

HANDBOOK FOR

One-Act Play

DIRECTORS,
JUDGES AND
CONTEST MANAGERS

1967-1969



THE UNIVERSITY INTERSCHOLASTIC LEAGUE

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and

CONTEST MANAGERS

"In a well-planned one-act play contest, there are no losers."

I think I love and reverence all arts equally, only putting my own just above the others; because in it I recognize the union and culmination of my own. To me it seems as if when God conceived the world, that was Poetry; He formed it, and that was Sculpture; He colored it, and that was Painting; He peopled it with living beings, and that was the grand, divine, eternal Drama.

Charlotte Cushman

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INTRODUCTION

This HANDBOOK was prepared in order that individual play directors, critic judges, and Contest Managers might be encouraged to strive more effectively to achieve the purpose of the One-Act Play Contest and to make it a more meaningful creative educational experience for all participants.

The aims of the One-Act Play Contest are: (a) to satisfy the competitive, artistic spirit with friendly rivalry among schools, emphasizing high quality performance in this creative art; (b) to foster appreciation of good acting, good directing, and good drama; (c) to promote interest in that art form most readily usable in leisure time during adult life; (d) to learn to lose or win graciously, accepting in good sportsmanship the judge's decision and his criticism with a view to improving future productions; and (e) to increase the number of schools which have adopted educational theatre as an academic unit in school curricula.

GUIDE FOR THE ONE-ACT PLAY CONTEST DIRECTOR

Educational Theatre: A Definition

Modern educational theatre is a creative, practical activity. Its participants learn to do by doing those scores of tasks which are required of them as they are taught the art of play production. They learn to think independently because the development of individual thought and action is one of the basic elements of play production. They learn to appreciate the dignity of human labor because the theatre demands a great amount of human labor. They learn to master the techniques of handling tools, needles, pigment, electrical equipment, paint, lumber, and cloth. They learn to sell tickets and advertising, to make and upholster furniture, and to launder clothing. They draw upon their knowledge of mathematics, physics, speech, art, journalism, music, English, dance, history, literature, industrial arts, psychology, homemaking, and foreign languages, and combine all these with specific training in the art of theatre as they work together to produce a single play.

Modern educational theatre is a creative, culturally enlightening activity. Its participants learn to appreciate the great literary masterpieces of Moliere, Shakespeare, Goethe, Shaw, and the Greeks, because the works of these masters must be thoroughly studied and understood if they are to be brought to life on the stage. An appetite for good literature is created, and motivation for literary appreciation is strongly established by the requisites of play production.

Modern educational theatre is a creative, democratic activity. Students learn the principles of democracy and civic responsibility because these principles are inherent in an effective educational theatre program. Working together in close harmony as members of a play company, establishing the *esprit de corps* which occurs so naturally during rehearsal periods, assuming responsibilities as crew members, coordinating all work projects to meet a deadline, settling with tolerance and understanding the differences of opinion and procedure which are always present in a free society, learning to command and be commanded: these are aspects of functional democracy and community leadership which are encountered daily by all who work in

play production. Such an activity makes a definite contribution to the improvement of democratic processes of the community.

Modern educational theatre is a creative activity which has personal and therapeutic values. The student develops such qualities as self confidence, poise, cooperativeness, initiative, resourcefulness, self control and self discipline, and a sense of understanding and appreciation of the abilities and efforts of others. He learns the importance of systematic organization, orderly procedure, and detailed planning because even the most casual type of play production encourages and requires the development of organizational abilities. The student in the educational theatre experiences keenly the feeling of belonging; he is provided with a controlled outlet for physical, emotional, and mental disturbances which seem common to most young people. He discovers through dramatics a more definite purpose for staying in school and an acceptable reason for giving closer attention to the other scholastic pursuits. If he is shy, he is taught to overcome shyness. If he is too aggressive, he learns to temper his aggressiveness with consideration for others. In play production he finds an opportunity to expend excess energy in a constructive and educationally productive way, to develop his imagination, and to use his leisure hours to better advantage.

Modern educational theatre is a creative activity which has definite vocational possibilities. One of the reasons for the number of collegiate drama courses has been the demand for public school and university teachers of dramatics. Educational drama also exists for the purpose of giving training to those students who seek careers in television, community and professional theatre, the dance and the motion picture industry.

Therefore, the educational theatre is a creative segment of academic life which becomes more than an extracurricular activity, more than a medium of entertainment, and more than just a class play. It provides actual experience in practicing democratic principles of living which increases the student's potential value to his community. It supplies personal and therapeutic values which give him a greater emotional and mental stability, and which enhance his chance to provide an adequate livelihood for himself and his dependents. He can find somewhere in the diversified intricacies of play production an opportunity to use all of his talents and capabilities. Each of his needs is met in the educational theatre because of the scope and comprehensiveness of its activities.

One-Act Play Contest Calendar

December 1. Deadline for submitting One-Act Play Enrollment Card. The One-Act Play Enrollment Card is mailed in September to the principal or superintendent of each high school that held League membership the previous year.

It must be completed in full and returned to the State Office postmarked no later than December 1. Cards postmarked after the deadline will not be accepted, and the school will be ineligible to participate in the One-Act Play Contest for the current year.

Since checking "yes" on the Enrollment Card obligates the school to participate in the contest, the signature of the principal or superintendent is mandatory. Failure to compete in the district contest after a school has agreed to participate can result in suspension from this event during the following year.

February 12. Deadline for requesting permission to produce plays not on the Approved List of Plays. [See Rules 1, g, 1) ; and 2, a, 1), 2), 3).]

February 12. Deadline for requesting additions to the basic set. [See Rules 1, g, 2) ; 2, a, 3) ; and 2, b, 5).]

March 3, (In 1968, March 4). Deadline for submitting One-Act Play Title Entry Card. Each February the State Office mails to the one-act play director of each school entering the contest an Official One-Act Play Title Entry Card. [See Rule 1, g, 3).]

Responsibilities of the Individual Play Director

As the director of your school's entry in the One-Act Play Contest of the Interscholastic League, you will discover at least three important responsibilities. One is to select a high quality play which will best represent your capabilities, the talents of your students, and which will reflect with credit upon the educational theatre program of your school.

Another responsibility requires that you direct your production in a manner which will result in the finest quality performance you and your company are able to achieve.

Finally, there is the responsibility concerning your attitude and that of your company toward play contests. Play competition, unlike some types of contest where the outcome can be measured by nu-

merical totals, can be "won" even though the first place award may be to another company. Directors and students gain from participation in play production, and no decision can take these benefits away from them. You and your company should accept this concept when you enter the contest. You must realize there is literal truth in the statement, "In a well-planned one-act play contest, there are no losers." While it is natural and entirely in keeping with the objectives of modern education to strive for first place, the purposes of competition in the creative arts are lost when students and directors behave in an unbecoming manner if they fail to win. You, as director of a student play company, have a significant duty to perform in this respect. It is as important as is any other aspect of play competition.

Selecting Your Contest Play

This is one of the most important and difficult tasks facing the director. Upon your knowledge of plays and the ability to select the best one for your situation will depend to a great extent the values which will accrue to your students. Likewise it will affect the decision of the judge when he evaluates your production. Thousands of words have been written on this subject and they are available to you through textbooks and *THE LEAGUER*. Perhaps they can best be summarized by stating "Know thyself, thy students, and many plays; neither over-estimate nor under-estimate any of these."

The first and most important step in selection of the contest play is to be completely familiar with the rules. They appear on pages 19 to 24 of this *HANDBOOK*. Also included in this *HANDBOOK* is an "Approved List of Plays." Procedures for requesting permission to do a play not on this list or a cutting of a long play will be found in the very important Rule 2.

All decisions pertaining to consideration of such plays are made by the League's Play Appraisal Committee. Disapproval of a script is usually due to (1) a morbid or sordid theme, (2) an unwholesome plot or subject, (3) its being badly written and offering insufficient challenge and (4) violation of rules governing the selection of plays.

The Interscholastic League is committed to a policy of encouraging the use of high quality plays by Texas high schools. Use of well-written scripts will result in more effective play production and increased respect for the educational theatre. In keeping with this policy the League supports and approves the Play Selection Policy adopted

by the American Educational Theatre Association and the Texas Educational Theatre Association. Decision of the Play Appraisal Committee concerning permission to produce plays published by firms not endorsed by these Associations will be governed by provision of the policy. Copies of it may be obtained from the League Director of Drama.

It is well to keep in mind that payment of royalty does not necessarily give a director permission to edit a play as he wishes. This is particularly true of cuttings from long plays. Written approval to present scenes or cuttings from long plays must be secured from the publisher, and this must be accomplished before the Title Entry Card is submitted.

The Drama Loan Library

The Drama Loan Library is maintained primarily to assist Texas play directors in the selection of their scripts. The library contains approximately 25,000 volumes and includes most of the long and short plays of the major publishers. They may be borrowed by any faculty member of a Texas school system for a period of two weeks. The school with which the borrower is affiliated is held responsible for all borrowed materials. No one from that school may borrow further materials until the original order is properly cleared. With each package is enclosed a sheet of instructions which gives complete details concerning the handling of the materials.

Perhaps the best way to choose plays to read is to secure catalogues of the publishers, and after reading their descriptions, request from the Drama Loan Library those titles which seem to fit your cast and situation. The addresses of the endorsed play publishers are found in the Approved List of Plays. These publishers furnish free catalogues upon request. Plays should be ordered by title.

Planning Meetings

The District One-Act Play Contest is administered and conducted by the District Executive Committee. In order that this committee may have the benefit of your training and experience as a play director, and that you may have an opportunity to participate in planning the contest, you are urged to hold a play contest planning meeting. It should be scheduled as early as possible and before the District Executive Committee meets to make plans for the Spring Contests.

Each year the State Office asks one school in the district to provide a chairman, usually the director of the contest play, for the planning meeting. He then schedules the affair and notifies other schools in his district. This chairman is not the District Contest Manager; his job is to arrange the planning meeting only.

These are some of the items which should appear on the agenda of the planning meeting:

1. *Dates of the District One-Act Play contest:* The date should not conflict with other spring events. Check League calendar for dates which may be used.
2. *Time of contest:* Depending upon the number of schools entering the contest, arrange a time for performances which will insure the largest possible audience. Leave ample time after the contest for the expert critic judge to present a full critique of all plays.
3. *Contest site:* Recommend selection of a site which has a theatre type building with the following facilities:
 - (a). An auditorium which includes a stage house with a proscenium opening not less than 30' wide and 18' high. Minimum stage depth from curtain line to back wall should be 18'. There should be an act curtain and sufficient scenery or draperies to mask back-stage and off-stage areas.
 - (b). Dimmer controls for available lighting equipment which should include not fewer than eight ellipsoidal spotlights and six fresnel spotlights. There should be sufficient dimmer control to handle all other lighting equipment on stage.
 - (c). Separate dressing rooms for men and women with adequate lighting, mirrors, rest rooms, and lavatories.
 - (d). All properties and set pieces described in One-Act Play Contest Rules.
4. *The contest judge:* Recommend that only one expert critic judge whose name is on the State Office "Accredited List of Critic Judges" be used. If more than one judge must be employed, select five or more.
5. *Financing the contest:* Recommend a method of paying expenses. Charging admission, collection of an entry fee from participating schools, or both methods are suggested.
6. *Promotion of the One-Act Play Contest in the district:* Discuss ways to secure participation of all district schools, discuss means of improving quality of production, submit general as well as specific recommendations or suggestions to the District Executive Committee and send copies to the League Director of Drama.

The Contest

Eligibility Notice: An Eligibility Notice is mailed from the State Office to each one-act play director who submitted a Title Entry Card. The Eligibility Notice is an important form serving (1) to certify the eligibility of the play selected by the school; (2) to certify that participating students are eligible [See THE CONSTITUTION AND CONTEST RULES, Article VIII]; (3) to describe stage properties required for the play; (4) to provide program copy for the Contest Manager; and (5) to indicate the length of performance for preparation of the contest schedule.

No play may be presented in contest unless the Eligibility Notice has been submitted to the Contest Director General. In the event the Eligibility Notice is lost, call the State Office immediately so that another one can be issued.

Take with you: (1) Needed costumes, make-up, and sound effects as authorized by League rules; (2) only those set pieces, if any, specifically approved by the State Office; (3) all hand properties; (4) those stage properties not available at the contest site, provided prior permission has been granted by the Contest Manager; (5) evidence of royalty payment; (6) when applicable, publisher's approval to do a cutting of a long play.

Arrival at contest site: Upon your arrival at the theatre, advise the Contest Manager in order that he can give you information about the rehearsals and the contest.

Rehearsal time: The Contest Manager will allow as much time as possible to rehearse on the stage. It is usually unnecessary to have a complete rehearsal, but you need time enough to become accustomed to the auditorium, lights, size of stage, etc. It is imperative that you observe time limits. Every cast deserves its full turn on the stage prior to the contest.

Conduct: You are specifically responsible for the conduct of your company. Instruct your students of the prime importance of courtesy and consideration for other visiting students, for the local crews, Contest Manager, and for the critic judge. Each company should be advised about the proper care of stage equipment, properties, and dressing rooms.

Remember that your actors may not be prompted by anyone in the

off-stage or back-stage areas during a performance and that you will not be permitted in these areas after the curtain rises on your show.

The Performance: Allow the host stage and prop crews time to set the stage before bringing your cast on stage. Be prepared to come to the stage for performance when called by the stage manager. After the performance the cast should leave the stage immediately, and the crew should strike all hand props and costumes. Actors should remove all make-up and costumes before going into the house to see other plays.

The Decision: Accepting the judge's decision requires graciousness on the part of the "winners" as well as the "losers." Receiving a first place award in the One-Act Play Contest is no reason for a riotous demonstration. Applause is the acceptable method to pay tribute in the theatre. One aspect of your task as a director is to so instruct your students.

The Critique: The play contest is a creative, culturally enriching event and the desire to improve by comparison is one of the principal reasons why students and directors participate. Thus, receiving the comments of the critic judge becomes as definite a part of the contest as does the performance. To miss this educationally important aspect of play competition denies your company a benefit which it has earned and to which it is entitled. Failure to participate in the critique is evidence of immaturity and bad sportsmanship. You owe it to your company and to your own efforts to listen to what the judge may say; you have no right to offer an opinion contrary to his when you have not heard his full critique.

When You Win First Place

If your play is awarded first place in the district or regional contest, there are certain steps you must take immediately. You will be presented a winner's envelope by the Contest Manager (ask for it, if he fails to give it to you). In the envelope will be another Eligibility Notice which you are to fill in completely and send to the Director-General of the next higher contest. Your principal will know the address if the Contest Manager does not have the information.

The items as described above apply equally to all other play contests. Plan thoroughly, prepare fully, and check carefully all items before a contest. This is a wonderfully worthwhile event in the lives of your company.

An Approved List of One-Act Plays for Contest

The following plays are approved provided they comply fully with Rule 2, a, 6), page 21 of this HANDBOOK. Elimination of all cursing, profane references to the Deity, and immorally suggestive statements or scenes is required. These plays must also meet all other requirements of the One-Act Play Rules.

| <i>Title, Author, Publisher</i> | <i>Type</i> | <i>Royalty</i> | <i>Cast</i> |
|---|-------------|----------------|-------------|
| <i>Affected Young Ladies, The</i> , Moliere, French | Comedy | Non-R | 6M-3W |
| <i>Afterwards</i> , Geraldine McGaughan, French | Drama | \$5 | 3M-1W |
| <i>American Family, An</i> , Fred Eastman, French | Drama | \$5 | 4M-4W |
| <i>Anastasia</i> (Recognition Scene), Marcelle Maurette, French | Drama | \$10 | 2W |
| <i>And Silently Steal Away</i> , Patterson and Mitchell, French | Comedy | \$5 | 2M-3W |
| <i>Angels Don't Marry</i> , Ryerson and Clements, French | Comedy | \$5 | 1M-2W |
| <i>Antic Spring</i> , Robert Nail, French | Comedy | \$5 | 3M-3W |
| <i>Apollo of Bellac, The</i> , Jean Giraudoux, French | Comedy | \$25 | 9M-3W* |
| <i>Aria Da Capo</i> , Edna St. Vincent Millay, Baker & French | Fantasy | \$15 | 4M-1W |
| <i>Bald Soprano, The</i> , Eugene Ionesco, French | Comedy | \$15 | 3M-3W |
| <i>Bathroom Door, The</i> , Gertrude Jennings, French | Comedy | \$5 | 3M-3W |
| <i>Bauble for Baby, A</i> , E. P. Conkle, French | Comedy | \$5 | 1M-3W |
| <i>Bishop's Candlesticks, The</i> , Norman McKinnel, French | Drama | \$5 | 3M-2W |
| <i>Boor, The</i> , Anton Chekhov, French | Comedy | Non-R | 2M-1W |
| <i>Box and Cox</i> , John Morton, French & Baker | Comedy | Non-R | 2M-1W |
| <i>Brilliant Performance</i> , Marjorie Allen, French | Comedy | \$5 | 4W |
| <i>Browning Version, The</i> , Terrence Rattigan, French | Drama | \$20 | 5M-2W |
| <i>Brute, The</i> , Anton Chekhov, French | Comedy | \$5 | 2M-1W |
| <i>Bumbo the Clown</i> , Lawrence Gibson, French | Fantasy | \$5 | 3M-1W |
| <i>Cabbages</i> , Edward Staadt, French | Comedy | \$5 | 3M-4W |
| <i>Call Me Mac</i> , Theodore St. John Cox, Baker | Drama | \$5 | 4M-2W |
| <i>Case of the Crushed Petunias</i> , Tennessee Williams, Dram. Play Serv. | Fantasy | \$10 | 2M-2W |
| <i>Chairs, The</i> , Eugene Ionesco, French | Drama | \$15 | 2M-1W |
| <i>China-Handled Knife, A</i> , E. P. Conkle, French | Comedy | \$5 | 6M-4W |
| <i>Circumstances Alter Cases</i> , Ruth Giorloff, French | Comedy | \$5 | 2M-3W |
| <i>Clod, The</i> , Lewis Beach, French | Drama | \$10 | 4M-1W |
| <i>Columbine Madonna</i> , Glenn Hughes, Baker | Fantasy | \$5 | 4M-1W |
| <i>Courting of Marie Jenvrin, The</i> , Gwen Pharis Ringwood, French | Comedy | \$5 | 5M-2W |
| <i>Curtain</i> , Colin Clements, French | Comedy | \$5 | 1M-2W |

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| <i>Dancers, The</i> , Horton Foote, Dram. Play Serv. | Drama | \$15 | 3M-7W |
| <i>Dark Brown</i> , Philip Johnson, French | Drama | \$5 | 2M-5W |
| <i>Dawn Will Come</i> , David Weinstock, French | Drama | \$5 | 5M |
| <i>Day of Atonement</i> , Margaret Wood, French | Drama | Apply | 3M-1W |
| <i>Dear Departed, The</i> , Stanley Houghton, French | Comedy | \$5 | 3M-3W |
| <i>Death of the Hired Man, The</i> , Jay Reid Gould, Dram. Pub. Co. | Drama | \$10-\$7.50 | 2M-2W |
| <i>Devil and Daniel Webster, The</i> , Stephen Vincent Benet, Dram. Play Serv. | Comedy | \$5 | 6M-1W |
| <i>Devil on Stilts</i> , Ryerson and Clements, French | Comedy | \$5 | 3W |
| <i>Devil's Cuspidor, The</i> , Beatrice La Force, McKay | Comedy | \$10-\$5 | 2M-3W |
| <i>Double Date</i> , Florence Ryerson, French | Comedy | \$5 | 3M-4W |
| <i>Dust of the Road</i> , Kenneth Goodman, Baker | Drama | \$10-\$5 | 3M-1W |
| <i>Early Frost</i> , Douglass Parkhirst, French | Drama | \$5 | 5W |
| <i>Enchanted Night</i> , Glenn Hughes, Dram. Play Serv. | Fantasy | \$5 | 5M-3W |
| <i>Enemies</i> , Arkady Leokum, French | Drama | \$10 | 2M |
| <i>Everyman</i> , Anonymous, Various Publishers | Drama | Non-R | 11M-6W* |
| <i>Farce of the Worthy Master Pierre Patelin, The</i> , Moritz Jagendorf, Baker | Comedy | \$5 | 4M-1W |
| <i>Finders-Keepers</i> , George Kelly, French | Drama | \$10 | 1M-2W |
| <i>Finger of God, The</i> , Percival Wilde, Baker | Drama | \$10 | 2M-1W |
| <i>Five in Judgment</i> , Douglas Taylor, Dram. Play Serv. | Drama | \$10 | 7M-1W |
| <i>Fixin's</i> , Paul and Erma Green, French | Drama | \$5 | 2M-1W |
| <i>Flattering Word, The</i> , George Kelly, French | Comedy | \$10 | 2M-3W |
| <i>Florist Shop, The</i> , Winifred Hawkridge, Baker | Comedy | \$10 | 3M-2W |
| <i>Footfalls</i> , Brainerd Duffield, Dram. Pub. Co. | Drama | \$10-\$5 | 7M-4W* |
| <i>Four Hundred Nights</i> , Jack Knapp, Baker | Drama | \$5 | 5M-4W |
| <i>Friends</i> , Arkady Leokum, French | Comedy | \$10 | 3M |
| <i>Frogs, The</i> , Aristophanes, Adapted by I. E. Clark, Stage Magic, Box 246, Schulenburg, Texas | Comedy | \$10 | 8M-4W* |
| <i>Game of Chess, The</i> , Kenneth Goodman, French | Drama | \$10-\$5 | 4M |
| <i>Gammer Gurton's Needle</i> , Adapted by I. E. Clark, Stage Magic, Box 246, Schulenburg, Texas | Comedy | \$10 | 6M-4W |
| <i>Good-Bye to the Clown</i> , Ernest Kinoy, French | Comedy | \$5 | 3M-3W |
| <i>Grand Cham's Diamond</i> , Allan Monkhouse, Baker | Comedy | \$5 | 3M-2W |
| <i>Granny's Little Cheery Room</i> , E. P. Conkle, French | Comedy | \$5 | 1M-3W |
| <i>Great Choice, The</i> , Fred Eastman, French | Drama | \$5 | 4M-4W |
| <i>Happy Journey to Camden and Trenton, The</i> , Thorn- ton Wilder, French | Comedy | \$10 | 3M-3W |
| <i>Heritage of Wimpole Street, The</i> , Robert Knipe, Baker | Drama | \$5 | 2M-3W |
| <i>'Ile</i> , Eugene O'Neill, Dram. Play Serv. | Drama | \$10 | 5M-1W |
| <i>I'm A Fool</i> , Christopher Sergel, Dram. Pub. Co. | Comedy | \$10-\$5 | 4M-4W |

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| <i>Importance of Being Earnest, The</i> , Oscar Wilde, Various Publishers | Comedy | Apply | 5M-4W |
| <i>Impromptu</i> , Tad Mosel, Dram. Play Ser. | Drama | \$10 | 2M-2W |
| <i>In the Shadow of the Glen</i> , J. M. Synge, French | Drama | \$10 | 3M-1W |
| <i>Informer, The</i> , John McGreevey, Dram. Pub. Co. | Drama | \$10-\$5 | 5M-3W |
| <i>John Doe</i> , Bernard V. Dryer, Baker | Drama | \$5 | 6M-1W |
| <i>Joint Owners in Spain</i> , Alice Brown, Baker | Comedy | \$5 | 4W |
| <i>Kitten in the Elm Tree</i> , E. P. Conkle, French | Comedy | \$5 | 3M-3W |
| <i>Ladies Alone</i> , Ryerson and Clements, French | Comedy | \$5 | 3W |
| <i>Last of the Papier-Mache Cupids, The</i> , Cleve Haubold, French | Comedy | \$5 | 6M-4W |
| <i>Lawyer of Springfield, The</i> , Ronald Gow, Baker | Comedy | \$5 | 7M-1W |
| <i>Lesson, The</i> , Eugene Ionesco, French | Drama | \$15 | 1M-3W |
| <i>Lonesome-Like</i> , Harold Brighouse, French | Comedy | \$5 | 1M-3W |
| <i>Long Christmas Dinner, The</i> , Thornton Wilder, French | Fantasy | \$10 | 5M-7W* |
| <i>Macbeth</i> , William Shakespeare. Adapted by I. E. Clark, Stage Magic, Box 246. Schulenburg, Tex. | Drama | \$10 | 10M-4W* |
| <i>Make Mine Vanilla!</i> , Ruth Angell Purkey, Baker | Comedy | \$5 | 4M-1W |
| <i>Maker of Dreams, The</i> , Oliphant Down, French | Fantasy | \$8 | 2M-1W |
| <i>Man in the Bowler Hat, The</i> , A. A. Milne, French | Comedy | \$10 | 4M-2W |
| <i>Marriage Proposal, The</i> , Anton Chekhov, French | Comedy | Non-R | 2M-1W |
| <i>Married at Sunrise</i> , John Kirkpatrick, French | Comedy | \$5 | 2M-4W |
| <i>Minnie Field</i> , E. P. Conkle, French | Comedy | \$5 | 5M |
| <i>Minuet, A</i> , Louis Parker, French | Drama | \$10 | 2M-1W |
| <i>Mooncalf Mugford</i> , Duffield & Leary, Dram. Pub. Co. | Drama | \$10-\$5 | 2M-3W |
| <i>Moonshine</i> , Arthur Hopkins, French | Comedy | \$5 | 2M |
| <i>Mr. Flannery's Ocean</i> , Lewis John Carlino, Dram. Play Ser. | Drama | \$10 | 3M-5W |
| <i>My Last Duchess</i> , H. K. Bannerman, Dram. Pub. Co. | Drama | \$5 | 3M-2W |
| <i>Neighbors, The</i> , Zona Gale, French & Baker | Comedy | \$10 | 2M-6W |
| <i>Nine Lives of Emily, The</i> , John Kirkpatrick, French | Comedy | \$5 | 3M-4W |
| <i>No 'Count Boy, The</i> , Paul Green, French | Comedy | \$5 | 2M-2W |
| <i>Noble Lord, The</i> , Percival Wilde, Baker | Comedy | \$10 | 2M-1W |
| <i>Not in the Contract</i> , Nina Warner Hooke, French | Comedy | Apply | 4W |
| <i>Now that April's Here</i> , James Reach, French | Comedy | \$5 | 2M-4W |
| <i>Old Lady Shows Her Medals, The</i> , J. M. Barrie, French | Comedy | \$10 | 2M-4W |
| <i>Once Upon A Playground</i> , Jack Frakes, French | Comedy | \$5 | 2M-8W |
| <i>On the Sentimental Side</i> , John Kirkpatrick, French | Comedy | \$5 | 3M-4W |
| <i>Orphans, The</i> , Nancy Camche, French | Drama | \$5 | 3M-3W |
| <i>Over the Teacups</i> , Percival Wilde, Baker | Comedy | \$10 | 4W |
| <i>Overpraised Season, An</i> , Richard S. Dunlop, French | Drama | \$5 | 4M-2W |
| <i>Overtones</i> , Alice Gerstenberg, McKay | Comedy | \$10-\$5 | 4W |

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|---|---------|----------|-------|
| <i>Part-Time Job</i> , Laura Hornickel, French | Comedy | \$5 | 1M-4W |
| <i>Patchwork Quilt, The</i> , Rachel Field, French | Fantasy | \$5 | 2M-5W |
| <i>Patterns</i> , Anne Coulter Martens, Dram. Pub. Co. | Drama | \$10-\$5 | 2M-2W |
| <i>Pearls</i> , Dan Tothoroh, French | Comedy | \$5 | 2M-2W |
| <i>Phaedra</i> , Jean Racine, Adapted by I. E. Clark, Stage Magic, Box 246, Schulenburg, Texas | Drama | \$10 | 3M-5W |
| <i>Phoenix Too Frequent, A</i> , Christopher Fry, Dram. Play Serv. | Comedy | \$25 | 1M-2W |
| <i>Pink Lemonade for Tomorrow</i> , Ruth Angell Purkey, Baker | Drama | \$5 | 2M-2W |
| <i>Pioneers</i> , Mabel B. Gilmer, Baker | Drama | \$5 | 3M-2W |
| <i>Pit'chur Win'der</i> , Grady Hausenfluck, The University of Texas Drama Dept. | Comedy | \$5 | 3M-2W |
| <i>Pot Boiler, The</i> , Alice Gerstenberg, McKay | Comedy | \$10-\$5 | 5M-2W |
| <i>Princess Marries the Page, The</i> , Edna St. Vincent Millay, Baker | Fantasy | \$10 | 6M-1W |
| <i>Psalm of Thanksgiving, A</i> , Katharine Kester, French | Drama | \$5 | 2M-2W |
| <i>Purple Doorknob, The</i> , Walter Eaton, French | Comedy | \$5 | 3W |
| <i>Queens of France</i> , Thornton Wilder, French | Comedy | \$10 | 1M-3W |
| <i>Quiet Please</i> , Howard Bauermann, Dram. Play Serv. | Comedy | \$5 | 3M-4W |
| <i>Ralph Roister Doister</i> , Nicholas Udall, Adapted by I. E. Clark, Stage Magic, Box 246, Schulenburg, Texas | Comedy | \$10 | 4M-6W |
| <i>Red Heels and Roses</i> , Patricia Clapp, McKay | Comedy | \$10-\$5 | 2M-3W |
| <i>Rehearsal</i> , Christopher Morley, McKay | Comedy | \$10-\$5 | 6W |
| <i>Riders to the Sea</i> , John Millington Synge, Baker | Drama | \$10 | 3M-3W |
| <i>Robe of the Galilean, The</i> , John McGreevey, Dram. Pub. Co. | Drama | \$10 | 5M-5W |
| <i>Rose of Sharon, The</i> , Frank R. Harland, The University of Texas Drama Dept. | Comedy | \$10 | 2M-2W |
| <i>Saben Revisited</i> , Tom Jones, French | Drama | \$5 | 3M-5W |
| <i>Scarecrow, The</i> , I. E. Clark, Stage Magic, Box 246, Schulenburg, Texas | Fantasy | \$10 | 7M-4W |
| <i>Sandbox, The</i> , Edward Albee, Dram. Play Ser. | Drama | \$10 | 3M-2W |
| <i>School for Husbands, The</i> , Moliere, Adapted by I. E. Clark, Stage Magic, Box 246, Schulenburg, Texas | Comedy | \$10 | 7M-3W |
| <i>Seeds of Suspicion</i> , John McGreevey, Dram. Pub. Co. | Drama | \$10-\$5 | 4M-4W |
| <i>Shadow of a Dream</i> , Roland Fernand, Dram. Pub. Co. | Drama | \$5 | 2M-3W |
| <i>Sham</i> , Frank G. Tompkins, Baker | Comedy | \$5 | 3M-1W |
| <i>She Stoops to Conquer</i> , Oliver Goldsmith, Various Pub. | Comedy | Apply | 6M-3W |
| <i>Sheriff, The</i> , James W. Arnold, French | Drama | \$5 | 6M-1W |
| <i>Shiny Red Ball, The</i> , Cleve Haubold, French | Comedy | \$5 | 2M |
| <i>Short Walk After Dinner, A</i> , Cleve Haubold, French | Drama | \$5 | 1M-2W |

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|---|---------|----------|--------|
| <i>Sisters McIntosh, The</i> , Richard Corson, French | Comedy | \$5 | 1M-2W |
| <i>Six Who Pass While the Lentils Boil</i> , Stuart Walker, French | Fantasy | \$10 | 9M-2W* |
| <i>Slave with Two Faces, The</i> , Mary C. Davis, French | Fantasy | \$5 | 1M-2W |
| <i>Small Town Girl</i> , Glenn Hughes, Baker | Comedy | \$5 | 3M-3W |
| <i>Sparkin'</i> , E. P. Conkle, French | Comedy | \$5 | 1M-3W |
| <i>Spreading the News</i> , Lady Gregory, French | Comedy | \$5 | 7M-3W |
| <i>Spring Scene</i> , Babette Hughes, Baker | Comedy | \$5 | 2M-2W |
| <i>Stop for a Love Scene</i> , John Kirkpatrick, French | Comedy | \$5 | 3M-2W |
| <i>Storm is Breaking, A</i> , Jim Damico, French | Drama | \$5 | 2M-1W |
| <i>Summons of Sarel, The</i> , Magdalene Kessie, Dram. Pub. Co. | Drama | \$5 | 9W |
| <i>Sunday Costs Five Pesos</i> , Josephina Niggli, French | Comedy | \$5 | 1M-4W |
| <i>Sunny Morning, A</i> , Serafin and Joaquin Alvarez Quintero, French | Comedy | \$10 | 2M-2W |
| <i>Suppressed Desires</i> , Susan Glaspell, Baker | Comedy | \$10 | 1M-2W |
| <i>Suspicious Mind</i> , Philip Levene, Adapted by Karin Schultz, Dram. Pub. Co. | Drama | \$10 | 3M-3W |
| <i>Tangled Web, The</i> , Charles Stevens, McKay | Comedy | \$10-\$5 | 2M-2W |
| <i>Teeth of the Gift Horse, The</i> , Margaret Cameron, French | Comedy | Non-R | 2M-4W |
| <i>Terrible Meek, The</i> , Charles Kenedy, French | Drama | Non-R | 2M-1W |
| <i>They're None of Them Perfect</i> , Sophie Kerr, French | Comedy | \$5 | 6W |
| <i>Third Grave Digger, The</i> , Cleve Haubold, Baker | Comedy | \$5 | 1M-3W |
| <i>This Bull Ate Nutmeg</i> , Josephina Niggli, French | Comedy | \$5 | 4M-1W |
| <i>This Way to Heaven</i> , Douglass Parkhirst, French | Fantasy | \$5 | 2M-2W |
| <i>Three Pills in a Bottle</i> , Rachel Field, French | Fantasy | \$5 | 4M-4W |
| <i>Thursday Evening</i> , Christopher Morley, McKay | Comedy | \$10-\$5 | 1M-3W |
| <i>Ticket to the City, A</i> , Donald Elser, French | Drama | \$5 | 4M-3W |
| <i>Tiger Lily</i> , Charles Emery, French | Drama | \$5 | 3M-2W |
| <i>To Kill a Man</i> , Percival Wilde, Baker | Comedy | \$10 | 3M |
| <i>Tooth or Shave</i> , Josephina Niggli, French | Comedy | \$5 | 2M-2W |
| <i>Trifles</i> , Susan Glaspell, Baker | Drama | \$10 | 3M-2W |
| <i>Trysting Place, The</i> , Booth Tarkington, Baker | Comedy | \$10 | 4M-3W |
| <i>Twelve-Pound Look, The</i> , J. M. Barrie, French | Drama | \$10 | 2M-2W |
| <i>Two Crooks and a Lady</i> , Eugene Pillot, French | Drama | \$10 | 3M-3W |
| <i>Ugly Duckling, The</i> , A. A. Milne, French | Comedy | \$5 | 4M-3W |
| <i>Valiant, The</i> , Hall and Middlemass, McKay | Drama | \$10 | 5M-1W |
| <i>Vision at the Inn</i> , Susan Buchan, French | Drama | \$5 | 1M-4W |
| <i>Wait for Morning, Child</i> , Grover Lewis, French | Drama | \$5 | 2M-1W |
| <i>What Never Dies</i> , Percival Wilde, Baker | Drama | \$10 | 1M-3W |
| <i>When Altars Burn</i> , Kay Arthur, French | Drama | \$5 | 4W |
| <i>When the Fire Dies</i> , Ramona Maher, French | Drama | \$5 | 1M-4W |
| <i>When the Whirlwind Blows</i> , Essex Dane, Baker | Drama | \$5 | 3W |
| <i>Where But in America?</i> , Oscar Wolff, Baker | Comedy | \$5 | 1M-2W |

Where the Cross is Made, Eugene O'Neill,

Dram. Play Ser.

Drama \$10 6M-1W

Will-o'-the-Wisp, Doris Hallman, Baker

Fantasy \$5 4W

Wisp in the Wind, Jack Cunningham, French

Drama \$10 1M-1W

Woman's Privilege, A, Marrijane and Joseph

Hayes, French

Comedy \$5 2M-2W

Wonder Hat, The, Hecht and Goodman, French

Fantasy \$10 3M-2W

Woodshed, The, L. E. Preston, Baker

Drama \$5 3M-3W

Workhouse Ward, The, Lady Gregory, French

Comedy \$5 2M-1W

World of Sholom Aleichem, The, Arnold Perl,

Dram. Play Service

A Tale of Chelm

Comedy \$10 5M-3W

Bontche Schweig

Comedy \$15 7M-4W*

The High School

Drama \$25 7M-3W

Write Me a Love Scene, Ryerson and Clements,

French

Comedy \$5 2M-2W

Yes Means No, Howard E. Rogers, Dram. Play Serv.

Comedy \$5 3M-2W

Young Lady of Property, A, Horton Foote,

Dram. Play Service

Drama \$15 3M-6W

* Double casting necessary. [Refer to Rule 2, b, 3), page 23, of this HAND-BOOK.]

PUBLISHERS

Walter H. Baker, Co., 100 Summer Street, Boston, Mass. 02110

Dramatic Publishing Co., 86 East Randolph Street, Chicago, Ill. 60601

Dramatists Play Service, 440 Park Ave. So., New York, N.Y. 10016

Samuel French, Inc., 25 West 45th St., New York, N.Y. 10036

David McKay Co., 750 Third Ave., New York, N.Y. 10017

Ineligible Plays

The following plays are not eligible for the University Interscholastic League One-Act Play Contest:

Afraid of the Dark

All of the "Wilbur" Plays

American Dream, The

Balcony Scene

Blue Beads

Blue Stockings

Blue Teapot, The

Breaking of Bread, The

Brick and the Rose, The

Butch

Candy Goes on a Diet

Circus

Claw, The

Construction

Crippled Heart, The

Cry Witch

Cup of Tea, A

Dark at the Top of the Stairs, The—

Act III

Dark Rider

Darkest Hour, The

| | |
|-------------------------|---------------------------------|
| Echo | Once Around the Block |
| Evening Star | Overruled |
| First Mrs. Paris, The | Perfect Gentleman, The |
| Fog on the Valley | Pink and Patches |
| Fumed Oak | Portrait of Nelson Holiday, Jr. |
| Four on a Heath | Professor Roars, The |
| Glorified Brat, The | Room, The |
| Golden Slippers | Ruffles and Roller Skates |
| Great Jeanne | Salome |
| Gray Bread | Sidetracked |
| Hello Out There | Silver Cord, The—Act III |
| High Window | Sod |
| Hour of Honor | So Wonderful! (In White) |
| In the Suds | Sorry, Wrong Number |
| Infanta | Special Guest |
| Joan the Maid | Submerged |
| Jacob Comes Home | Storm, The |
| Last Flight Over | Sugar and Spice |
| Leader, The | Thompsons, The |
| Legend of the Lake | Three on a Bench |
| Lithuania | Tree Fell in the Forest, A |
| Life With Willie | True in Heart, The |
| Long Silence, The | Undercurrent |
| Love Hits Willie | Wall, The |
| Masque of the Red Death | Wheat Fire |
| Minor Miracle | When Shakespeare's Ladies Meet |
| Mr. Snoop Is Murdered | Which is the Way to Boston? |
| No Greater Love | White Dove, The |
| Once a Thief | White Dresses |
| | White Tablecloths |
| | Zoo Story, The |

One-Act Play Contest Rules

1. CONTEST ENTRY PROCEDURES

- a. *Representation.*—Each member high school of the League is entitled to enter a play company in the district contest of its appropriate conference.
If no more than two schools are represented in a district, each school may double its representation in the district play contest with the approval of the District Executive Committee.

b. *Student Eligibility.*—Each member of a one-act play company shall be eligible under Article VIII of the CONSTITUTION AND CONTEST RULES. Only students in high school are eligible for this contest.

c. *Enrollment.*—Schools desiring to enter this contest must complete an entry form (mailed each year to all schools from the State Office) countersigned by the principal or superintendent and return it to the State Office before the December 1 entry deadline.

d. *Qualification for Participation in a Higher Contest:*

- 1). District winners qualifying for participation in regional contests may be assigned to area contests for the purpose of reducing the number of schools at the regional contest.
- 2). The director of the winning company shall mail immediately to the Director General of the next higher one-act play contest a properly completed Eligibility Notice.
- 3). The State Executive Committee may merge or rearrange districts for the improvement of the contest.

e. *Faculty Director:*

- 1). A director of one-act play must be a regular member of the faculty or a person formally designated as a director upon recommendation of the superintendent and approval of the school board.
- 2). Directors may not accept nor solicit aid from college or university faculty members, ex-professional or professional actors, directors, designers, or costumers in the preparation of the play, or in coaching the actors, designing props, costumes, or scenery, or in directing the contest play. (This provision is not intended to prevent directors from taking members of their companies to the several drama conferences and workshops conducted by the League and by numerous Texas colleges and universities. Neither does it prevent use of a critic judge at a local intra-school contest so long as three or more casts participate in the contest.)

f. *Penalties for Failure to Participate in Contests:*

- 1). Disqualification from the one-act play contests for the current academic year will result if a school fails to meet the entry deadline or fails to meet the title entry deadline.
- 2). Suspension from the one-act play contests for the following year will result if a school fails to participate in the district one-act play contest after making an official entry. Schools may file a written report to the State Executive Committee stating their reasons for withdrawal.

g. *Dates and Deadlines:*

- 1). Request for Play Approval Deadline.—All requests for permission to produce plays not on the Approved List of Plays must be submitted, along with an exact copy of the play to the League Play Appraisal Committee, no later than February 12.
- 2). Requests for Additions to Set Deadline.—All requests for additions to basic sets must be submitted, along with items a) through d) of Rule 2, b, 5), page 22, no later than February 12.

- 3). The Entry Deadline.—The title of the play selected for contest use must be submitted to the State Office no later than March 3 (*In 1968, March 4*).
- 4). District, area, or regional play contests may be scheduled at times separate from other League contests.
- 5). No deviations from nor exceptions to any official League deadline will be made.

2. CONTEST PLAY SELECTION AND ELIGIBILITY

- a. *Title Selection*.—All plays on the Approved List of Plays may be used in League contests, but each must conform in all details to play contest regulations.
 - 1). Directors intending to select plays not on the List must submit a request, accompanied by a copy of the script, to the State Office for approval prior to February 12. Such plays are approved only by individual request each year.
 - 2). No consideration will be given to a request for approval of a play cutting unless it is accompanied by a copy of the script which clearly indicates the exact portions to be used.
 - 3). Directors who request approval of plays not on the List which may require additions to the basic set must submit, with the same request, all information and items called for in Rule 2, b, 5). Approval of a script, whether on the List or by special request, does not constitute approval of any additions to the basic set which may be described in the script.
 - 4). Plays listed in this HANDBOOK as ineligible or plays which are predominantly musical or choral speaking in nature may not be selected for use in contests.
 - 5). Plays may be selected which require recordings for incidental sound and music effects.
 - 6). Plays used in contests must not offend the moral standards of the community nor be in bad taste. Directors will revise or reject all scripts which in any way fail to meet these qualifications.
- b. *Contest Play Eligibility*.—The Contest Manager is required to declare ineligible any play which violates any one of the following rules. He shall notify the judge of such ineligibility before the judge makes his decision. No play which is declared ineligible by the Contest Manager may be included in final ranking nor be considered for any honors, and no member of the company of an ineligible play may be placed on all-star casts.
 - 1). *Eligibility Notice*.—No play may be performed unless the director can produce the Official Eligibility Notice that the title is duly approved and recorded by the State Office.
 - 2). *Royalty Receipts*.—The director must produce written evidence that the royalty payment has been paid, if royalty is required. If the director is producing scenes from a long play or an original play he must produce written evidence that permission for production has been obtained from the publisher or author.

The League assumes no responsibility for payment of royalties or ob-

taining permission from the publisher or author to produce plays or scenes from plays.

- 3). Number in Company.—No play may be performed which uses more than ten individuals in the cast. Double casting is permissible. No more than three additional individuals may serve as crew members or alternates.
- 4). Time Limit.—No play may exceed forty minutes in performance time. Length of playing time shall be determined by time elapsing from the opening curtain, or from the beginning of music or action in front of the curtain, to the closing curtain. Time for scene changes during the progress of the play shall be included in the forty minute time limit.
- 5). Sets and Props.—No play will be performed in contest which violates any of the following provisions concerning sets and props:
 The basic set shall be the one which is available at the contest site. The basic set to be used for all one-act play contests may consist of a standard box set, or arrangements of wing and backdrop draperies, or a curtain cyclorama, with such door and window units as are necessary. If additions to the basic set, such as drops, small step units, small platforms, scrim, set pieces, curtains, draperies or flat scenery except as noted above, are desired, the director must submit to the State Office on or before February 12 each of the following:
 - a). A scale drawing of the complete ground plan of the proposed set.
 - b). A scale drawing or model rendered to scale of each proposed addition to the basic set.
 - c). A full description of all materials to be used in construction of each proposed addition to the basic set.
 - d). A full description and justification of the intended use of each proposed addition to the basic set.

No consideration will be given to any request for additions to the basic set unless items a) through d) listed above are submitted. (Additions to the basic set do not include stage properties. See page 24 for definition of stage properties.)

The letter from the State Office approving set additions must be presented by the director to the Contest Manager. Set additions not officially approved by the State Office cannot be used in one-act play contests. District, area, regional, and state one-act play Contest Managers will supply only standard stage properties. No stage properties such as those included in the definition (Refer to page 24 of this HANDBOOK), will be used as substitutes for platforms or step units.

Individual play directors may provide unusual stage properties not available at the contest site. Arrangements for the use of such properties must be made in advance with the Contest Manager. All hand properties must be furnished by individual play directors. (See page 24 for definition of hand properties.)

- 6). Firearms or Explosives.—No real gun, rifle, or pistol may be used in any way, regardless of whether or not the firing pin is removed. Toy or wooden model firearms may be used. Discharge of a firearm, cap pistol, or any explosive in connection with a contest play is prohibited.
- 7). Scene Changes and Lapses of Time.—No director may use more than ten

minutes to set and ten minutes to strike all sets, lights, properties, or sound effects for any contest production. The Contest Manager is responsible for enforcing these limits.

Only sixty seconds is allowed to make a scene change during a performance. Either a blackout or closing a curtain may be used to indicate lapses of time, flashbacks, or scene changes. The timekeeper is responsible for recording these limits.

- 8). Prompting.—No prompting of actors will be allowed during the performance by anyone off-stage or out of the acting area.
- 9). The Director During the Contest Performance.—No director will be permitted in back-stage or offstage areas during the contest performance of his play.

3. CONTEST PLANNING PROCEDURES AND JUDGING

a. *Planning Meeting*.—One-act play directors in each district are urged to hold a preliminary planning meeting in advance of the organizing date for district contests. (See the *Interscholastic League Calendar* in the CONSTITUTION AND CONTEST RULES.) Recommendations resulting from this meeting concerning site, judging, and other contest procedures may be made to the District Director General.

b. *Contest Procedures*.—It is the responsibility of the one-act play Contest Manager, appointed by the District Director General, to organize and conduct the contest in accordance with League rules and the "Guide for Contest Managers," page 30 of this HANDBOOK.

- 1). *Schedule*.—The order of performance will be determined by a drawing conducted by the Contest Manager. Adjustments in order of performance may be made to avoid conflict with other contests, or for other reasons deemed valid by the Contest Manager.

The Contest Manager shall establish a rehearsal and performance schedule before the contest, and directors shall be advised of the schedule as soon as possible thereafter.

- 2). *Timekeeper*.—The Contest Manager shall appoint a responsible adult to serve as timekeeper who will record the beginning and closing times of each play and such blackouts and scene changes as may occur during a performance. Under no circumstances will the judge or the Contest Manager serve as a timekeeper.

c. *Judging*.

- 1). *Types of Judging*:

- a). *Critic judging*. It is specifically recommended that one expert critic judge be used to judge all one-act play contests. He shall prepare a critique on each play and present it as advised by the Contest Manager. The critique will not be presented until after the Contest Manager has announced the results of the contest.
- b). *Panel judging*.—When it is not possible to secure the services of an expert critic judge, a panel of three, five, or more judges may be

called. If this type of judging is used, the judges must sit apart during the contest. They must arrive at a decision without conferring with each other or any other person. If panel judging is used, the League Play Ranking Plan will be the only one used by the judges and tabulated by the Contest Manager in determining the results of contest. In keeping with the educational function of this contest the panel *must not* be allowed to give a critique nor otherwise evaluate the plays or contestants after the contest.

- 2). Selection of Judges.—Judges for the district contests will be selected by the District Executive Committee; judges for area and regional contests will be selected by the Contest Managers of these contests; and judges for the State Contest will be selected by the State Executive Committee.
- 3). Instructions to Judges.—Before the contest begins, the Contest Manager will give to the judge or judges a copy of the judging standards. The Contest Manager will fully explain them and other contest procedures insofar as they concern the judging, decisions, and critique. The contest will not begin until the Contest Manager has performed this duty faithfully.
- 4). Decision of the Judge or Judges.—The decision of the judge or judges is final.

Definitions

Hand Properties—Hand properties include objects which the actor carries upon or uses while on the stage, such as books, umbrellas, letters, lanterns, etc.

Set Pieces—Set pieces refer to all types of scenery. This includes trees, ground rows, platforms, step units, flat scenery, etc.

Standard Stage Properties—Stage properties include such furniture as chairs, tables, settees, stools, benches, desks, etc.

Bibliography for One-Act Play Directors

1. Acting:
 - Boleslavsky, *Acting: The First Six Lessons*, Theatre Arts
 - McGaw, *Acting Is Believing*, Rinehart
 - Stanislavsky, *An Actor Prepares*, Theatre Arts
2. Costume:
 - Barton, *Historic Costume for the Stage*, Walter H. Baker
3. Directing:
 - Albright, Halstead & Mitchell, *Principles of Theatre Art*, Houghton, Mifflin
 - Dean, *Fundamentals of Directing*, Holt, Rinehart & Winston
 - Dolman, *The Art of Play Production*, Harper
4. History:
 - Brockett, *The Theatre an Introduction*, Holt, Rinehart & Winston
 - Cheney, *The Theatre*, David McKay Co.
 - Gassner, *Masters of the Drama*, Dover

Macgowan & Melnitz, *The Living Stage*, Prentice-Hall
Nicoll, *Development of the Theatre*, Harcourt, Brace

5. Lighting:

Bowman, *Modern Theater Lighting*, Harper Bros.
Fuchs, *Stage Lighting*, Little, Brown & Co.
McCandless, *A Method of Lighting the Stage*, Theatre Arts

6. Make-up:

Corson, *Stage Make-up*, Appleton
Max Factor, *Nine Make-up Pamphlets*

7. Production:

Gassner, *Producing the Play*, Dryden
Heffner, Selden, & Sellman, *Modern Theatre Practice*, Appleton

8. Scenery:

Burris-Meyer & Cole, *Scenery for the Theatre*, Little, Brown, and Co.
Parker & Smith, *Scene Design and Stage Lighting*, Holt, Rinehart, & Winston Inc.
Philippi, *Stagecraft and Scene Design*, Houghton, Mifflin
Heffner, Selden & Sellman, *Modern Theatre Practice*, Appleton

9. Theatrical Equipment Directory:

Simon's Directory of Theatrical Materials, Package Publicity Service Inc.

GUIDE FOR THE ONE-ACT PLAY CONTEST CRITIC JUDGE

The Function of the Critic Judge

The most important function of the critic judge is to serve as an educator. True, he must select winners, but adjudication without a carefully prepared critique which teaches as it criticizes deprives play competition of a most valuable feature: opportunity for qualitative improvement.

An effective critique requires, among other things, extensive knowledge of all styles and types of drama, and an understanding of the physical theatre with special concern for limitations often imposed upon the stage house in school theatre plants. The successful judge must be able to discuss the plays he has seen in a firm but courteous manner. He must be objective, direct, and detailed in his criticism without imposing his opinions dictatorially.

The critic judge has the special responsibility of evaluating seriously the efforts of the director and his company, and of treating them and their performance with respect. They have deliberately engaged in creative competition which offers a wider variety of cultural and practical opportunities than other contests. Through many hours of rehearsal they have sought to perfect creative performances not only to win the contest, but for the satisfaction which comes through the search for perfection in the arts. To treat such effort casually would defeat the primary function of critic judging.

The critic judge should use his skills and experience to make each contest a pleasant and richly educational experience in the lives of young people as they seek to understand more fully the art of theatre.

Pre-Contest Judging Procedures

1. Request of your Contest Manager that he and all participating directors meet with you for about thirty minutes immediately before the contest. The purpose of this meeting is to discuss matters pertaining to selection of the all-star cast, method of presenting your critique, and other details about judging the contest.
2. Make definite arrangements with the Contest Manager about fees. Suggested minimums are \$5 per play, eight cents per mile from your home to the contest and return, meals, and lodging as required, not to exceed \$12 per day.
3. Take with you all correspondence pertaining to the contest.
4. Arrive at the contest site in plenty of time to inspect the theatre and the location of your judging position.

Working Conditions for the Critic Judge

1. You must have an uninterrupted view of the stage as nearly in the center of the theatre as possible. You need a small table, or a lap board if you are sitting in a row. There should be no member of the audience seated within two seats of you in any direction.

2. There should be a low wattage shaded lamp available at your table or seat which you can turn on and off.
3. The Contest Manager has judging materials from the State Office which you will need. Request these if he forgets to give them to you before the contest.
4. Before the pre-contest meeting with the directors, request the Contest Manager to furnish you with a copy of the official contest program on which all names of directors and schools have been rendered illegible.
5. Arrange with the Contest Manager all details concerning the procedures to be followed at the conclusion of the last play.

Standards for Judging One-Act Plays

These are the official standards for judging all Interscholastic League One-Act Play Contests. Please do not make any effort to use exact percentages as a method of ranking the plays, even though approximate percentage values are suggested for the two major areas.

1. Acting. Value: about 60%.
 - a. Voice.—Could you hear the actors distinctly? Was the rate too fast or too slow? Was there a variety of rate and inflection? Was pronunciation and articulation properly done for each character? If dialect was used, was it done correctly and naturally?
 - b. Characterization.—Was there a complete bodily and mental re-creation of the character by the actor? Were his reactions to other actors correct and effective? Did we “believe” the actor’s characterization all the time he was on the stage?
 - c. Movement.—Were the movements of the actor in keeping with the character? Was there a great deal of random movement? Was the pantomime accurate and convincing? Did the actor seem to have a well-controlled, poised body?
 - d. Contrast.—Were there clearly contrasting moods in speech? Were emotional transitions natural and effective? Were the lines delivered in a manner which seemed natural to the characters in this play?
 - e. Ensemble.—Did you feel a smoothness of action which indicates adequate rehearsal and close cooperation and understanding among the actors? Was it a closely knit, rhythmically correct show?
 - f. Timing.—Did the actors pick up cues rapidly? Did the movements of the actors slow down the tempo of the show? Was the production static in places because the actors seemed to lack a sense of pace?
 - g. Motivation.—Was there a logical reason for all business and movement by the actors which was consistent and in keeping with the characters in the play?
2. Directing and Stage Mechanics. Value: about 40%.
 - a. Set.—Within limitations of contest rules, did the set satisfactorily represent the idea of the play? Was the furniture used in a way which assisted but did not hinder the action?
 - b. Lighting.—Did the lighting effects blend harmoniously and unobtrusively into the action of the play? Were there effects which were so obvious that they called attention to themselves and took your attention away from the action of the play? (The use of elaborate lighting effects will be disregarded

- by the judge; however, the play must not be discounted because lighting control or equipment were inadequate and resulted in faulty effects for which the director could not be responsible.)
- c. Makeup.—Was the make-up natural and in keeping with each character?
 - d. Costume.—Were the costumes for each character correct as to color, style, and period? (The use of elaborate costumes must not affect the final decision of the judge.)
 - e. Business.—Were exits and entrances properly timed? Did the actors frequently cover or block each other? Was the business properly motivated? Was the designed business adequate to bring out the idea of the play?
 - f. Tempo.—Did the play as a whole drag? Was it too fast to follow intelligently? Was the pace of the play in keeping with the general idea of the play? Was the tempo fast enough for farce? Did it tend to become slower for tragedy? Were the sub-climaxes and the climax well built up?
 - g. Composition.—Were the actors grouped to give proper emphasis to the right characters at the right time?
 - h. Theme.—Did the play strongly challenge the abilities of the actors? Was the main idea or theme of the play brought out clearly?

Critique Problems for the Critic Judge

1. Do's

- a. realize that, in addition to selecting winners, you were employed to be critically constructive. Help the director and actors with sound suggestions which they may use to improve their work.
- b. give a critique of all plays, not only the first and second place winners, and try to devote equal time to each. (The winning play may require a longer critique. It may be given after others are presented.)
- c. understand that most young actors try as hard as they know to be effective. Be tactful and kind as you comment about their mistakes.
- d. recognize in the all-star cast actors from as many different companies as the quality of their performances will permit. Give honorable mention to the better actors whom you could not list on the all-star cast.
- e. whenever possible find something about the performance which you can honestly commend.
- f. know that the League places limitations upon scenery. Be familiar with the rules on this subject in order to prevent penalizing the director because of staging situations over which he had no control.
- g. be specific in criticizing the performance and use examples from it. Discuss it in terms used in the Judging Standards. A vague, indecisive critique is clear evidence the judge is not well qualified.
- h. request the Contest Manager to stop the contest if audience behavior makes it difficult for you to hear or concentrate on the performance.
- i. keep your personal opinion of the playwright to yourself if you do not like his play. There is nothing in the Judging Standards which calls upon you to evaluate the playwright or his play.
- j. organize your notes in order that you may arrive at your decision and

give your critique quickly. Long-windedness defeats much of the effectiveness of the critique.

- k. request of the Contest Manager the list of plays being performed, the list not to include names of directors, students, or schools.

2. Do not's

- a. at any time comment adversely about the play. It has been officially approved by the League Play Appraisal Committee. It may not be the best play for a particular cast to produce at a particular contest, but the judge has no responsibility in this contest to be publicly critical of the director's choice of play.
- b. criticize only in a negative way. Try to be constructive. It is your duty to help the director and actor to improve their work.
- c. make a "performance" of your critique. You were employed to judge the contest, not to "act a role" before a captive audience.
- d. compare the performance of one cast with another. Instead, show the cast how they did or did not measure up to the Official Standards.
- e. announce the winners, distribute the trophies, serve as the timekeeper, perform any of the tasks of the Contest Manager, or become involved in interpreting the rules of the contest. You have only two major responsibilities: select the winners and present an instructive critique.
- f. re-direct the winning play. Suggestions are always in order, but let the director interpret them for his company and use them as he sees fit.
- g. embarrass the director before his company by sarcasm, ridicule, or remarks which in any way belittle him or his company.
- h. make any of the following remarks or similar remarks which may have the same effect:
 - "I didn't like your play."
 - "I would have done it this way."
 - "I don't believe high school students should play such roles."
 - "I am so tired of seeing that play."
 - "You would have won the contest (or placed second, or placed third, or your boy would have won best actor, etc.) had your play not been disqualified."
 - "You should have tried a newer play. This one has been done so often."
 - "What can you expect with a play by that author?"
- i. serve as a member of a judging panel. [See Rule 3, c, 1), b), page 23—Panel Judging.]
- j. becomes involved in a dispute about your decision. Read all the rules, instructions, and the Judging Standards carefully. Be sure your decision is a right one before you render it, and refuse to discuss it with directors, students, parents, or Contest Managers. You made it, it is final and can not be changed once it is officially announced.
- k. under any circumstances give play directors your work sheets or notes. If you care to provide a written critique, do so only after you have had time to carefully consider the written commentary and how it might be interpreted.

GUIDE FOR ONE-ACT PLAY CONTEST MANAGERS

Contest Preparation

1. Read the One-Act Play Contest Rules in the current League CONSTITUTION AND CONTEST RULES, and this HANDBOOK.
2. Schedule a planning meeting for one-act play directors in your district (if one has not been held).
 - a. Agree on selection of a single expert critic judge.
 - b. Draw for places of performances.
 - c. Make a schedule including place on program, rehearsal time, dressing rooms, etc.
 - d. Request all directors to meet before the contest with you and the critic judge to make decisions about selecting the all-star cast, the critique, and other matters concerning the contest.
3. Prior to the contest, ask your Director General for the One-Act Play Contest Package of materials which includes contest reports, winner's envelope, etc.
4. Insist that each director submit to the Director General his Eligibility Notice promptly and properly complete.
 - a. Make program copy.
 - b. Determine property and scenery needs (doors, windows, sofa, tables, chairs, etc.). No stage properties, such as those included in the definition (Refer to page 24 of this HANDBOOK), will be used as substitutes for platforms or step units.
 - c. After receipt of the Eligibility Notice, advise each one-act play director of the stage properties you have available and the stage properties they may bring to the contest.
5. Determine how the contest is to be financed (entrance fees, gate receipts, etc.).

Contest Production

1. Assign a publicity chairman, doormen, ticket salesman, ushers, adult time-keeper, and crews for lights, properties, and scene changes.
2. Reserve the auditorium and other rooms necessary for dressing rooms. Have adequate working space reserved in the auditorium for the critic judge; furnish him with a table or writing board and lamp, in addition to judging instructions and pencils. Upon request, the critic judge should be furnished with a list of plays being performed. This list must not contain the names of schools, directors, or students.
3. Determine eligibility of each play.
 - a. Affirm that royalty has been paid.
 - b. Confirm that scenery and props are in accordance with One-Act Play Rule 2, b, 5), in this HANDBOOK. If additions to the basic set are used, the director must have a letter of approval from the State Office.

4. Adhere to performance schedule.
 - a. Start the contest on time.
 - b. Avoid delay between performances: Begin the next show as soon as the scenery and props are set.
5. At the conclusion of performance:
 - a. Announce the judge's decision and present awards.
 - b. *Urge* all casts and directors to remain for critique.
 - c. Pay the critic judge.
 - d. Send the contest report to the State Office immediately.
 - e. Send the results to the Director General of the next higher contest.
 - f. Write the League Office if you have suggestions to improve the One-Act Play Contest.



For Further Information:

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