



## Plan for the Official Rehearsal and Contest Day



**Session 2:** One Act Play: Directors' & Contest Managers' Relationship  
(or Best Practices for a stress-free contest experience)

**\*PLAN\*ORGANIZE\*PRACITCE**-This will keep you and your company calm and confident.

**Gather all required paperwork in one folder.**

**If there is more than one director, determine who will be responsible for the different aspects of the official rehearsal so the students know who is directing and guiding each aspect of the rehearsal.**

**Assign Technicians and actors that will help technicians their specific duties for the rehearsal. Practice set up and practice strike. Practice Cue to Cue. Practice set up on an empty stage (no spike tape).**

**Practice an emergency ending.**

**Items that the host school should provide:**

8' ladder, a complete uil set (28 Pieces) but if you need UIL made French doors, windows or doors, check to make sure they have them or you may bring them. Ask which way the door swings and does the window really open?

Spike tape and clear tape if allowed at their facility

Walkie talkies or clear com and a person to show your students how to operate them.

A Sound and Lighting technician that can help you and your students.

A technician on the fly system

A holding area

Minimum of 6 lighting areas and one follow spot

**Pack tubs or boxes that you will bring to the official rehearsal after each regular rehearsal at your school and assign actors/technicians to those tubs.**

**Plan every minute of your official rehearsal. Determine your technique for set placement ahead of time.**

Determine how much time to set

Determine when to spike the stage

Determine how much time to set light cues

Determine when to test sound cues

Save time for a cue to cue

Determine when actors can walk their space.

CM's will want to see your opening, closing and any pratfalls, stage combat

Save time for strike. As a CM, I tell schools when they will start striking according to how much they have on stage.

**Alternates cannot help set or strike during the official rehearsal.**

They may spike the set and help technicians/actors in adjusting sound levels by providing feedback from the house.

**I send emails** ahead of the official rehearsal asking for openings, closings, curtains used, students with special circumstances, students who are approved to miss the critique, last minute substitutions (if known). Responding to these questions ahead of time will help with your time at the official rehearsal.

**As CM,** I let the directors show me opening, closing, special approved props, and stage combat when they, the directors, want to show me during the rehearsal. Just make sure you get it all done before you strike.

**Discuss** professionalism with your company before you get to the official rehearsal.

## Rules Regarding Rehearsals

- The Contest Manager shall be present or available at all times.
- The rehearsal shall include a complete unit set, the actual running crew and scenery, lights and properties which are permissible or have been approved.
- The use of the basic set, unit set, properties, scenic items and approved additions shall be fully disclosed by the performing school to the Contest Manager at rehearsal. (Full Scenic Disclosure) The items the Contest Manager sees at rehearsal should be the same in performance. No surprises.
- The Contest Manager and/or host may require you to eliminate, modify or restage a scene where action or materials used (i.e. blood, water, food, glitter, etc) may damage the host site, unit set or endanger the site crew, audience or participants. The performing school shall be responsible for any damages. The items the Contest Manager sees at rehearsal should be the same in performance. No surprises.
- "Safe entrances" through the auditorium are permitted so long as there is nothing that requires the audience to perform with the actor. Disclose these to the Contest Manager for local approval.
- Time warning procedures to be followed shall be reviewed by the Contest Manager with each company at the beginning of the official rehearsal.
- Sound levels and light cues must be set during the rehearsal period.
- Official Crew members on the official entry must have a specific tech assignment. Official crew may not serve as audience members.

ALTERNATES • An alternate may participate as a dressing room assistant but shall not be allowed to participate in the set, strike or run of the contest entry during rehearsal and performance. They may, however, spike the set and help technicians and actors in adjusting sound levels by providing feedback from the house.

[TECH REHEARSAL HANDOUT.pdf](#) This is a very helpful Handout on planning a tech rehearsal written by Scott Schumann.

It is found under resources on the UIL Theatre Website.

### ***Don't Forget:***

**Full disclosure**-you don't have to set everything but you need to have everything there for CM to see.

**Buy** products to keep cables and cords from being a tangled mess.

**Spike** power cords and cover with gaff tape or non-skid mats

**Spike** curtains and legs if they are adjustable. Assign someone to check them during rehearsal. Sight lines are important!

**Tech** students not to touch the curtains.

**Plan** ahead if your crew will open and close curtains and operate house lights.

**Tell** CM before rehearsal starts where a student will place weapons (front or side of stage) to be examined

**Start** your cue to cue with your closing cue. The curtain is already open, takes less time to start there. Then, go right into the opening cue. That way, the CM sees opening and closing in case you run out of time.

**Fix** light cues that are off during the strike. **Fix** acting and blocking back at school.

**Thank** everyone and tell them they did a great job.

**Don't** scream at students. You may get frustrated inside but keep it inside.

## ➤ **Contest Day**

**Arrival Time**-Check with bus coordinator to insure your bus arrives at your school on time. Allow time for loading and unloading. Allow for missing student, props, costume, cables, etc.

Allow time for traffic. Give your company time to get settled in their holding room before you have to leave for rehearsal or directors' meeting.

**Be self sufficient**-bring everything you think you might need. Schools do not have to provide mirrors, food, makeup, etc. Bring your own food, trash bags, makeup, mirrors, cleaning supplies, first aid, extra cables, tools, duct tape, gaff tape, and lots of extension cords if you use them.

**Have a plan**-what do you want your students doing before their performance? Have a timetable to share with them so they know how to allot any free time. What should they be doing while you're at the directors' meeting? Let them know what needs to happen after their performance with respect to packing, cleaning the holding room, changing out of costume, seeing other performances.

## ➤ **The Directors' Meeting**

Go around the room and everyone introduce themselves, including timers. Name, school, play title.

Allow adjudicators to address group.

Any last minute substitutions for program?

Any actors need to be identified-like the townspeople-how can adjudicators identify the individuals? Be prepared with a list of how to identify the characters for plays such as 12 Angry Jurors. (hair, costume, etc.)

Allow Directors to ask questions.

Release Adjudicators.

Decide who the tech award will go to from each school.

Determine order of critiques: by distance, by non-advancing first and advancing last, etc.

You will be reminded of time warnings during performance.

## ➤ **The Set-up, Performance and Strike**

**Directors** must be back stage during the set and strike in case of an emergency.

**Trust** your students and stay calm. They look to you for cues. If you're stressed, they will be stressed.

**No running** during set. There is no "magic line" or place to be at the end of set-up. Just stand still where you are and don't put anything else down on the set. If you don't finish, deal with it during the show.

**Leave** at the end of the set-up. Give them a few words of praise and encouragement. Leave with confidence.

**Be smiling** when you come back stage and praise them. Minimize any misses, dropped lines, etc. This is a learning experience and a celebration of their hard work.

**CM or site Stage Manager** will tell them when and where to strike.

**Strike** to loading dock or storage space, quickly, quietly and professionally. No running.

**Let** students know what behavior you expect from them when watching other schools performs.

## ➤ **Awards Ceremony**

**Students and parents** will look to you for professionalism and sportsmanship guidance. If you set the example, they will follow. You may want to discuss your expectations with your students ahead of time. This should be a celebration for everyone. Directors, students and parents should be polite and attentive during critiques.

Students need to be guided and taught proper theatre and competition etiquette.

**Yay Live Theatre Performances! Yay UIL OAP! And Thank you Directors for your dedication and passion to teach! Empower your students and they will exceed your expectations.**