach athletes honor and sportsmanship

PUBLIC REPRIMANDS

BASKETBALL

Como-Pickton HS – Ryan Aguirre
Dublin HS – Cliff Sims
Rosenberg Terry HS – Clyde Kiser
Warren HS – Chris Carter
Pasadena South Houston HS – Barry Gibson
Axtell HS – Scott Richardson
Houston Strake Jesuit HS – Ken Savanah
Canutillo HS – Antonio Falu
Tarkington HS – Danny Enloe
Dallas Life Oak HS – Vanthony Harris
Leander Vista Ridge HS – Pat Brown
El Paso Ross Middle School – Pat Amezaga
Cumby Miller Grove HS – Gary Billingsley

WRESTLING

Killeen Shoemaker HS – Ken Soloff

SOCCER

Canutillo HS – Gregorio Jaramillo
Abilene HS – David Rodriguez



Charles Breithaupt
Athletic Director

Sammie showed down on the '64 Buick and lit out south on Highway 96. We were making good time as the asphalt flew by. Ahead the highway looked like a shimmering sea with the heat hovering over the pavement. The windows were down, and I had my hand out

pretending to be an airplane.

We kids were all in the back seat. The moms were in the front. There was no air conditioning, but we didn't care. Never really thought much about it, unless our ice cream melted too quickly and trickled down our arms. But that was very unlikely even though it was a scorching summer day. We could scarf down a dipped cone faster than a vacuum cleaner could suck up dust.

I just had to make it back to baseball practice. We had driven the 16 miles north to Kirbyville to pick up a few items at the five and dime store. If we didn't make it back, I was in for a long summer evening of duck walking. Our coaches didn't tolerate tardiness or skipping practice.

Sammie wheeled into the vacant lot that served as our practice field. We made it with a few minutes to spare. As the car left the lot in a cloud of dust, I found a spot in the shade of several crepe myrtle trees full of red watermelon blooms. Some of my teammates took part in a game of rock, paper and scissors. Then our coaches arrived.

The coaches weren't much older than we were. I was only 11, but we had a couple of guys on the team who had better starts to their beards and mustaches than the coaches. Of course, those wouldn't have been allowed even if we could grow them. But, every day Bubba and Cecil would be there right on time, and they expected us to be there as well.

Bubba worked in a grocery store owned by his family. He had been a terrific high school athlete and had even played baseball in the minor leagues. Cecil worked for the telephone company and always came to practice in his khaki pants and boots and a great flat-top haircut. We all had burrs or crew cuts. His flat-top was classic.

We could only wear our baseball caps to games. Gimme caps were a thing of the future. We didn't have practice uniforms, and we saved our cleats and practiced in sneakers. All in all we didn't look like much, but we learned a ton. Our coaches taught us more than how to lay down a sacrifice bunt. They taught us about fairness, respect and responsibility. Besides the lessons on punctuality

and attendance, we learned to respect every team we played. We prepared for every game regardless of the talent level of our opponents. We learned never to fear any opponent and to respect even the last place team.

We practiced hard and played hard. We ran out every at-bat. We hustled on and off the diamond. We didn't ridicule the mistakes of others and we certainly weren't allowed to be bench jockeys. We absolutely were not allowed to argue with umpires (most of whom were our dads). Then we cleaned our dugout and the stands, never leaving that task for someone else.

We were elated in victory and sad in defeat, but the great equalizer was the free snow cone or hot dog left over from the concession stand. Just getting to play was enough for us. The sting of defeat was generally gone by the time we reached the family station wagon.

Times have changed. Long gone are the hot and itchy wool uniforms, sponsored by Western Auto. Also gone is the innocence of days gone by. While I don't long for cars without air conditioning, I do miss the joy of playing a simple game where I learned many life-long lessons.

Today, our coaches teach honor through high school sports. Even though they are saddled with kids who come from youth league experiences that care nothing about character and integrity, our school coaches understand that extracurricular activities should be educational. Part of that education involves teaching responsibility, trustworthiness, fairness, citizenship, caring and respect.

This is how coaches must view educational competition. They must train their athletes to win and compete at the highest level. And they must do so by teaching and modeling honor on the field of play.

The youth leagues of today, regardless of the sport, are much more sophisticated. Kids start at much earlier ages, some not as big as a soccer ball; others unable to even carry a bat. Teams have fancy uniforms and travel in style, by bus or plane. Select teams and all-star teams make the regular season ferocious with tension and anxiety. The championship team coach gets the prize of coaching the all-stars, so winning is paramount to learning how to play.

Players and fans are encouraged to taunt their opponents. Umpires are ridiculed and spit upon. Players cry after wins and losses. Parents attack coaches and players with scorn and less-than-adult behavior — a sight too often seen at practically any youth league venue.

These lessons, or lack thereof, are ingrained by the time the young athlete reaches the seventh grade. The self-worth of many of these athletes is

wrapped up in how many times they have made an all-star team by the time they are 14. On the other hand, many, tired of constant verbal abuse from parents, simply drop out.

Secondary school coaches are responsible for teaching young people how to play the games they love and how to respect those games and the other people who play, coach and officiate them. Coaches must take this responsibility seriously.

Much has been said and written about non-school play. Many of the complaints we field come from parents who complain about a coach who has violated the eight-hour rule. Yet, the same parent will take that same child to a private lesson or club practice.

Parents spend a great deal of money and time on non-school athletic activities for their children. While state law and UIL rules in regard to game and practice limits restrict the school and the school coach, there are no restraints on the same non-school activities.

How healthy can it be for a student to participate in 100 non-school baseball games following the school season? How much balance does a student have who spends practically all of her free time playing club volleyball or taking private lessons?

Parents feel these activities are necessary because they want college scholarship opportunities for their children. But, how many promising athletes have simply dropped out of activities due to injuries caused by overstressed joints, burnout or boredom?

Coaches need to work with parents to develop a balanced life for the student-athlete. While we have lost many opportunities to teach kids about being well-rounded, we do not have to succumb to the over-specialization that is taking place in high school athletics.

Too many good athletes feel as if they have to specialize if they are going to get a scholarship. Too many good athletes turn their back on sports they enjoy in order to grab for the glory and opportunities promised them by adults. Far too often this is met with great disappointment and dismay at what has been left behind.

The simple days of playing for fun and enjoying the relationships that come from participating in high school sports has come and gone in many areas of the state.

The lessons about honor and responsibility, caring, citizenship, fairness, trustworthiness and respect have been absent from many non-school experiences. Therefore, it again becomes the responsibility of our coaches to teach these valuable educational components.

Or, I could get Bubba and Cecil out of retirement.

A few changes, reminders as golf gets started



Peter Contreras
Athletic Coordinator

With district golf tournaments just around the corner, it is not too early to review some rules and rule changes to the district, regional and state tournaments. Most of

the information is in your Spring Meet Coaches Manual, but fees for the state tournament in Austin in May are not.

The biggest change this year for golf is how a medalist qualifies for the next level — district to regional and regional to state. The top two medalists NOT on advancing teams will move on. This will ensure that 12 golfers from a district will advance to the regional tournament and also to the state tournament.

The coaches' manual also has a discrepancy when it talks about team playoffs. In a playoff, to break a team tie all five golfers should be used in the playoff format. Like team scoring during a tournament round, only four scores will be used. If a team has only four golfers, they do not have the option of throwing out a high score. I apologize for the confusion, and I will try to make sure

it is correct in next year's manual.

Another rule I want to point out focuses on electronic devices. While the United States Golf Association (USGA) allows range finders/gps units, the UIL, with the blessing of your coaches' association, does not. As stated in the manual on page 42, no electronic equipment is allowed at the district, regional or state tournaments.

Probably the biggest headache from a district or regional tournament is rulings at the tournament. The problem begins when no PGA professional is on the rules' committee. Save yourself the grief. Remove coaches from the tournament rules' committee.

Have a committee of one — the local pro. Call your local North Texas or South Texas PGA Chapter and ask for volunteers. I think you will be surprised at the answer. They need the service hours to keep their status (or gain it).

Finally, don't leave the coaches' meeting with a question. If you have a question after the tournament starts, it is probably too late. Make sure you and your team understands sportsmanship as it fits into USGA and UIL rules. Know the difference. It might be the difference to advancing to the regional tournament or state tournament.

State Tournament Practice Rounds

Please call me, Peter Contreras, UIL

GolfDirector, at 512-471-7091 on Monday, April 28 between 7–11 a.m. for practice rounds at the state tournament.

Only call this phone number if you are choosing to play your one permitted practice round during the Sunday or Wednesday — blocked times for participating teams/individuals.

If you choose to play your practice round for the 1A-2A-4A tournaments on a day other than Sunday, please call your state tournament golf course. If you choose to play your practice rounds for the 3A-5A tournaments on a day other than Wednesday, please also call your state tournament golf course. Morris Williams Golf Course – 512-926-1298. Jimmy Clay/Roy Kizer Golf Complex – 512-444-0999.

Teams or individuals are allowed only one practice round once they have qualified for the regional or state tournament. Remember, if your practice round occurs on a school day, under state law only one hour is allowed for the round.

At the start of each coaches' meeting, teams and individuals who have completed their practice round are allowed to chip and/or putt and hit range balls.

State Tournament Coaches' Meeting

Sunday, May 4

5 p.m. – Morris Williams Golf Course

6 p.m. – Roy Kizer Golf Course

7 p.m. – Jimmy Clay Golf Course
Wednesday, May 7

6 p.m. – Roy Kizer Golf Course

7 p.m. – Jimmy Clay Golf Course

State Tournament Schedule

Monday & Tuesday, May 5-6

1A – Morris Williams Golf Course

2A – Roy Kizer Golf Course

4A – Jimmy Clay Golf Course

Thursday & Friday, May 8-9

3A – Roy Kizer Golf Course

5A – Jimmy Clay Golf Course

State Tournament Green Fees

Listed below are the charges. Prices includes all green fees, practice balls and coaches golf carts during tournament rounds. Please make checks payable to the City of Austin.

Team Total: \$400, Medalist Total: \$95

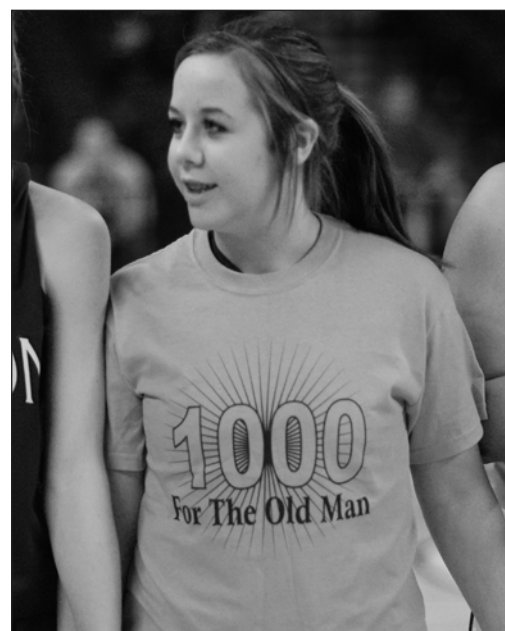
Parking: \$5

(Fee is for spectators. Coaches will receive one pass at the coaches' meeting.)

Hotels

The Golf and the Golf and Tennis Division of the Austin Parks and Recreation Department have partnered with the Omni Austin Hotel Southpark for a rate of \$128 (double) during the state tournament. The hotel is located at 4140 Governor's Row, (512) 448-2222. In order to receive that rate, you will need to mention: 2008 State Tournament block.

1000 Wins



(Far left) Canyon girls' basketball coach, Joe Lombard won more than a state championship at the 2008 State Tournament this year. He captured his 1000th career win. Lombard is the fifth girls coach in the nation to reach the 1000-win milestone. His career record is 1000-92. His team won the 3A title 59-43 against Kennedale High School. (Left) The girls team wore T-shirts to celebrate Lombard's record. Photo by E-J Eskridge-Johnson.

FORT HANCOCK HS

The State Executive Committee issued a public reprimand to Fort Hancock High School with probation through August 14, 2008 for violation of UIL Pitching Limitations. The State Executive Committee also issued a public reprimand to Coach Armando Aguilar with probation through August 14, 2008 for violation of UIL Pitching Limitations.

UIL HS POETRY, CATEGORY A – AWARD-WINNING POETS

Two Tuft Awards are included on the acceptable poetry award list for Category A of Poetry: the Kingsley Tuft Award and the Kate Tuft Discovery Award.

HOUSTON PREPARED TABLE CHARTER SCHOOL

The State Executive Committee suspended Prepared Table Charter School from all UIL activities until a school administrator appears before the Committee to answer allegations involving misconduct by coach and players.

MERTZON IRION COUNTY ISD

District 12-1A Executive Committee issued a public reprimand to Irion County ISD and placed the school district on probation through October 28, 2008.

DENTON MCMATH MS

The State Executive Committee issued a public reprimand to Coach Priest Johnson with probation through October 23, 2009 for violation of Section 51 (a) (8).

EMPLOYMENT OF COACHES

Addition to Official Interpretation #29 (Section 1033 [b] [5] and Section 1202): A full-time substitute who has coached during the school year would be permitted to continue coaching until the UIL competitive year has ended. Example: state baseball playoffs.

CORPUS CHRISTI MOODY HS

The State Executive Committee issued a public reprimand with probation through May 16, 2008 to Corpus Christi Moody High School. The State Executive Committee also issued a public reprimand to Coach Paula Salinas Rodriguez, with probation through May 16, 2008.

SAN ANTONIO BURBANK HS

The State Executive Committee suspended Coach Rudy Vera through August 21, 2009 for violation of Section 51 (a) (8), Recruiting.

CORPUS CHRISTI CALALLEN HS

The State Executive Committee issued a public reprimand to Coach Steve Chapman with probation through March 3, 2009 for violation of Section 1208 (j) (3), Ejection from Contest While on Probation.

IRVING MACARTHUR HS

The State Executive Committee issued a public reprimand to Michael DeSpain with probation through August 21, 2008 for violation of Section 1110 (c) (2), Eligibility, and Section 1110 (f), Organization Roster.

LEWISVILLE MARCUS HS

The State Executive Committee issued a public reprimand to Lewisville Marcus High School Boys' Soccer Program with probation through April 24, 2008, for violation of Section 1201 (a) (3), Physical and Verbal Abuse of a Sports Official by a Student Athlete. The State Executive Committee also issued a public reprimand to Coach John Gall with probation through April 24, 2008, for violation of Section 1201 (a) (3), Physical and Verbal Abuse of a Sports Official by a Student Athlete.

DICKINSON HS

The State Executive Committee issued a public reprimand to Coach Mack Brown with probation through May 22, 2008 for violation of Section 1208 (j), Ejection from Contest.

EL PASO BURGESS HS

The State Executive Committee issued a public reprimand to Coach John Skelton with probation through May 20, 2008 for violation of Section 1208 (j), Ejection from Contest.

HOUSTON MILBY HS

The State Executive Committee issued a public reprimand to Coach Eric Woloson with probation through May 22, 2008 and two game suspension for the 2007-2008 baseball season for violation of Section 1208 (j), Ejection from Contest.

LAREDO UNITED SOUTH HS

The State Executive Committee issued a public reprimand to Coach David Marsello with probation through May 15, 2008 and a suspension for the first two games of the 2007-2008 baseball tournament season for violation of Section 1208 (j), Ejection from Contest.

MISSION SHARYLAND HS

The State Executive Committee issued a public reprimand to Coach Jeff Moubray with probation through May 15, 2008 and a suspension from the first two games of the 2007-2008 baseball season for violation of Section 1208 (j), Ejection from Contest.

MISSION SHARYLAND HS

The State Executive Committee issued a public reprimand to Coach Rick Lozano with probation through May 15, 2008 and a suspension from the first tournament game of the 2007-2008 baseball season for violation of Section 1208 (j), Ejection from Contest.

DRIPPING SPRINGS HS

The State Executive Committee issued a public reprimand to Coach David Ellis with probation through May 20, 2008 for violation of Section 1208 (j), Ejection from Contest, with his name to be published in the Leaguer for a period of twelve months because of lack of COPE training prior to his coaching season.

HOUSTON LAMAR HS

The State Executive Committee issued a public reprimand to Coach Dennis Gillespie with probation through January 23, 2009 for violation of Section 1208 (j), Ejection from Contest.

LAIRD HILL LEVERETTS CHAPEL HS

The State Executive Committee issued a public reprimand to Coach Ricky Hammontree with probation through January 9, 2010 for violation of Section 1208 (j), Ejection from Contest.

LITTLE ELM HS

The State Executive Committee issued a public reprimand to Coach Wendy Edwards with probation through May 21, 2008 for violation of Section 1208 (j), Ejection from Contest.

MILANO HS

The State Executive Committee issued a public reprimand to Coach Powell Compton with probation through May 21, 2008 for violation of Section 1208 (j), Ejection from Contest.

SAN ANTONIO HOLMES HS

The State Executive Committee issued a public reprimand to Coach Merry Brown with probation through February 12, 2009 for violation of Section 1208 (j), Ejection from Contest.

ARLINGTON LAMAR HS

The State Executive Committee issued a public reprimand to Coach Cheryl Edwards with probation through August 14, 2008 for violation of Section 400 (d), Playing an Ineligible Player, No Pass No Play.

SLATON HS

The State Executive Committee issued a public reprimand to Coach Eddie Kilmer with a suspension from coaching in all UIL activities through August 14, 2010 for violation of Section 1201 (a) (3). In addition, if at any time he returns to Texas and wishes to coach, he shall appear before the State Executive Committee before he is able to

coach in any UIL activity. If he returns to the State of Texas within the three-year suspension, he has the opportunity to appeal the decision to the State Executive Committee.

AUSTIN REAGAN HS

The State Executive Committee issued a public reprimand to Reagan High School with probation through August 14, 2008 for violation of Section 1033 (b) (6), Failure to Participate in One-Act Play Contest.

FORT WORTH DIAMOND HILL-JARVIS HS

The State Executive Committee issued a public reprimand to Diamond Hill-Jarvis High School with probation through August 14, 2008 for violation of Section 1033 (b) (6), Failure to Participate in One-Act Play Contest.

NEW LONDON WEST RUSK HS

The State Executive Committee issued a public reprimand to West Rusk High School with probation through August 14, 2008 for violation of Section 1033 (b) (6), Failure to Participate in One-Act Play Contest.

SIMMS BOWIE HS

The State Executive Committee issued a public reprimand to Coach Charles Hudgeons with probation through November 6, 2008 for violation of Section 1208 (j), Ejection from Contest.

ROMA HS

The State Executive Committee issued a public reprimand to Coach Homer Garr with probation through December 11, 2008 for violation of Section 1208 (j), Ejection from Contest.

PFLUGERVILLE HENDRICKSON HS

The State Executive Committee issued a public reprimand to Coach Joshua Field with probation through January 8, 2009 for violation of Section 1208 (j), Ejection from Contest.

JASPER HS

The State Executive Committee issued a public reprimand to Coach Tim Little with probation through January 8, 2009 for violation of Section 1208 (j), Ejection from Contest.

ROSENBERG LAMAR CONSOLIDATED HS

The State Executive Committee issued a public reprimand to Lamar Consolidated High School's football program with probation through January 16, 2009 for violation of Sections 1206 and 441. The State Executive Committee also issued a public reprimand to Coach Lydell Wilson with probation through January 16, 2009 for violation of Sections 1206 and 441.

CORPUS CHRISTI ACADEMY

The State Executive Committee issued a public reprimand to Coach Juan Renteria with probation through January 22, 2009 and a one-game suspension for violation of Section 1208 (j), Ejection from Contest and failure to complete required COPE training.

SPRING BRANCH MIDDLE SCHOOL

The State Executive Committee issued a public reprimand to Coach M. David Tomasson with probation through February 12, 2009 and a one-game suspension for violation of Section 1208 (j), Ejection from Contest.

WICHITA FALLS HIRSCHI HS

The State Executive Committee issued a public reprimand to Coach John Pearson with probation through February 12, 2010 for violation of Section 1208 (j), Ejection from Contest. Additionally Mr. Pearson is required to appear before the State Executive Committee before returning to coaching in Texas.

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The UIL mails 15 copies of each issue of the *Leaguer* to every public high school in Texas as well as copies to elementary and junior high schools that have returned their Participation Cards. The *Leaguer* contains vital information regarding UIL activities. Please distribute these to coaches and sponsors of all UIL activities, and ask them to share their copy. Also, visit our Web site (<http://www.uil.utexas.edu>). We recommend you distribute copies of the *Leaguer* to the following:

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