



**Handbook for**  
**THEATRE**  
**2008-2009**

**WHSFA BOARD OF CONTROL**

**DISTRICT 1**  
Steve High, Principal  
Northwestern H.S.  
4751 S. County Road F  
Maple, WI 54854  
715-363-2434  
[shigh@maple.k12.wi.us](mailto:shigh@maple.k12.wi.us)

**DISTRICT 2**  
Nancy Herbison  
Tomahawk High School  
1048 E. Kings Road  
Tomahawk, WI 54487  
715-453-2106 ext 216  
herbisonn@tomahawk.k12.wi.us

**DISTRICT 3**  
Wade Labecki, Ath. Dir.  
Baldwin-Woodville H.S.  
1000 13<sup>th</sup> Ave., Box 240  
Baldwin, WI 54002-0240  
715-684-3321, Ext. 117  
wlabecki@bwsd.k12.wi.us

**DISTRICT 4**  
Carolyn Mann  
(Lincoln/Alma Center HS)  
N10993 County Road G  
Osseo, WI 54758  
715-984-2459  
[mann@trivest.net](mailto:mann@trivest.net)

**DISTRICT 5**  
Dorothy Berg  
(Pittsville High School)  
10055 Bluff Drive  
Pittsville, WI 54466  
715-676-2336  
[bergdo@msn.com](mailto:bergdo@msn.com)  
[berg@marshfield.k12.wi.us](mailto:berg@marshfield.k12.wi.us)

**DISTRICT 6**  
Pam Belden  
Bay Port High School  
2710 Lineville Road  
Green Bay, WI 54313  
[pambeld@hssd.k12.wi.us](mailto:pambeld@hssd.k12.wi.us)

**DISTRICT 7**  
Matt Wenthe  
Gale-Etrick-Trempealeau H.S.  
17511 N. Main Street  
Galesville, WI 54630  
608-582-2291, Ext. 1012  
mattwenthe@getschools.k12.wi.us

**DISTRICT 8**  
Charles Krupa, Dist. Admin.  
Necedah School District  
1801 S. Main Street  
Necedah, WI 54646  
608-565-2256 ext 120  
ckrupa@necedah.k12.wi.us

**DISTRICT 9**  
Rev. Gary Wegner  
St. Lawrence Seminary  
301 Church Street  
Mt. Calvary, WI 53057  
920-753-7500  
[frgary@stlawrence.edu](mailto:frgary@stlawrence.edu)

**DISTRICT 10**  
Samuel Jonas  
Lancaster High School  
806 E. Elm Street  
Lancaster, WI 53813  
608-723-2173 ext 359  
jonasa@lancastersd.k12.wi.us

**DISTRICT 11**  
Nancy Domanski  
Middleton High School  
2100 Bristol Street  
Middleton, WI 53562  
608-828-1620  
[GoMaize@aol.com](mailto:GoMaize@aol.com)

**DISTRICT 12/13**  
Sue Luterbach  
St. Joan Antida  
1341 N. Cass Street  
Milwaukee, WI 53202-2796  
414-272-8423  
[bluesue65@yahoo.com](mailto:bluesue65@yahoo.com)

**DISTRICT 14**  
Michael Seyller  
Racine Walden III HS  
1012 Center Street  
Racine, WI 53403  
262-664-6250  
[seyller@aol.com](mailto:seyller@aol.com)

**SECTION I (1,3,4)**  
Roxi Wakeen  
Baldwin-Woodville HS  
1000 13th Avenue  
Baldwin, WI 54002  
715-684-3321 Ext. 144  
rwakeen@bwsd.k12.wi.us

**SECTION II (2,5,6)**  
Gayle Gander  
Oconto Falls High School  
210 N. Farm Road, Box 988  
Oconto Falls, WI 54154  
920-848-4467  
gaygande@ocontofalls.k12.wi.us

**SECTION III (7,8,10)**  
Rick Braun  
Waunakee High School  
301 Community Drive  
Waunakee, WI 53597  
608-849-2100  
rbraun@waunakee.k12.wi.us

**SECTION IV (9,12/13)**  
Laura Maly  
Milwaukee Public Schools  
5225 West Vliet Street  
Milwaukee, WI 53208  
414-475-8752

**SECTION V (11,14)**  
Chris Andacht  
Catholic Memorial HS  
601 E. College Avenue  
Waukesha, WI 53186  
262-542-7101 ext 201  
[candacht@catholicmemorial.net](mailto:candacht@catholicmemorial.net)

Board Chair. . . . . Charles Krupa, Necedah  
Board Vice Chair. . . . . Roxi Wakeen, Baldwin-Woodville  
Executive Director . . . . . Chuck Malone, WHSFA Office  
P. O. Box 176  
Waukesha, WI 53187-0176 Ph: 262-446-0780 Fax: 262-446-0781 E-Mail: [director@whsfa.org](mailto:director@whsfa.org) Web site: [www.whsfa.org](http://www.whsfa.org)

**2008-2010 WHSFA TWO-YEAR CALENDAR**

Subdistrict dates and the dates for District Debate, Theatre, and Speech are the latest dates the events may be held.  
Dates for Sectional Theatre and all State Senior Division events are firm.

	<b>Theatre (2008)</b>	<b>Debate (2008)</b>	<b>Speech (2009)</b>	<b>Middle Level Division (2009)</b>
<b>2008-2009</b>				
Subdistrict			March 7	February 7, 2009 (Level I)
District	October 25		March 28	(Latest Date)
Sectional	November 8			
State	November 21-22 (UW-LaCrosse)	<b>December 12-13</b> (TBA)	April 17-18 (UW-Madison)	February 28, 2009 (Level II) (Latest Date)
<b>Board Meetings</b>	September 10, 2008 (Wis. Dells) May 7, 2009 (Madison)		Thanksgiving Easter	November 27, 2008 April 12, 2009
<b>2009-2010</b>				
Subdistrict			March 6	February 6, 2010 (Level I)
District	October 24	TBA	March 27	(Latest Date)
Sectional	November 7			
State	November 20-21 (UW-Whitewater)	TBA	April 16-17 (UW-Madison)	February 27, 2010 (Level II) (Latest Date)
<b>Board Meetings</b>	September 16, 2009 (TBA) May 13, 2010 (TBA)		Thanksgiving Easter	November 26, 2009 April 4, 2010

**WELCOME TO WHSFA THEATRE!**

This is your **NEW Theatre Handbook** effective September 2008. Please discard any and all old handbooks you currently have in your possession!

The names and addresses of your Theatre Advisory Committee are on page (1). They and the WHSFA State Office welcome your comments, concerns and questions - working together will help this activity remain strong and vital.

Best wishes for a successful school year and a rewarding theatre season!

CFM

Fall 2008

**WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION**

**2008 STATE THEATRE FESTIVAL**

**U.W. - LACROSSE**

**NOVEMBER 20, 21, 22, 2008**

# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## THEATRE HANDBOOK

### TABLE OF CONTENTS

WHSFA Advisors and Theatre Advisory Committee.....	1
Association Goals & Objectives for the Theatre Festival.....	2
Rules for Theatre.....	3-4
Sample: Theatre Evaluation Sheet.....	5
Evaluation Procedures for Theatre Evaluators.....	6
Checklist for Theatre Festival Participation.....	7-8
Sample: Theatre Eligibility-Registration Form.....	9-10
Sample: Audition Form.....	11
Sample: Student Rehearsal/Performance Contract.....	12
Sample: Rehearsal Schedule.....	13-14
Sample: Cast/Crew Phone List.....	15
Sample: Press Release.....	16
Optional Subdistrict Theatre Workfest Guidelines for Director and Resource People.....	17
Theatre Festival Director Guidelines.....	18-19
Hosting the Subdistrict Theatre Workfest.....	20-21
District and Sectional Theatre Festival - Guidelines for the Host.....	22-25
WHSFA Checklist for District/Sectional Theatre Festival.....	26
A Ethics and the Theatre@ - Moskonas.....	27-28
A Don't Direct Hedda Gabbler Unless You Have a Hedda!@ - Luterbach.....	29-30
A Some Thoughts on Script Cutting@ - Dietmeyer & Luloff.....	31-32
A How to Costume a Show@ - Malone.....	33
A Scenery@ - Braun.....	34-35
A The Magic of Make-Up@ - Thom.....	36
A Dealing with Criticism@ - Moskonas.....	37-38
Theatrical Supply Houses.....	39-40
Play Publishers.....	41
WHSFA State Theatre Festival Entries (1995-2005).....	42-43
WHSFA Constitution.....	44-47
WHSFA Guidelines.....	48-49
WHSFA Guidelines for Theatre.....	50-52
Composition and Structure of the WHSFA.....	53-54

**WHSFA ADVISORS**

**ADVISOR IN THEATRE**

Dr. Charles Grover  
Department of Theatre  
UW-Whitewater  
800 West Main Street  
Whitewater, WI 53190-1705  
262-472-1198  
[groverc@uww.edu](mailto:groverc@uww.edu)

**ADVISOR IN DEBATE**

Dr. Kay Neal  
Department of Communication  
UW-Oshkosh  
800 Algoma Boulevard  
Oshkosh, WI 54901-8623  
920-424-4422  
[neal@uwosh.edu](mailto:neal@uwosh.edu)

**ADVISOR IN SPEECH**

Dr. Gregory Olson  
Department of Communication  
UW-Oshkosh  
800 Algoma Boulevard  
Oshkosh, WI 54901-8623  
920-424-0857  
[olsonga@uwosh.edu](mailto:olsonga@uwosh.edu)

**ADVISOR TO MIDDLE LEVEL**

Dr. Jill Prushiek  
UW-Eau Claire  
Brewer 151, Field Experience Office  
Eau Claire, WI 54702-4004  
715-836-5710  
[prushijt@uwec.edu](mailto:prushijt@uwec.edu)

**WHSFA EXECUTIVE DIRECTOR**

Chuck Malone  
Wisconsin High School Forensic Association  
P. O. Box 176  
Waukesha, WI 53187-0176  
262-446-0780 (Office)  
262-853-0403 (Cell Phone)  
E-Mail: [director@whsfa.org](mailto:director@whsfa.org)

**THEATRE ADVISORY COMMITTEE MEMBERS**

**SECTION I**

Districts 1,3,4  
Craig Lewis  
Hudson High School.  
1501 Vine Street  
Hudson, WI 54016  
715-386-4226

**SECTION II**

Districts 2,5,6  
Amy Tubbs  
Pulaski High School  
1040 S. St. Augustine Street  
Pulaski, WI 54162  
920-822-6750  
[altubbs@pulaski.k12.wi.us](mailto:altubbs@pulaski.k12.wi.us)

**SECTION III**

Districts 7,8,10  
Rick Braun  
Waunakee High School  
301 Community Drive  
Waunakee, WI 53597  
608-849-2435  
[rbraun@waunakee.k12.wi.us](mailto:rbraun@waunakee.k12.wi.us)

**SECTION IV**

Districts 9,12/13  
Sue Luterbach  
St. Joan Antida High School  
1341 N. Cass Street  
Milwaukee, WI 53202-2796  
414-272-8423  
[bluesue@yahoo.com](mailto:bluesue@yahoo.com)

**SECTION V**

Districts 11,14  
Trudianne Thom  
Waterford Union High School  
100 Field Drive  
Waterford, WI 53815  
262-534-3189  
[tthom@waterforduhs.k12.wi.us](mailto:tthom@waterforduhs.k12.wi.us)

## **ASSOCIATION GOALS FOR THE THEATRE FESTIVAL**

1. To provide a significant training ground for students in dramatic arts.
2. To provide multiple opportunities for member schools to view each other's dramatic work.

## **ASSOCIATION OBJECTIVES FOR THE THEATRE FESTIVAL**

1. To emphasize actor training, script analysis, and the creative design and use of production elements.
2. To maintain a system of multiple production opportunities grounded in workshop and festival counseling.

## **STUDENT OBJECTIVES FOR THE THEATRE FESTIVAL**

### **1. "Skill" objectives**

- A. Develop skill in oral language and all expressive mechanisms (voice and bodily expression).
- B. Develop understanding in psychological, moral, physical and socio-economic analysis of
- C. Learn the elements of stagecraft and production (craft skills).

### **2. "Intellectual" objectives**

- A. Understanding the investigation of literature, history of divergent societies and cultures, and drama as a social force (cognitive base).
- B. Develop an appreciation of an aesthetic and intellectual activity (affective base).
- C. Learn the channels for creative dramatic work through original productions and alternative forms of theatrical expressions such as dance, mime, etc., (creative base).

### **3. "Social" objectives**

- A. To realize the simultaneous opportunities for leadership and group participation (group-level cooperation).
- B. Meeting and interacting with students from other schools in the context of a social and intellectual activity (acculturation).
- C. Promoting school and community relations through a display of the school's intellectual and artistic work (school-community).
- D. Develop recreational outlets for the future (future).

## **WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION**

### **RULES FOR THEATRE**

1. The title and playwright of the script a school chooses to enter in the Theatre festival

- must be sent to the District Chair on or before October 1. If the final choice of a script has not been determined by October 1, the names of those in preparation shall be submitted. Any school which fails to comply with this rule by the deadline may be ineligible to participate in the Theatre festival that school year.
2. A production in the Theatre festival may be a one-act or a scene from a full-length play with two or more student performers. A school may select its script from any source. A school may not use the same script two successive years in the Theatre festival.
  3. Authors of original scripts to be entered in the Theatre festival may send their manuscripts to the WHSFA Advisor in Theatre for counsel and advice.
  4. Each school shall be permitted to enter only one production in a Subdistrict, District, .... Sectional, or State festival. The same script may be used by more than one school in any given Subdistrict, District, Sectional, or State festival.
  5. The Association recognizes the value in encouraging a rich variety of theatrical productions throughout the state. The burden a director and cast may assume in the various types of theatre are of equal value. The major focus must be on skillfully presenting to the audience the understanding of the purpose and nature of the theatrical work by employing the appropriate theatrical means.
  6. An entry in the Theatre festival shall be a proscenium stage production. Set-up/strike time for each production at all levels shall be a uniform 10 minutes. Performance time shall be no more than 35 minutes; there is no minimum time requirement. At Sectional level, a 30 second grace period is allowed beyond the 35 minute maximum time. If a performance exceeds the time limit (including the grace period), it will not be eligible to be invited to the WHSFA State Festival. Time will commence when the stage manager indicates "go."
  7. A brief written introduction shall be sent to Festival hosts at District, Sectional, and State levels to help evaluators and audiences in viewing productions.
  8. Theatre festivals at District, Sectional, and State shall be evaluated by three evaluators (Guidelines for Theatre-3, page 50).
  9. All schools choosing to enter the festival may participate in a Subdistrict Workfest. Productions will be critiqued at this level and suggestions will be offered.
  10. A director may choose to go directly to the District festival without previous evaluation. Schools are urged to stay for the entire festival, at all levels.
  11. A school choosing to participate in the District festival must submit to the District Chair "Evidence of Permission to Perform" the chosen script from the copyright holder before being allowed to participate.
  12. Productions will be assessed at District on an advance-stop basis with no limitation placed on the number of productions which may be advanced. Those schools receiving

an "advance" recommendation from at least two of the evaluators are eligible to participate in a WHSFA Sectional festival.

13. Productions will be assessed at Sectional on an advance-stop basis with no limitations placed on the number of productions which may be advanced. Those schools receiving at least two "advance" recommendations are eligible to participate in the WHSFA State festival.

14. The WHSFA State Theatre Festival will have two categories of awards: "All-State" (available to each production in attendance at state) and "Critic's Choice" (extended to productions deemed deserving by at least two of the evaluators). In addition, an evaluator may grant awards of special merit for what is considered outstanding acting (individual or ensemble) or directing. The director of a production at the WHSFA State Theatre Festival that exceeds the 35-minute time limit and 30 second grace period is ineligible to receive an "Outstanding Directing" award and the production is ineligible to receive the "Critic's Choice" award. Time will commence when the stage manager indicates "go."

**WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION  
THEATRE FESTIVAL EVALUATION SHEET**

**TITLE OF SCRIPT** \_\_\_\_\_ **PLAYWRIGHT** \_\_\_\_\_

\_\_\_ The evaluator is to evaluate the performance on the basis of each of the four criteria. The evaluator shall recommend an **Advance** or **Stop** at District or Sectional and an **All State** or **Critic's Choice** at State.

1. Given the script chosen, does the production indicate an understanding	
---	--

<p>of its purpose and genre? (Remember that the script itself must not be evaluated.)</p>	
<p>2. Are theatrical skills, i.e., character analysis, believability, consistency, voice (including singing), and movement (including dancing) well-executed?</p>	
<p>3. Does the ensemble exhibit teamwork and interaction?</p>	
<p>4. Is the total production clearly effective? (Remember that lighting, sound, and stage configuration are determined by the available facilities of the host school.)</p>	

Recommendation \_\_\_\_\_

Signature \_\_\_\_\_

# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## EVALUATION PROCEDURES FOR THEATRE EVALUATORS

### Subdistrict Workfest Instructions

All productions may advance to District if they wish. Evaluators are asked to comment on characterization, blocking, production style and the general conception of the theatrical work. Suggestions for reworking on these factors are encouraged. Technical dimensions and staging aspects such as make-up, costumes, etc., need not be in place at this level. However, if the production does include these items, the evaluator should comment on them.

### District Festival Instructions

The production must be developing the correct dramatic interpretation of the chosen script. There must be acting and directing skills adequate to make the production work. One might advance from District to Sectional on the basis of potential. Evaluators are asked to offer specific suggestions for further improvement.

### Sectional Festival Instructions

Productions at Sectional are to be evaluated as "finished". Evaluators are asked to comment on all items listed on the evaluation sheet. Advancing productions from Sectional to State on the basis of potential is not warranted.

### State Festival Instructions

Being there to display the production to others is the achievement. Evaluators are asked to write a review of the production and, when appropriate, note exemplary theatrical-skills by using the special merit awards. Evaluators may give "**Outstanding Acting**" (individual or ensemble), "**Outstanding Directing**", or "**Critics Choice**" awards. At least two of the evaluators must recommend/indicate these special merit awards before they are granted.

# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## CHECKLIST FOR THEATRE FESTIVAL PARTICIPATION

### A. SCRIPT

- η Gather list of potential plays
- η Order plays from publishing house (see list of publishers, page 41 - order enough for ... cast and technical crew)
- η Pay royalties (as per publishers requirements)
- η Post mortem (see article "Dealing with Criticism" - pages 37-38)

### B. BUDGETING

- η Budget for: royalties/rentals
- η Budget for: transportation
- η Budget for: registration fees
- η Budget for: production costs (set, costumes, etc.)
- η Budget for: Wisconsin High School Theatre Festival

**NOTE:** These items can be budgeted in general terms.

### C. PAPERWORK

- η Check school policy on student travel and permission
- η Schedule production dates on school calendar as soon as possible
- η Eligibility Registration (ER) Form (sample on page 9)
- η Make subdistrict Workfest arrangements (see Rules for Theatre - 9, page 3)
- η Audition posters - include: dates, place, time, title of show, cast size, roles for males/females
- η Audition materials: make a packet (audition form, description of plot, characters, chosen scenes, tentative rehearsal schedule)
- η Make phone/car pool lists
- η Rehearsal schedule - check school calendar - give students 2 copies - send copy home in mail (avoid conflicts)
- η Press releases to school, local, and area news media:
  1. Cast and crew
  2. Results from District, Sectional, and State Festivals
- η Plan to attend the Wisconsin High School Theatre Festival

#### **D. AUDITIONS/CASTING**

- η Materials - audition forms, copies of scripts, performance contracts. Set audition format – reading from script (improvisations, dancing, singing)

#### **E. TECHNICAL CREW ORGANIZATION**

- η Meeting to organize crew (jobs to cover), stage manager, assistant stage manager, crew chief, (properties, costumes, make-up, set, construction/decoration, lighting/sound)

#### **F. TECHNICAL PRODUCTION**

- η Setting, ground plan drawing, arrange for technical direction, order supplies/materials
- η Build schedule, set up construction time
- η Properties - make list of properties, begin search for properties, collect and store props, label items with names of owners
- η Costumes - list necessary costumes, check sources (see costume rental companies – pages 39-40), measure cast members, give cast list of items they must provide, order costumes
- η Make-up - inventory what you have, list necessary make-up, check sources (see list of make-up sources – pages 39-40), order make-up supplies
- η Lighting/sound - determine light plot (keep it simple), write cues, check on availability of follow spots, etc., make sound tape

#### **G. TRANSPORTATION**

- η Schedule dates for bus
- η Schedule truck for set, if necessary
- η Schedule chaperons, parental volunteers

**WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION**  
***THEATRE ELIGIBILITY-REGISTRATION FORM***  
**(District and Sectional)**

This one form will be used for District and Sectional Theatre Festivals. It will be sent on to the next level host based on the evaluators' recommendations. Please type the information requested on this form. Do not skip any items. Type **NONE** if you have no information for a particular item.

---

**Eligibility Certification**

I certify that the students named below are eligible to participate under WHSFA rules.

Signed: \_\_\_\_\_ School: \_\_\_\_\_  
(Principal)  
School Phone: \_\_\_\_\_ Address: \_\_\_\_\_  
Director: \_\_\_\_\_  
Home Phone: ( ) \_\_\_\_\_ WHSFA District #: \_\_\_\_\_  
Time Available: \_\_\_\_\_

---

Title of Script: \_\_\_\_\_

Playwright: \_\_\_\_\_ Production Time: \_\_\_\_\_ (max. 35 min.)

Publisher: \_\_\_\_\_

You are required to show proof of rights to produce the above script. This should be in the form of: (1) a receipt for payment to the publisher for performing the script or cutting of the script; (2) a letter from owner of the copyright stating your right to produce the script; or (3) your letter of inquiry as to the owner of the copyright in the event that the owner's name is not known. **SEND PROOF OF PERFORMANCE RIGHTS TO YOUR DISTRICT CHAIR BEFORE THE DISTRICT FESTIVAL.**

Write a brief introduction for your production below. This introduction will be given to the evaluators in advance of your presentation.

---

---

---

---

---

**A REMINDER - THEATRE HANDBOOK, Guidelines For Theatre 8-F (p. 52) - "Upon submitting an Eligibility-Registration form for any WHSFA festival, the member school becomes obligated to pay the registration fees whether or not the school actually attended the festival."**

---



(SAMPLE)  
**AUDITION FORM**

Show Title \_\_\_\_\_

Your Name \_\_\_\_\_

Address \_\_\_\_\_

Phone Numbers (Home) \_\_\_\_\_ (Work) \_\_\_\_\_

Year in school \_\_\_\_\_ Age \_\_\_\_\_ Eye Color \_\_\_\_\_

Height \_\_\_\_\_ Weight \_\_\_\_\_ Hair Color \_\_\_\_\_

List roles you wish to be considered for:

\_\_\_\_\_

List tech positions you would be willing to accept if not cast.

\_\_\_\_\_

List major performing experience you have had in past four years.

\_\_\_\_\_

\_\_\_\_\_

Check tentative rehearsal schedule and list all conflicts you have.

\_\_\_\_\_

Would you be available for a first reading on Thursday? Yes / No

**DO NOT WRITE BELOW THIS LINE**

Projection:

Articulation:

Movement:

Vocal quality:

Image:

Creativity:

Misc:

Cast as: \_\_\_\_\_

(SAMPLE)  
**STUDENT REHEARSAL / PERFORMANCE CONTRACT**  
**THEATRE DEPARTMENT**

This contract between The High School Theatre Department and the student and parents named below is for the rehearsal and performance period listed under the title of the play below.

*This contract is an agreement between the parties that the following conditions will be met:*

1. That the student will attend on time, all rehearsals called on the rehearsal schedule attached to this contract. (Excluding those for which conflicts are noted at the bottom of this contract.)
2. That missing a total of three (3) rehearsals for any reason may give the director reason to replace any member of the cast or crew.
3. That the parents will provide transportation to and from rehearsals and performances and see to it that their student is in attendance when necessary.
4. That the student will remain academically eligible during the time of the rehearsals and performances. (The director will attempt to keep in contact with the student's teachers during this time period, but students and parents are responsible for course work.)
5. That the student will follow all of the school's conduct and attendance regulations.
6. That the director shall keep close communication with the parents of each student having difficulty with keeping this commitment.
7. That for violation of any part of this contract, the director may remove the student from the cast or crew of the production named below.

**Show Title** \_\_\_\_\_

**Rehearsal period** \_\_\_\_\_

**Student's signature** \_\_\_\_\_

**Parent's signature** \_\_\_\_\_

**Director's signature** \_\_\_\_\_

**Home Phone** \_\_\_\_\_ **Date** \_\_\_\_\_

*List all conflicts with the attached rehearsal schedule on the back of this contract.*

*Be specific about the nature of your conflict and the times/dates involved.*

(SAMPLE)

**REHEARSAL SCHEDULE -- CYRANO DE BERGERAC**

M 9/13	3-5 pm	Entire Cast - read through script and Blocking scene 1
T 9/14	3-5 pm	Blocking scene 2 & 3
R 9/16	3-5 pm	Blocking scene 4 only
F 9/17		All Day Director attend AWTE Conference
M 9/20	3-5:30 pm	Cyrano, Rox, Duena, Le B, Cavalier, Boor, Christian, Valvert
T 9/21	3-5:30 pm	Entire Cast
R 9/23	3-5:30 pm	Entire Cast
F 9/24		TBA
M 9/27	3-5:30 pm	4 Sisters, Cyrano, Christian, Duena, Rox
T 9/28	3-5:30 pm	Cyrano, Christian, Rox, Duena
R 9/30	3-5:30 pm	Entire Cast
F 10/1		TBA
M 10/4	3-5 pm	Rageneau, Le Bret, Cavalier, Rox, Duena, Cyrano
T 10/5	3-5:30 pm	Entire Cast - Run Through
R 10/7	3-6 pm	Entire Cast - Run Through with dry tech.
F 10/8	3-?	Tech
S 10/9		TBA WORKFEST
M 10/11	3-5 pm	Entire Cast - Debrief from Subdistrict
T 10/12	3-5:30 pm	Entire Cast - Run Through w/changes
W 10/13	3-5 pm	Cyrano/Rox
M 10/18	3-5 pm	All men - Bakery scene run through combat
T 10/19	3-5:30 pm	Entire cast - run through
R 10/21	6:30-10:00	Entire cast/Crew Tech run through
F 10/22	3-6 pm	Entire Cast/Crew Dress Rehearsal for District
S 10/23		All Day District Performance (Bus call is 7:00 am)
M 10/25	3-5 pm	Entire Cast/Crew - debrief from District
T 10/26		TBA Teachers Convention
M 11/01	3-5:30 pm	Entire Cast - run through
T 11/02	6:30-10 pm	Entire Cast work through
R 11/04	6:30-10 pm	Entire Cast/Crew tech run for Sectional
F 11/05	3-5 pm	Final Dress Rehearsal for Sectional
S 11/06		All Day Sectional Performance (Call for everyone is 7:00 am)
M 11/08	3-5 pm	Entire Cast/Crew debrief from Sectional
T 11/09	3-5:30 pm	Work rough spots
R 11/11	3-5:30 pm	Work Combat sequences

M 11/15	7-10 pm	Entire Cast work rough spots
T 11/16	7-10 pm	Entire Cast/Crew run through
W 11/17	3-5 pm	Entire Cast - dry tech run
R 11/18	3-11 pm	Participate in Wisconsin High School Theatre Festival
F 11/19	All Day "	" "
S 11/20	All Day "	" "

**NOTE:** "R" = Thursday  
 "TBA" = TO BE ANNOUNCED

(SAMPLE)  
**THE CRUCIBLE --- CAST / CREW PHONE LIST**

PLEASE NOTE: \*\*\* This list is intended for the use of the cast and crew for purposes of emergency calling and car pooling only. Please keep this list confidential and use only when necessary.

---

<b><u>Name</u></b>	<b><u>Role</u></b>	<b><u>Home Phone</u></b>	<b><u>E-Mail Address</u></b>	<b><u>Cell Phone</u></b>
Mike Burnette				
Tim Bauman				
Doug Carr				
Kelley Cox				
Jennifer Duggan				
Carmen Fosdal				
Margie Graber				
Amy S. Hawkins				
Angel Horkey				
Chris Keefe				
Vicki Kowalczyk				
Aaron Moede				
Felicia Square				
Sarah Waldeck				
<b>School Office</b>				
<b>Director</b>				
<b>Student Director</b>				
<b>Stage Manager</b>				
<b>Asst. Stage Manager</b>				

(SAMPLE)  
**PRESS RELEASE**

TO: NEWS EDITORS AND PRODUCERS  
FROM: (School Director=s Name)  
RE: (Name of Play)

The High School's entry in the Wisconsin High School Forensic Association Theatre Festival will be a thirty-five minute cutting from David Mamet=s, *The Water Engine*. The play will be presented at a variety of locations around the state as it progresses through the three levels of the festival. The play, set in a 1930's radio studio, was originally written as a radio play. The play attempts to show a 1930's melodrama as it unfolds in the studio and over the air. The plot of the play-within-a-play revolves around an inventor who has created an engine that will run on water. His attempts to have the engine patented are thwarted by the mysterious forces of big business who don=t want the engine developed.

The cast of characters and students playing the roles are listed below:

**CAST LIST**

RADIO ANNOUNCER/COP/GUARD .....Mike J. Smith  
ROSE, THE STAGE MANAGER.....Kris Arnold  
COP/SOUND CHECK MAN.....Doug Carr  
DAVE MURRAY.....Ed Kline  
NEWSBOY/PAPERBOY/SOUND ASSISTANT.....Kelly Cox  
SECRETARY.....Kirstin Carlson  
MRS. WALLACE.....Sarah Waldeck  
BERNIE WALLACE.....Chris Keefe  
MAILMAN/ELEVATOR OPERATOR/REWRITE.....Trevor Bernier  
SECRETARY.....Jenny Duggan  
CHARLES LANG.....Mike S. Smith  
MARTHA GROSS.....Liz Stephens  
LADY.....Felica Square  
LADY.....Vicki Kowalczyk  
RITA LANG.....Jacki Sharer  
MRS. VAREC.....Amy S. Hawkins  
LAWRENCE OBERMAN.....Patrick Conley  
LECTURER AT THE HALL OF SCIENCE.....Caroline Caliguri  
SOUND EFFECTS OPERATOR.....Heidi Allen  
CHAIN LETTERS.....Entire Cast

**CREW LIST**

STAGE MANAGER.....Valarie Anagnos  
TECHNICAL DIRECTOR.....Kris Arnold  
LIGHTING OPERATOR.....Mike Burnette, Tina Emery  
SOUND OPERATOR.....Martin Keefe  
PROPERTIES.....Jeni Fish, Laurel Swatek  
COSTUMES.....Randi Johnson, Marta Johnson  
MAKEUP.....Carmen Fosdal, Felice Pappas

Please find space to run or announce the cast and crew in your publication. We appreciate your time and energy in supporting the artistic efforts of our students. Additional press releases will be made after each level of the festival series.

## WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

### OPTIONAL SUBDISTRICT THEATRE WORKFEST

#### GUIDELINES FOR DIRECTOR AND RESOURCE PEOPLE

The Subdistrict Theatre Workfest is an opportunity for the cast and director to receive feedback on their production and to work with an evaluator to improve the production for the District festival. The workfest can be as simple as asking another theatre director from a nearby school to act as an evaluator or it can be as formal as inviting several areas schools to attend so that participants can learn from viewing productions by other schools. Clear communication among the cast, director, and evaluator will make the workfest successful.

Everyone involved in the workfest session must keep in mind that the play is still a work in progress at this point. Technical elements (make-up, sets, lights, sound, etc.) need not be in place. However, everyone is encouraged to include discussion and consideration of all aspects of production. The workfest session is a time for sharing ideas. Providing a time for a show to be re-worked on the stage area with attention being directed to blocking, characterization, and production style, can be educational for the play directly involved as well as the audience.

The director must attend to three important elements. First, the workfest must be scheduled early enough in the one-act festival schedule to be beneficial. Second, the director must review points listed in the theatre festival directing guidelines to be sure he or she has considered key elements. Third, the director must discuss the guidelines with the cast to be sure that all understand the basis for the workfest. The evaluator should review the guidelines to be sure he or she doesn't omit key points. Strict adherence to the rules which must apply later at District, Sectional, and State levels is not necessary when those rules interfere with the teaching process of the workfest.

# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## THEATRE FESTIVAL DIRECTOR GUIDELINES

### 1. **FUNDAMENTAL PRODUCTION DECISIONS/CHOICES**

- A. Genre (comedy, tragedy, musical, children's shows, fantasy, etc.)
- B. Time/Locale
- C. Style (melodrama, comedia, etc.)
- D. Period (historical, contemporary, etc.)
- E. Guidelines for Good Taste, Community Values
- F. Desired Audience Response
- G. Interpretation of Playwright's Intent

### 2. **PRODUCTION ASPECTS - HOW DO YOU PLAN TO HANDLE:**

- A. **Visual Impact (What do I need and where do I get it?)**
  - 1. Costumes
  - 2. Make-up
  - 3. Set pieces
  - 4. Props
  - 5. Lighting
- B. **Special considerations for a traveling show (size, weight of materials, etc.)**
  - 1. Sound
  - 2. Logistics and transporting

### 3. **ACTING**

- A. Character analysis
- B. Concentration
- C. Believability
- D. Timing
- E. Sustaining character

## **ACTING (continued)**

F. Motivation (why does the character do and say what she or he does and says?)

G. Physical Aspects

1. Creative business (special individual movements, postures, gestures which define character)
2. Movement
3. Ensemble playing (working as cooperative group of actors)
4. Action/reaction
5. Staying "in" the scene

H. Vocal

1. Relationship of voice to character
2. Pronunciation
3. Articulation
4. Volume, projection
5. Dialects and accents
6. Rate

## 4. **DIRECTING**

A. Blocking, stage pictures

B. Tempo, pacing, rhythm

C. Balance (visually, in acting ensemble)

D. Making the show unique - "your own"

E. Rising action, climax, falling action

**WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION**  
**HOSTING THE SUBDISTRICT THEATRE WORKFEST**

**A. Preliminary plans to be made by host**

1. Choose Workfest date, get school approval, and enter it on the school calendar.
2. Send each of the participating schools information relevant to the Workfest day:
  - a. Date, place and time-frame of the Workfest.
  - b. A diagram of your school=s staging area that they will be using.
  - c. An invitation to the schools involved to stay for the Workfest=s full time.
3. Contact teachers about using their classroom for the school to store any equipment, costumes, or props they may bring with them. Try to provide a room for each school throughout the Workfest as this will encourage schools to stay for the entire time.
4. Arrange for crews, guides and any faculty help well in advance of the Workfest.

**B. Choose an evaluator(s)**

1. It is very important that the people chosen for this job are well acquainted with high school theatre and are knowledgeable about theatrical arts. They must also be willing to relate to students and directors on a "worker" level.
2. Competent high school theatre directors not involved in the Workfest are often good people to contact.
3. Some university personnel can also be utilized. The State Office can usually be of help if you cannot find the "right" evaluator.
4. Costs of the evaluator are to be shared equally by the schools involved. The entry fee should be based on these and any other expenses.
5. Try to avoid using evaluators who will be adjudicating at the district, sectional or state levels so that hosts of those levels don=t have scheduling conflicts.

**C. Workfest scheduling**

1. Determine the schedule for the Workfest.
  - a. The performance time need not follow the ten-minute strike and set rule that is mandatory at all other levels.
  - b. Depending on the number of shows at your Workfest, you may wish to give each a full hour or more, depending on length of play, to allow the evaluator to work with the cast after each performance.
  - c. If the number of shows is too great, you should have a room available for cast and evaluator to go to for working on the play. (This will require hiring two evaluators, so that one is viewing while the other critiques.)
2. Confirm school entries.
  - a. Give them directions to the Workfest site.
  - b. Tell them where to unload and park.
  - c. Include a schedule of the plays.
  - d. List a phone number to call in case of an emergency.
  - e. Tell them the Workfest fee, if you haven't already done this. Again encourage them to stay for the entire time, but remind them they must check in at least one-half hour before their performance time.

D. **The Final Arrangements**

1. Confirm the evaluator(s) by sending them a schedule of the plays and playwrights. Include a copy of the rules, a sample evaluation sheet and a copy of the Evaluation Procedures which tells what is expected at the Subdistrict Workfest level. Also include a judging contract for them to return to you on the day of the Workfest.
2. It is a nice idea to have a hospitality room for coaches, bus drivers and other adults.
3. Make certain your student and faculty help know where to be and when.

E. **Workfest Day**

1. Evaluators: Meet your evaluators and go over the day's activities and provide them with the expectations.
2. Schools: Assign a student guide to meet each school, escort them to their homeroom and generally acquaint them with where everything is located. The same student should stay with that school throughout the Workfest, taking them to the performance area, the evaluation area if different, and back to the homeroom.
3. Pay the evaluator or let them know when they will be paid.

F. **Post Festival**

1. Make certain all the rooms you used are cleaned up, including bathrooms.
2. Thank all of your student and faculty help.
3. Relax. That's all there is to do!

# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## DISTRICT AND SECTIONAL THEATRE FESTIVAL GUIDELINES FOR THE HOST

As the rules for Theatre have evolved over the past several years, changes in procedure for hosting the festival events have changed also. The following guidelines are designed to help both the novice and experienced District or Sectional Theatre host fulfill the proper procedures.

**IT IS VERY IMPORTANT THAT THE HOST AND THE DISTRICT OR SECTIONAL CHAIR COMMUNICATE WITH ONE ANOTHER TO ENSURE THAT THERE IS A CLEAR UNDERSTANDING OF THEIR RESPECTIVE RESPONSIBILITIES REGARDING THESE EVENTS.**

### A. General background information

1. District and Sectional Chairs are to notify the State Office of the hosts for the Theatre Festivals. (District hosts are due September 15 and Sectional hosts are due October 1st.)
2. Materials necessary to conduct the Festival, i.e., evaluation sheets, ballots, certificates, are mailed to each host directly from the State Office.
3. Medals for "Sectional Qualifiers" are available.
4. Dates for Sectional and State are firm and are printed in the calendar information each year.

### B. Preliminary plans to be made by host

1. District hosts will receive the Eligibility-Registration forms *from* the schools who will be participating and in turn are to forward the ER forms of the schools qualifying for Sectional on to the Sectional hosts immediately after District.
2. Prepare the following information for each school that will be participating:
  - a. Date, place and time-frame of the Festival;
  - b. A diagram of your stage so the director can send you a diagram with location of furniture, props needed and lighting effects desired (you may want one sheet for stage crew, a second for the lighting crew);
  - c. Props that you have that may be used (make certain schools understand what you have and that they must bring any special or unusual props themselves);
  - d. If a piano is available and where it is located;
  - e. Where to make any special scheduling requests, with a notation that there is no guarantee they can be met;
  - f. The amount of the entry fee and to whom the check should be sent (you or the District/Sectional Chair);
  - g. A reminder that "Proof of Permission to Perform" must be filed with the District Chair and Festival Host (you might want to ask for a copy);
  - h. A deadline for the return of this information to you.

**MANY HOSTS PREPARE THE ABOVE INFORMATION AND PUT IT IN A PACKET FOR DISTRIBUTION TO EACH PARTICIPATING SCHOOL.**

The District Chair can tell you how many schools are scheduled to participate. The District Host can inform the Sectional Host of the same information for the preparation of packets to be distributed at District to those schools advancing for the next level festival.

3. Check with your school and procure rooms to be used the day of the Festival so each play has a home base for costumes, make-up and miscellaneous materials. Advise the teacher to put away anything they do not want disturbed.
4. Arrange for crews, guides, and any faculty help well before the Festival date. Make certain you have enough help to cover emergency situations, such as a school not having an adequate crew. Remember, it is permissible for the host school to assist the casts and crews of the schools in attendance.
5. Secure the evaluators you will need. Remember that three for each play is a requirement. This means you will likely need to hire four and put them in rotation, so that each will see three plays, oral critique one and return to the auditorium to see three more. (See sample schedule under "Final Arrangements," D. 1)
  - a. Most state universities and private colleges have several well-qualified evaluators. Many high schools may also have staff who are experienced theatre directors and might be utilized. The State Office is also willing to help you locate qualified people.
  - b. District/Sectional Chairs will determine an entry fee. Evaluator fees will vary in different areas of the state. Mileage may be paid and other expenses will be determined by the length of the Festival day.

#### C. **Festival scheduling**

1. Determine the play schedule for the Festival.
  - a. This may be done in a number of ways: by drawing lots to determine order, by distance, putting closest schools early or late or by honoring special scheduling requests if possible.
  - b. In determining the time period for each play, use the length of the play as noted on E-R form and add 10 minutes. Thus, if a production is 35 minutes long, add 10 minutes and they have 45 minutes to set, perform and strike.
  - c. Consider scheduling large cast productions with complicated props near a break time, if at all possible.
  - d. Build in some break time, maybe 10-15 minutes after every fourth or fifth production. This will help keep you on schedule by giving you the opportunity to make up for any lost time.
2. Confirm schools entries. Include the following information:
  - a. Location of and directions to Festival site;
  - b. Where to unload and store their props;
  - c. Where to park;
  - d. Schedule of productions with a reminder to check in at least one-half hour before performance time;
  - e. A reminder that they must have "Proof of Permission to Perform" on file with the District Chair prior to the Festival date;
  - f. A PHONE NUMBER to call in case of an emergency;
  - g. Lunch facilities, if appropriate.

#### D. The Final Arrangements.

1. Prepare the schedule. (See short sample following.) Send it along with a letter of confirmation to evaluators with time, place and financial arrangements noted. A schedule might look like this:

<u>Time</u>	<u>Play and Playwright</u>		<u>Evaluators</u>	<u>Oral Evaluation</u>
8:30 am	<i>What Shall We Do With the Body</i> R. Shirle	ABC	A	
9:08	<i>The Children's Story</i> J. Clavell		BCD	B
9:53	<i>The Nine Dragons</i> G. Herman		CDA	C
10:38	<i>Harvey</i> M. Chase		DAB	D
11:23	<i>Under Milkwood</i> D. Thomas		ABC	A

And so on . . .

2. Arrange a hospitality room for the coaches, bus drivers and evaluators. Refreshments for students is a nice gesture.
3. Check your student and faculty help to make certain they know where to be and when.
4. Confirm food arrangements, if they are being managed through your school.

#### E. The Festival Day

1. Evaluators: Hold an evaluators meeting.
  - a. Give each of them the rules of the Festival. Draw particular attention to the Evaluator's Procedures form which explains each level of proficiency to be achieved. Each evaluator is to make an independent decision regarding advancement to the next level at the end of each production. You should pick up that decision during the break between productions.
  - b. Provide evaluation sheets with titles and playwrights for each production they will evaluate. A short introduction as provided by the entering school will be helpful. Do not include the names of schools or directors.
  - c. Tell them when and where the oral critique is to be given.
2. Schools: Assign a guide to meet schools as they come in.
  - a. Show them their homeroom and where to store their props.
  - b. Give them a program update - - let them know if they can expect to be early, late, or as scheduled.
  - c. Explain where oral critiques will be given and tell them when you will give them the evaluators recommendations.
  - d. Caution students and directors about entering the performance area while another production is in progress. You may have to position a student at the auditorium entrance to control this.
3. Host: Additional Duties
  - a. Announce the evaluator recommendation when most appropriate for your situation and present the proper certificate.

- b. If you are hosting a District Festival, be certain that each school that advances to Sectional receives materials about that Festival. These materials are provided to the District Host by the Sectional Host/Chair. Medals for all students that advance to Sectional Theatre are to be supplied by the District Chair.
- c. If you are hosting a Sectional Festival, be certain each school that advances to State receives materials about that Festival. These materials are provided to the Sectional hosts by the State Office.
- d. Pay the evaluators, or let them know when they will be paid.

**F. Post Festival**

- 1. Immediately call, fax or e-mail reports to the host of the next level Festival regarding what productions were chosen to advance. This information is essential to begin planning the next event. **THIS IS TRUE FOR BOTH DISTRICT AND SECTIONAL HOSTS.**
- 2. Make certain all the rooms you used are cleaned up. Check the washrooms as well as the classrooms and auditorium.
- 3. Thank all of your student and faculty help.
- 4. A letter to all participating schools with all of the results is generally appreciated.
- 5. Relax. Wasn't that fun?

## WHSFA CHECKLIST FOR DISTRICT/SECTIONAL THEATRE FESTIVAL

### A. Initial mailing to schools:

- \_\_\_\_\_ Diagram of the stage/curtains
- \_\_\_\_\_ Date of Festival
- \_\_\_\_\_ Place for special time request
- \_\_\_\_\_ Fee/Payment information
- \_\_\_\_\_ Information about special needs (piano, extra help, etc.)
- \_\_\_\_\_ Return date for information
- \_\_\_\_\_ Reminder of "Proof of Permission to Perform"
- \_\_\_\_\_ Notification of food on site or other options
- \_\_\_\_\_ Explanation of unloading and loading procedures

### B. Site preparation:

- \_\_\_\_\_ Select rooms to be used by the schools (dependent on size of group) and notify teachers so they may "secure" their rooms
- \_\_\_\_\_ Arrange for crews/guides/faculty to
- \_\_\_\_\_ Notify the entire school of the festival date to prevent unforeseen scheduling problems
- \_\_\_\_\_ Select a room for a hospitality room for coaches and evaluators
- \_\_\_\_\_ Order food and beverages for the hospitality room

### C. Evaluators:

- \_\_\_\_\_ Secure evaluators so you have three to evaluate each show with one to do an oral critique. State Office and Theatre Advisory Committee can help you locate evaluators.
- \_\_\_\_\_ Send out contracts and rules to evaluators
- \_\_\_\_\_ Arrange for payment on the day of the Festival

### D. Schedule:

- \_\_\_\_\_ Do a "rough draft" of the schedule
- \_\_\_\_\_ Check schedule against special requests
- \_\_\_\_\_ Build in a break every fourth or fifth show for "catch up"
- \_\_\_\_\_ Type program and schedule, include evaluators name and brief bio if possible.
  
- \_\_\_\_\_ Final mailing to schools:

1. Location and directions
2. Where to load and unload
3. Where to park
4. Encourage schools to participate in entire Festival
5. Reminder to submit "Proof of
6. Emergency phone number
7. Issue statement concerning food availability

### E. Final arrangements:

- \_\_\_\_\_ Run Festival booklet and make sure schools receive copies
- \_\_\_\_\_ Arrange hospitality room (optional)
- \_\_\_\_\_ Final check with crew and guides
- \_\_\_\_\_ Arrange for place to post or when and where to announce recommendations
- \_\_\_\_\_ Prepare evaluator's folders (evaluation sheets, rules, etc.)

### F. Festival Day:

assist schools on the day of Festival

- \_\_\_\_\_ Hold evaluator's meeting (see Theatre Handbook)
- \_\_\_\_\_ Make sure groups are checked in and taken to "homerooms"
- \_\_\_\_\_ Present each group with proper information about the next level Festival
- \_\_\_\_\_ Pay evaluators

### G. Post-Festival:

- \_\_\_\_\_ Call State Office and send results to next level
- \_\_\_\_\_ Send a letter to participants with the results of the Festival
- \_\_\_\_\_ Relax

**ETHICS AND THE THEATRE**  
**TED MOSKONAS**

About a year ago an elementary teacher in our primarily white, middle class school district called and asked for help with make-up for a drama project she was working on with her students. We began to talk about what she needed and one of the things she wanted to use was black face. After I recovered from my initial shock, we talked about why using black face might not be appropriate and I think she understood. I don't think she realized at first that such a portrayal might be offensive. The portrayal of a character in black face might have gone on without notice or complaint, but it points to one of the many ethical issues in the theatre that have to be addressed and to which we must be sensitive. If one of our missions as theatre educators is to educate our students and our audiences, then one of the things we must educate them about is ethics; and the best way to teach ethics is through example.

In its most obvious form, ethics is about honesty. In the theatre some of the ethical issues may include dealing with racial, ethnic, sexual, or cultural stereotypes, script cutting/alteration, script duplication, and royalty payment. As theatre educators we must address these issues in an open and honest way. We need to be aware of the ethics we are modeling for those we seek to educate.

The issue of stereotyping is a difficult one for many directors to deal with and there aren't any easy answers. Clearly all stereotypes are not bad, but when does a stereotype become harmful? A partial answer might be when such a stereotype perpetuates an unfair, untrue, and inaccurate image of an entire group of people. There are many fine shows out there that are worth producing, but contain such harmful stereotypes and it is up to the director to decide what to do about them. A good example might be the character of Donald in Kaufman and Hart's *You Can't Take It With You*. The character of Donald was apparently written to be played by an African-American. Donald is likeable, but he is also shiftless, lazy, slow moving, and slow talking. This is certainly not the kind of racial stereotype we want to perpetuate. In this case it is relatively easy to recreate Donald as a non black. Other characters in other shows are not so simple. Shows like *Showboat* and *Finian's Rainbow* have numerous characters that reflect unfair racial stereotypes that are almost impossible to avoid. The director must decide whether or not to do such shows and what to do about the negative stereotypes.

Script cutting and alteration is another area that involves some important ethical and, in some cases, legal issues. Technically any alteration of a script must be with the written permission of the playwright or his/her agent. To make alterations without the playwright's permission is not only unethical, but also illegal. Most playwrights retain absolute control over the use of their plays. If a director finds it necessary to alter a script, for whatever reason, the ethical course of action is to write directly to the publisher, who is usually the agent of the playwright, requesting permission to alter the play. It will be necessary to specifically state the alterations to be made and the reasons for making them. Probably the most common reason to alter a play to be used in the Theatre Festival Series is to cut the length so it fits the 35 minute time limit. Permission to alter a show for this reason is often given by the playwright. An added benefit of getting specific written permission to cut a play is that often there is a significant reduction in royalty fees for doing only part of a play. Be sure to ask for a reduction in royalties when requesting permission. Be aware, however, that there are some playwrights who absolutely forbid the alteration of their works for any reason.

**Ethics and the Theatre – Page 2**

Legally it is a violation of copyright laws to make changes without written permission and, ethically, the director is obligated to respect the wishes of the playwright. Realistically it is not likely that a high school director who alters

a script without permission will be caught and penalized (although it has been known to happen). It basically comes down to the personal integrity and honesty of the director.

Some directors have been known to pay the royalties for a full length play and then cut it to a shorter length to use without getting permission to do so. If permission to cut the play is not requested, it cannot be denied. The rationalization is that the full royalties have been paid even though only a portion of the play is used and so the playwright has been compensated and no one has been hurt. Clearly this is an unethical and illegal practice. Again we must respect a playwright's right to control his/her own work.

Still another ethical issue that directors need to deal with is the duplication of scripts and payment of royalties for the use of a play. In most circumstances the photocopying of scripts is strictly prohibited under the copyright laws. Occasionally limited permission to duplicate scripts is granted by publishers in an emergency. Such an emergency might involve lost or destroyed scripts. In such cases permission to duplicate a script may be granted if new scripts are purchased and if the copies are destroyed when the new scripts are received. This situation has become almost unnecessary with the advent of overnight mail delivery. On the practical side, the cost of duplicating scripts can often exceed the cost of purchasing scripts in the first place.

Royalties are a fee paid to a playwright through his/her agent for the right to perform a play for a public audience. It usually does not matter whether the audience pays an admission fee. The rule of thumb is that if it is a public performance, a royalty payment is due. Theatre festival performances are considered public performances even though no admission is charged and, hence, royalties are due the playwright. Plays used for classroom use only are usually exempt from royalties. Some play distributors include royalty fees and permission to perform in the cost of purchasing scripts, so that if a script is purchased for each member of the cast, no additional royalties need to be paid. This varies from publisher to publisher so it is a good idea to check the publisher's catalogue regarding how royalties are assessed.

It should be clear that performing a play without the playwright's permission, or without paying royalties when they are due, is unethical and amounts to theft. It is punishable under the law. Some of the large play publishing houses hire people in different regions of the country to monitor various newspapers and clip articles on play performances in those regions. The titles of the plays being performed are compared to the list of licenses granted to organizations to produce those plays in that region. If a license has not been granted to a producing group serious legal action can result.

There are many other issues which arise in the theatre that involve ethics. It is impossible to discuss all of them. In the final analysis, ethics often comes down to honesty, integrity, and the fair treatment of others. As theatre education professionals we need to be aware of the ethics we are teaching through our example.

**DON'T DIRECT *HEDDA GABBLER* UNLESS YOU HAVE A HEDDA!**  
**SUE LUTERBACH**

Ask any play director what a director is or what a director does and the answer will be as varied as the approaches to directing itself. Directing varies enormously in style, organization or coaching. Frequent discussions of directing will bring such responses as; the director controls all the actions, the director orchestrates or the director keeps all directions to a minimum, allowing actors creative freedom.

The director of a high school one-act play not only is its drama coach, "getting the actors to speak their parts", but is also the play's mastermind with fingertip control of all phases of the production. Learn to pace yourself by delegating duties, however check and recheck progress so everything is prepared in time for the opening.

Directing a play is in many ways similar to coaching an athletic team, leading a choral group or baking a birthday cake. The director gathers the ingredients of the play, (script, cast, backstage crew, business staff, volunteer helpers, etc); combines them in the right order and proportion (with rehearsals and staff meetings; costumes, properties, lights, telephone calls and individual conferences) and adds flavoring (instruction, encouragement and praise). The director bakes the mixture for the given rehearsal time; tops or ices the production with personal artistry (unique interpretation of the tone, mood and theme of the play); and serves the special cake (a finished performance) to the guests (the audience).

Begin by reading scripts for consideration. Most important, never direct *Hedda Gabbler* unless you have a Hedda. Thus, when reading scripts, keep in mind the possible potential of the group you are to direct. Also consider:

- η size of the group
- η ages of the students
- η previous drama experiences of the students
- η budget allotted for the production
- η talent of the actors

A well-cast play makes the director's job an enjoyable endeavor. Therefore, when casting a play, try to be aware of the sensitivity of the student actors, perception into human behavior and sensing the right students for the roles.

Director's work is divided into two distinct segments: pre-rehearsal preparation and rehearsal. Although many theories of directing exist, one suggests to start preparing by getting the feeling of the mood and tone of the play. Visualize and create the setting in your mind first and then begin working out the particular details of the scenes including the emotional values and how they may be sensed by an audience. A ground plan must evolve out of the director's visualization of the life within the play.

The pre-rehearsal segment must consider type, style, theme, structure, characters, dialogue and plot. The director needs to read the script over at least five times, each time concentrating on one of these segments and how it should be included into a unified whole. Individual scene blocking of the script may begin after this reading phase.

## **Don't Direct *Hedda Gabbler* Unless You have a Hedda! – Page 2**

Rehearsal schedule time table should also be worked out, production staff should be in place and meetings set with direction and focus given. Crews should be chosen, set designs sketched, details could be worked out with the set production crew later. Next, set up a director's prompt script or production book. Once the pre-rehearsal phase is completed, the director may turn to the rehearsal segment of directing. This segment also consists of two parts: the actor and the stage.

In focusing on the actor, the director considers the composition, movement, picturization, rhythm and pantomimic dramatization known as the Five-Note Scale of Play Directing. In focusing on the staging or blocking, the director needs to move the actors around the furniture without them bumping into it or into each other while effectively delivering lines, creating stage visuals the audience can relate to, while culminating in a unified production of the play. Encourage students to create subtext to study their character's mood, actions and feelings going on beneath the surface of the spoken text. The director also helps the actors polish their enunciation, the clear, concise and crisp delivery of the lines, while building their projection, the ability to convey the spoken words at a distance.

Finally, at your most frenzied point remember the director is the guiding force, the controlling person unifying all facets of the production of the play. Remember too, you are a multi-functional, multi-talented individual who assumes the responsibility for maintaining the theatre as a cultural medium in our society. On this note, all that can be left to say to any director of any production is "BREAK A LEG"!

P.S. Still unsure if you can do it all? A helpful book, especially for new directors, is Putting on the School Play, a Complete Handbook by Adrienne Kriebel Holte and Grace A. Mayer, Parker Publishing Company, Inc., P.O. Box 472, West Nyack, NY 10095, 1980.

## SOME THOUGHTS ON SCRIPT CUTTING

CAROL DIETMEYER and DEBRA LULLOFF

Even before ordering a script, it is wise to read all script descriptions carefully in the catalogs. Most do give time lengths and character information (number of males and females, variable cast, etc.). Use these, and the knowledge you have of your students (numbers, abilities, etc.), when finally deciding on a script for your production.

When reading an ordered script or scripts for the new season, it is, of course, preferable to choose a script that doesn't need cutting. However, if you are really taken with a script, and need to cut it due to the time constraints of a Festival performance, you need to understand that you run the risk of:

1. Destroying the playwright's intent;
2. Destroying the intrinsic rhythm of the play; and
3. **BEING SUED!**

Given the above, and if the script is **REALLY** what you've been looking for, you may decide to cut because the play is too long, there are too many characters, (or you are short on cast), a little of the writing is weak or there is some objectionable material for your age group, community, school etc. *Before any decision is made to cut a script, it is imperative that you have written permission from the publisher. Many playwrights will not allow any alterations to their original script.*

When it comes to actually cutting the script, read the play enough times so that you have a good grasp of the play and how it works before you begin to cut. You **MUST** know the function of each scene, character and speech.

Then you need to do the following:

1. Read the play aloud, **INCLUDING** the stage directions in order to get a rough timing.
2. Read it again – see how much script five minutes is so you have an idea of how many lines of dialogue you need to delete. Try **NOT** to have to cut more than ten minutes, if at all possible.
3. Do your cutting **BEFORE YOU CAST A PLAY!**

### **Choices in cutting**

Please remember that each choice has consequences you must be prepared to accept. So before you begin to cut, ask yourself the following questions:

1. What is the final **DRAMATIC** result I am after?
2. What do I want the dramatic impact on the audience to be?

No two people will have the same answers to these questions, but you **MUST** answer them before you begin. If you are considering a three-act play, it is usually better to do one act than to combine parts of the play. Second or third acts are probably more interesting to watch and the timing is probably closer to your limit. It is very hard to do a full three-act play in thirty-five minutes - - consider carefully before you attempt that.

## Some Thoughts on Script Cutting – Page 2

One-act plays longer than forty-five minutes are going to be difficult to cut. Construction will probably be very tight and characters are seldom expendable.

### What do I cut?

There are five possibilities in deciding what to cut within a play. They are:

1. A scene
2. A character
3. Dialogue within a scene
4. Lines within a single speech
5. Business within a scene

Some of the questions you will want to ask yourself when you look at the possibilities might be:

1. If you pull out a scene, have you tampered with the ending? Cheated the audience out of a foreshadowing event or plot advance? Character delineation? Have you destroyed the interior rhythm of the play?
2. If you eliminate a character, have you seriously changed the author's intent? Have you changed the balance of the play? What is lost to the play with the loss of that character?
3. If you cut dialogue in a scene, what happens to the rhythm of the scene? Of the play?
4. If you shorten an individual speech or eliminate it, what have you done to that character and his/her relationship to the rest of the characters?
5. If you delete business in a scene, does that interfere with character interpretation? Have you deleted an important clue in exposition?

Once you've accepted the consequences of your cuts, make them and read the play aloud again to see how it flows.

If you are content with it, cast it and block it, but before the cast memorizes it, get a colleague (preferably more than one!) to come into a rehearsal and watch and listen. Ask him/her/them to make notes on any questions regarding story line, character development and anything else that crosses their minds.

Often the cast themselves will see any problems with these concerns even when you yourself do not see them. (These are their characters remember!) Do NOT hesitate to ask the cast if they see any problems. Then if you do need to make any other changes, you have done so before the cast has memorized lines and/or become too familiar with the blocking.

Once the play is memorized, have someone else do the prompting and YOU watch and listen to the flow and the visual continuity. Does everything seen and heard on the stage make sense? If not, why not?

## HOW TO COSTUME A SHOW CHUCK MALONE

When I think of costuming a play, a couple of questions come immediately to mind. How much money do I have

to spend? How accurate do I need to be in attempting to capture the period? Other questions do come to mind, but those are the two I feel I must deal with first and then the others will naturally be answered.

Budget, for a lot of directors, is the dominating factor in selecting costumes. However, I do not feel that you must sacrifice quality just because of budget. There are some fairly inexpensive ways to costume a show and to have it appear realistic without spending a large sum of money, but you have to be creative. First of all, is there another school in the area that has done the show recently or another show of the same costume period? If the answer is yes, this is where you should begin. Contact the other school and discuss what they have available that might work for your show. Usually it is possible to work out a swap with another school. You probably have something the other school could borrow.

Secondly, if you can get parents involved you will find a wealth of help available. Not only are they usually willing to help by looking through basements, attics and closets, but you will find that they can become so involved that you might even be able to get parents to sew costumes. Also, parents sometimes have the time to search through St. Vincent/DePaul's, Salvation Army or Goodwill for you. These are excellent sources of costumes, even for period shows. Often you can find women's formal wear that with a few alterations can look very different and fit a multitude of costume periods. Also, you can purchase old drapes, tablecloths, linens and lace that can be cut and used for fabric.

Budget is important, but accuracy is the biggest concern of the high school director. The best place to go to determine the "look" of a costume period is art work and costume books. When looking at these books, you should look for the general lines of the costume first. Detail work comes later. Questions you should ask are: Where is the waist? What type of sleeve are we dealing with? Is the neckline high or low? Are there any outstanding features that capture my eye immediately? When you have answered these questions, you are ready to start browsing through pattern books for patterns that highlight these features. Often you can buy a bridal pattern, and by changing some of the lines, create a period costume. You must also pay attention to the fabric you select for authenticity. Polyester, for example, is a modern creation which does not fit any costume period other than modern. Secondly, a character's social status dictates what fabric should be worn by the character. A character of lowly birth would not wear silks or satins. Therefore, wools are ideal for showing a character of lower rank. Corduroy, at a distance appears to look very much like velvet. Once you have achieved the basic look of the period, you can go on with other concerns such as unity of line, coordination of color and overall appearance of the show.

In conclusion, it is not easy for us to costume a play today because we have become so aware of the cost that we think we have to take short cuts when it comes to authenticity. Probably the one thing that will help us the most is to keep a creative eye open to see what we already have in storage that will work and also remember that we can consult our colleagues in other schools, use the parents of our students and rummage through second hand shops. Somewhere out there is the perfect costume . . . if we only take the time to look.

### **SCENERY**

#### **RICK BRAUN**

Most people do not immediately connect Henry David Thoreau with theatre; however, he alone probably has the best advice for set design and building for One Act plays, *ASimplify, Simplify.* The old adage, *ALess is more* is also sound advice. This is not to say that the basic tenets of sound set design (function, balance, unity, safety, mood, time and place) should be thrown out. They just need to be balanced with the constraints of cost, durability, time of construction, weight and whether you can get the set from place to place.

I am a techie at heart. I have to admit that I love the process of designing and building the sets. I would love to fill the stage with beautiful things, but I realized early that I need to pare down to the essentials dictated by the script.

The following is a list of suggestions or tips that may help a director create a set that is visually appealing, fits the budget, fits in a vehicle and aids the actors in telling the story.

- Secure the use of a van or truck early to take your set to each event. A van is better in Wisconsin weather but make sure that the set pieces are small enough to fit into the vehicle.
- Create a set of basic building blocks. Build a couple of standard platforms (4' x 8', 3' x 6', 4' x 4', 2' x 4'), some rehearsal blocks (2' x 2' x 2'), some 4' x 8' flats, a few standard step units (16" height and 24" height), and expand from there.
- If you do not need to hide something behind a wall, you can suggest the wall by just showing a fractured portion of it. Fractured window frames and doorways can also be sufficient.
- If you can get by without using functional doors, you will make your set much lighter and easier to move by eliminating the door. If you need the sound of a door, it can be done by your sound operator.
- If you need to connect wall sections or set pieces in a hurry, using loose pin hinges can help. Use a small Allen wrench instead of the pin included to make it quicker to secure and release the hinge.
- Consider making part of your set of furniture pieces to nest inside other items for storage and transportation. We have a number of sets of nesting rehearsal blocks that can be stored and moved within the space of the largest in the set.
- Even though castors can be expensive, having part of your set on wheels can make it easier to move.
- Self-standing pillars and posts can create wonderful entrances and exits.
- Hinged flats make the creation of a wall or masking unit easy. They can be bulky but if your van is big enough to handle a full sheet of plywood, you can put a lot in quite a little amount of area. I recommend making your flat out of 1/4" plywood rather than muslin for durability purposes.
- Consider making part of your set out of foam insulation. The 4' by 8' sheets cut easily with an inexpensive electric kitchen knife and adhere nicely with foam adhesives. (Advise: these knives last a long time cutting meat in kitchens, they last about a year in our shop.) They do need a little treating to accept paint well, but if you glue muslin or another fabric to them, painting them is easy and the foam becomes much more durable for touring.

## **Scenery – Page 2**

The overall advantage is that foam is much lighter than wood.

- Putting muslin Dutchman strips on all the corners and edges of your wood set pieces can help hide ugly joints, make the corners and edges less susceptible to damage, and diminish the possibility of getting splinters for the actors and crew members. Covering the entire piece makes that protection complete.
- PVC (plastic pipe) can be used creatively to create props, set pieces and as structures to attach muslin to create wall or masking pieces.
- Fabric hung over pipes or wood frames can also create wonderful walls or masking pieces. Color and texture varieties are endless and can really help to set the mood for the play.

- Spend some time walking through a home products store looking closely at the items available while thinking "How else could that be used?" A Grecian urn turned upside down can become the base of a street light pole with a little glue, some rivets and some paint. A piece of PVC with some twine and glue can become very realistic bamboo.

Once you have your set, I also suggest that you actually rehearse your load in and load out. This simple step can help assure the cast, crew and director that they know what they are doing, can do it correctly and safely, and can set it up and take it down within the ten minute limit. It is almost as if the director needs to block or choreograph the set with as much detail as a dance or other actor stage movement.

The last bit of advice that I would leave for directors and designers of a touring One Act is that flexibility is crucial. Directors must be ready (and have the cast and crew ready) for the unexpected. In some situations, directors, crew and actors need to be ready to jettison some set pieces and adjust blocking at a moments notice. We have had to go from having 12 small platforms on a stage to 9 in order to make our set fit. We then had to reblock and rearrange the 24 actors who were to stand on those 12 platforms on the day of a Sectional performance due to space limitations. It was good that we had talked about potential problems ahead of time so that the cast and crew were more prepared.

There is certainly much more to set design and construction than is included in this short article, and no two plays have the same set needs, nor would two directors look at the same play and see the same set. It is important to remember that theatre is a creative and collaborative art; if you need creative help beyond this article, there are many other directors and designers in neighboring schools and theatres who are probably willing to help collaborate. Don't be afraid to reach out for the help - you may learn something.

## THE MAGIC OF MAKE-UP TRUDIANNE THOM

“Make-up, it is such a mess!” I have heard that sentence and I have felt the frustration of that sentence. The actors leave the caps off everything! They leave tissues all over the place! They leave curling irons plugged in next to the foundation and it all melts!! All true. What we have to remember is that make-up is an important part of the creative process of producing a work of art. Theatre is an all-encompassing art form. Since art is what defines man and society we must just learn to put up with a little mess. ( I remind myself of this often.)

Make-up for the actor is a crucial key to jumping into their character and telling the audience who they are. An actor can work for weeks and months discovering their character only to have all their work dissolve as they walk onto the stage because they do not look the part. As an example a seventeen-year-old boy simply cannot portray Martin Vanderhof (Grandpa) in *You Can't Take It With You* without the use of old age make-up.

Make-up in the high school venue can be difficult but not impossible. First think about the size of your theatre. The requirements for an 1100-seat auditorium are going to be different than a 200-seat gymnasium. The closer the audience is to the actor the less foundation or the lighter the color that may be needed. The correct foundation is important as it provides the actor with a canvas in which facial features are shaped. Invest in good quality theatrical foundation from Ben Nye, Mehron, Graftobian, etc. I prefer liquid foundation to cake, as it seems easier to blend highlights and shadows.

The size of your cast is the next factor to consider. When doing a large cast show it is wise to use a make-up crew. A make-up crew is easy to find in a high school by recruiting those students in school who everyday come to school wearing perfect makeup. Often these students love to show off their talents and do fantastic work once you give them guidelines of expectations. As often as you can and in a smaller cast show require the actors to do their own make-up. Set aside a rehearsal time to teach them how to approach their make-up. At this same time you can then make arrangements to check their finished make-up under the stage lights. This becomes a valuable part of the total rehearsal process and eliminates problems at dress rehearsal and performance time.

Here are things and hints I have learned over the years that may help you:

1. Learn from your students about current make-up trends and products.
2. I use the textbook *The Stage and the School* that has a very simple clear-cut chapter on makeup that I use with great success. You can purchase a used copy from Amazon for less than \$5.00.
3. Accept the make-up from the retiring Mary Kay dealer with which to practice and play.
4. I make everyone **and I mean everyone**, boys and girls, purchase their own black mascara and put their name on their own tube. Do not let them share!
5. They should have their own hairbrushes and combs with their names on them. Again sharing these items can cause unwanted health problems.
6. A little make-up can go a long way so I do not hesitate to use the small individual kits different companies have available. They will generally get you through a three-performance show.
7. Baby wipes are good for make-up removal.
8. Have old towels and washcloths available. Provide gentle skin soap.
9. I also would recommend attending the Midwest Fantasy Convention in Columbus, Ohio. It is held in conjunction with the Haunters Convention and it is an unbelievable experience. These people are truly masters of make-up and creating characters.
10. Remember this is art and defines us.

## **DEALING WITH CRITICISM**

### **TED MOSKONAS**

The words "*Stop, Stop, Stop!!*" at the top of critique sheets are the ultimate in negative criticism a group can receive in the Fall Theatre Festival competition. I use the word "competition" here because, although the WHSFA has attempted to minimize competition, any time there is the prospect of being eliminated it is going to be a factor. As directors, we have to prepare ourselves and our students for negative criticism and the possibility of being eliminated. The question is "How?"

One way to prepare for criticism is to tell the students in advance that the evaluation of plays is highly subjective. Although the evaluators are trained and qualified, they each have their own point of view -- which may not agree with yours. The best evidence of this occurs when there are three written critiques and each one points out something different. In some cases they may make completely contradictory comments. In a sense, evaluators are like referees or umpires, based upon their knowledge and their experience - "they call 'em like they see 'em."

It's also important to remember that, although you have been working on a show for several weeks, this is the first time the evaluator has seen your performance (even if he or she has seen other performances of the same play). At times, a cast and director get too close to a show and miss some fundamental problems that are obvious to a trained first-time viewer.

Another way to prepare to receive criticism is to review and discuss the criteria for evaluation of each level of the festival. At each level, the criteria is different. Cast members need to be aware of and understand what the evaluators will be looking for. (This information can be found in the Theatre Festival Handbook.)

Still another way to prepare to receive criticism is to go over written evaluation sheets from previous Festival performances (if any) in a line by line fashion. This way the director and the students can evaluate and discuss specific comments and suggestions. Hopefully, after such a discussion, the students will be able to understand where the evaluators were coming from -- even if they don't agree. Obviously, comments that appear more than once need to be evaluated more closely. In the final analysis, the director has to decide which criticism should be acted upon.

In the event that you receive negative criticism or get stopped at a particular Festival level, it is important to avoid fault-finding. Usually fault-finding causes more harm than good. In this situation, the evaluators are a prime target but it takes at least two evaluators to stop a show from advancing and frequently the decisions are unanimous.

In other cases, a particular performer may be singled out by other members of the group as being responsible for not advancing because the actor messed up a line or made some other mistake. The result is usually a clash of personalities and the destruction of cast unity. Because these are students who are likely to be involved in other shows during the year, this is something that may prove harmful to the entire theatre program.

## **Dealing with Criticism – Page 2**

The point to remember is that, rarely, one person or event is responsible for a negative criticism or being stopped at a particular Festival level. It is much more likely that there are a series of problems or some fundamental flaw that results in a negative critique.

Finally, it is important to perform a "post mortem" after it is all over (preferably after a day or two break) to help students come to terms with both the good and bad things that happened during the Festival sequence. Keep in mind, we are trying to teach our students about theatre through participation. Whether the results are good or disappointing, the final question to be answered must be - what have we learned from this experience?

## **WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION**

### **THEATRICAL SUPPLY HOUSES**

#### **Catalogues of materials are Available Upon Request**

---

Alcone Company, Inc., 5-49 49th Avenue, Long Island City, NY 11101; Phone: 718-361-8373, 1-800-466-7446, Fax: 718-729-8296. Website: [www.alconeco.com](http://www.alconeco.com)

Bartz Display (Retail Costume and Makeup Accessories), 6931 W. North Avenue, Wauwatosa, WI 53213; Phone: 414-453-5252, 1-800-322-7897. Website: [www.ebartz.com](http://www.ebartz.com)

BMI Supply, 571 Queensbury Avenue, Queensbury, New York 12804; Phone: 1-800-836-0524; Fax: 1-518-793-6181. Website: [www.bmisupply.com](http://www.bmisupply.com)

Broadway Costumes, 1100 W. Cermak Road, Chicago, IL 60608; Phone: 1-800-397-3316 or 312-829-6400. Website: [www.broadwaycostumes.com](http://www.broadwaycostumes.com)

Dodger Costumes, Ltd., 601 West 26 Street, Suite 312, New York, New York. Phone: 1-800-723-1069. Fax: 212-243-1534. Website: [www.dodgercostumes.com](http://www.dodgercostumes.com)

EVI Audio, 600 Cecil Street, Buchanan, MI 49107; Phone: 1-800-234-6831 or 616-695-6831, Fax: 616-695-1304. Website: [www.electrovoice.com](http://www.electrovoice.com)

Full Compass, 8001 Terrace Avenue, Middleton, WI 53562; Phone: 1-800-476-9886 or 608-227-3000. Fax: 608-831-1890. Website: [www.fullcompass.com](http://www.fullcompass.com)

Graftobian Make-Up Company, 510 Tasman Street, Madison, WI 53714. Phone: 608-222-7849. Fax: 608-222-7893. Website: [www.Graftobian.com](http://www.Graftobian.com)

Grand Stage Company, Inc., 630 W. Lake Street, Chicago, IL 60661; Phone: 1-800-621-2181. Website: [www.grandstage.com](http://www.grandstage.com)

Mainstage Theatrical Supply, 129 W. Pittsburgh Avenue, Milwaukee, WI 53204; Phone: 1-800-236-0878 or 414-278-0878, Fax: 414-278-0986. Website: [www.mainstage.com](http://www.mainstage.com)

Mallatt Pharmacy, 3506 Monroe St., Madison, WI 53711; Phone: 608-238-3106.

Media House Productions, Inc., 2050 Knob Road, Burlington, WI 53105; Phone: 262-763-5533.

Miller & Campbell Costume Service (MACS), 907 S. 1<sup>st</sup> Street, Milwaukee, WI 53204;  
Phone: 1-800-657-0743. Website: [www.millerandcampbell.com](http://www.millerandcampbell.com)

Norcostco, 815 Highway 169 N, Minneapolis, MN 55441; Phone: 763-546-9644.  
Fax: 612-525-8676. Website: [www.norcostco.com](http://www.norcostco.com)

Razzle-Dazzle Costumes, 1038 Lake St., Oak Park, IL 60301; Phone: 708- 383-5962.  
Website: [www.razzledazzlecostumes.com](http://www.razzledazzlecostumes.com)

Secoa (stage equipment), 8650 - 109th Avenue North, Champlin, MN 55316-3789;  
Phone: 1-800-328-5519 or 763-506-8800, Fax: 763-506-8844. Website: [www.secoa.com](http://www.secoa.com)

SFX Design, Inc. (special effects), 6099 Godown Road, Columbus, OH 43235, Phone: 614-459-3222,  
Fax: 614-459-5087. Website: [www.sfxdesigninc.com](http://www.sfxdesigninc.com)

Teener's Theatrical Department Store, 157 Central Avenue Northeast, Minneapolis, Mn 55403;  
Phone: 612-339-2793. Website: [www.fabdir.com](http://www.fabdir.com)

Theatre House, Inc. (Novelties, properties), P.O. Box 2090, 400 West Third Street,  
Covington, KY 41012-2090. Phone: 1-800-827-2414. Fax: 606-431-1837. Website: [www.theatrehouse.com](http://www.theatrehouse.com)

**WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION  
PLAY PUBLISHERS**

**The following companies will provide you with a catalogue describing their play properties at your request.**

***IT IS THE RESPONSIBILITY OF EACH SCHOOL TO OBTAIN PERMISSION TO USE COPYRIGHTED MATERIAL, TO NEGOTIATE ROYALTY PAYMENTS AND TO MAKE SUCH PAYMENTS BEFORE PERFORMING THE WORK. WHSFA CANNOT SECURE ROYALTY WAIVERS FOR MEMBER SCHOOLS.***

1. Baker's Plays (Walter H. Baker Co.) , P. O. Box 699222, Quincy, MA 02269-9222,  
Phone: 617-745-0805, Fax: 617-745B9891. Website: [www.bakersplays.com](http://www.bakersplays.com)
2. Broadway Play Publishing, Inc., 56 East 81st, New York, NY 10028-0202, Phone: 212-772-8334,  
Fax: 212-772-8358. Website: [www.BroadwayPlayPubl.com](http://www.BroadwayPlayPubl.com)
3. I.E. Clark Publications, P. O. Box 246, Schulenburg, TX 78956-0246,  
Phone: 979-743-3232, Fax: 979-743-4765. Website: [www.ieclark.com](http://www.ieclark.com)
4. Contemporary Drama Service, 885 Elkton Drive, Colorado Springs, CO 80907,  
Phone: 1-800-937-5297 (order hotline), Fax: 1-888-594-4436, Cust. Service: 719-594-4422.  
Website: [www.contemporarydrama.com](http://www.contemporarydrama.com)
5. Dramatic Publishing Co., 311 Washington Street, PO Box 129, Woodstock, IL 60098,  
Phone: 1-800-HIT SHOW (448-7469), Fax: 1-800-334-5302.  
Website: [www.dramaticpublishing.com](http://www.dramaticpublishing.com)
6. Dramatists Play Service, Inc., 440 Park Avenue South, New York, NY 10016,  
Phone: 212-683-8960, Fax: 212-213-1539. Website: [www.dramatists.com](http://www.dramatists.com)
7. Eldridge Publishing Co., Inc., P.O. Box 1595, Venice, FL 34284-1595, Phone: 1-800-447-8243,  
Fax: 1-800-453-5179. Website: [www.histage.com](http://www.histage.com)
8. Samuel French, Inc., 45 W. 25th Street - Dept. W, New York, NY 10010, Phone: 212-206-8990,  
Fax: 212-206-1429. Website: [www.samuelfrench.com](http://www.samuelfrench.com)
9. Music Theatre International, 421 West 54<sup>th</sup> Street, New York, New York 10019;  
Phone: 1-212-541-4684; Fax: 1-212-397-4684. Website: [www.MTIshows.com](http://www.MTIshows.com)
10. Pioneer Drama Service, P.O. Box 4267, Englewood, CO 80155-4267, Phone: 1-800-333-7262,  
Fax: 303-779-4315. Website: [www.pioneerdrama.com](http://www.pioneerdrama.com)
11. Playscripts, Inc., 325 West 38<sup>th</sup> Street, Suite 305, New York, New York 10018;  
Phone: 1-866-639-7529; Fax: 1-888-203-4519. Website: [www.playscripts.com](http://www.playscripts.com).
12. Tams-Witmark Music Library, 560 Lexington Avenue, New York, NY 10022,  
Phone: 1-800-221-7196, Fax: 212-688-3232. Website: [www.tams-witmark.com](http://www.tams-witmark.com)
13. Theatre Maximus, 1650 Broadway, New York, NY 10016, Phone: 212/265-5913,  
Fax: 212-265-0207. Website: [www.godspell-themusical.com](http://www.godspell-themusical.com)

**WHSFA State Theatre Festival Entries**

The following is a partial listing of scripts that have been performed at the WHSFA State Theatre Festival from

1995 - 2005. This listing is **not** a recommended list from which a play must be chosen. The titles are merely listed to share with the directors what has been performed in the past. If a decision is made to choose any of the listed plays, please contact the publisher for royalty information and production limitations as they can and often do change. The website, [WWW.FINDAPLAY.COM](http://WWW.FINDAPLAY.COM), is a wonderful place to track down, not only the publishers of plays, but other play titles.

<b>Title</b>	<b>Playwright</b>		
Actor=s Nightmare, The	Christopher Durang	Egad, What a Cad!	Anita Bell
Adaptation	Elaine May	Eleventh	Mike Willis
Admissions	Colleen Neuman	Empty Chair	Tim Kelly
Affected Young Ladies	Moliere	End of Civilization As We	
After Midnight-Before Dawn	David Compton	Know It, The	Mark Kaufmann
Afternoon at the Seaside	Agatha Christie	Escape From Nemotex	Paul Lavrakas
Alice	Jerome McDonough	Fables	Jerome McDonough
All In the Timing	David Ives	Fifteen Minute Hamlet	Tom Stoppard
All the World=s a Stage	Wm. Shakespeare	Fine Dining	Burton Bumgarner
	adp. Mary Schaller	Fire in the Hole	Robert Schenkkan
Amber Waves	James Still	Fish Story	Tim Kochenderfer
Apple Tree	Harnick & Bock	For Tiger Lillies Out of Season	Andrea Green
Archie of the Amazon	Jay Moriarty	Forward to the Right	Lily Ann Green
Attack of the Moral Fuzzies	Nancy Beverley	Four Poems and A Blue Guitar	Alan Wallisch
Babes in Gangland	Dutton Foster	Fourteen Lines	Alan Haehnel
Baby	Conrad Davidson	Game	Barry Meehan
Babylon Revisited	Laura Shamus	Games	Peter Fillicia
Bald Soprano	Eugene Ionesco	Girl in the Mirror	Bruce Jacoby
Bang, Bang, You=re Dead	Wm. Mastrosimone	Girl Who was Asked to	
Bathers	James Schrempp	Turn Blue	Ev Miller
Bernice Bobs Her Hair	D.D. Brooke	Glimpses	Walden Theatre
Blues	Jerome McDonough	Governing Alice	C. Denby Swanson
Bridge Watcher	Mike Willis	Graceland	Ellen Byron
Bury the Dead	Irwin Shaw	Great American	
Butterfly	Jerome McDonough	Cheese Sandwich	Barton Cohen
By the Waters of Babylon	Stephen Benet	Great Pandemonium	Pat Cook
Cagebirds	David Compton	Happily Never After	Tim Kelly
Candid	Michael Scanlan	Haunted Carousel	Ruth Angell Purkey
Cards, Cups and Crystal Balls	David Campton	Help Wanted	James Rayfield
Chamber Music	Arthur Kopit	Help!	David Grote
Check, Please	Jonathan Rand	High Window	Verne Powers
Children=s Story	James Clavel	How Does A Thing Like That	
Chronicles of Jane, Book Seven	Alan Haehnel	Get Started?	Pat Cook
Class Action	Brad Slaughter	Humphrey Pumphrey Had	
Clippings	Deni Fuson	A Great Fall	A. Greenaway
Comedy of Errors	Shakespeare & Pickett	Hush, Little Celia, Don=t	
Cop and the Anthem	Marc Bucci	Say a Word	Joseph Wallace
Country Gothic	Tim Kelly	I Never Saw Another Butterfly	Celeste Raspanti
Crush	Rand Higbee	Idiot and the Oddity	Doug Rand
Cry of the Crows	James Lee Bray	Impromptu	Tad Mosel
Crying Out	Matthew Hunt	In Search of the Golden	
Dancers	Horton Foote	Teardrop	Betty Havens
Darla=s Dream	Robert Wilkins	Infamous Soothing System	
Dead	David Abolafia	Professor Maillard	Raleigh Marcell, Jr.
Degas, C=est Moi	David Ives	Inner Circle	Patrick Loughrey
Diary of Adam & Eve	Marc Bucci	Interview	Jean-Claude Van Itallie
Dope	Maryat Lee	Isle of Dogs	Larson, Lee & Walker
Dragons	Lucile McIntyre		
DreamJobs	Graham Jones		
Duck Variations	David Mamet		

<b>Title</b>	<b>Playwright</b>
DUI=DOA	Dan Roberts
E=mc2	Dixon & Smith
Early Frost	Douglass Parkhurst

<b>Title</b>	<b>Playwright</b>
Jane Eyre: Life at Lowood	Robert Johanson
Just a High School Play	E. Eugene Perry
<b>Title</b>	<b>Playwright</b>
Scheme of the Driftless Shifter	Carolyn Lane
Scottish Play	Michael W. Lonetree

Just a Stage He's Going Through	Pat Cook	Scapino!	Dunlop & Dale
Just Desserts	Pat Cook	Secrets	K. T. Curran
Juvie	Jerome McDonough	Seth's Anxiety	Jay Thornton
Kiss Me Quick-		Small Actors	Stephen Gree
I= Double Parked	John Kirkpatrick	Small Wooden Horse	Ev Miller
Land of the Cockagine	David Ives	Small World of Millie McIvor	Ronald Burke
Land Slides	Jessica Leader	Smile	David Campton
Last Move	Pulaski HS Cast	Soap Opera	John Kirkparick
Lepers	Robert G. Barone	Sorry, Shakespeare	Mike Willis
Lizzies	Rob Matsushita	Sorry, Wrong Number	Lucille Fletcher
Loving is Such Sweet Sorrow	Gregory & McCain	Stages	Jerome McDonough
Ludlow Fair	Lanford Wilson	Still Alarm	George Kaufman
Making Nice	Alan Haehnel	Straight Skinny	Frank Cerabino
Man Who Died and		Strength of Our Spirit	Cynthia Mercati
Went to Heaven	John O=Brien	Swimmer	Xavier Hogan
Marvelous Playbill	Tim Kelly	Take Five	Westley Pederson
May I Have Your Attention,	Catherine Rhoden-	Take That!	LaCrosse Logan HS
Please	Gougen		Student Work
Merry Regiment of Women	Rae Shirley	Tall Tales	Robert Schenkan
Midnight Wax	L. Don Schwarz	Taming of LaRue	L. R. Karcz
Moon of Ourselves Alone	John Jakes	Taming of the Shrew	Shakespeare &
Mother=s Day	Kate Aspengren		McMahon
Mr. Flannery=s Ocean	Lewis John Carlino	Teen Age	Molly Bass
My Cup Runneth Over	Robert Patrick	That Was No Lady, That Was	
Next	Rand Higbee	a Private Eye	Dennis Snee
Next	Terrence McNally	This Is a Test	Stephen Gregg
No Fading Star	Celeste Raspanti	To Burn a Witch	James Bray
Normal People	Mike Willis	To Destroy You is No Loss	D.H. Bonneau
Not on this Night	E. Y. Jones	To Kill a Mockingbird	Christopher Sergel
Of Poems, Youth, and Spring	John Logan	Tolstoy Story Play	V. Glasgow Koste
Omelet Murder Case	Tim Kelly	Tongues	S. Shepard/J. Chaikin
On Hold at 30,000 Feet	Kitty Burns	Two Fools Who Gained a	Tim Kelly
On Tidy Endings	Harvey Feirstien	Measure of Wisdom	
Once Upon a Playground	Jack Frakes	Two Horns and a Tale	Mary W. Schaller
Once Upon a Summertime	Mary Schaller	Two Small Fries to Go	Molly Gettys Bass
Our Rotten Town	Dutton Foster	Ugly Duckling	A.A. Milne
Outrageous: Make Up and		Uncool	Vin Morreals, Jr.
Italian Rum Cake	Jules Tasca	Unknown Soldier	Warren Frost
Overcoat	Nikolai Gogol	Us and Them	David Campton
Overtones	Alice Gerstenberg	Valiant	Hall & Middlemoss
Pals	David Perkins	Veldt	Ray Bradbury
Persephone	Ford Ainsworth	Voices	Richard Lortz
Personal Effects	John McNamara	Voices From the High School	Peter Dee
Potman Spoke Sooth	David Fulk	Waiting For Lefty	Clifford Odets
Present Tense	John McNamara	Wasp	Steve Martin
Puberty: The Game Show	Greg Atkins	What You Will	James Zager
Reduced for Quick Sale	Kent Brown	When Shakespeare=s	
Relative Strangers	Sheri Wilner	Ladies Meet	C. George
Removing The Glove	Clarence Coo	Who Am I This Time?	Kurt Vonnegut, Jr.
Requiem	Jerome McDonough	Whole Shebang	Pat Cook
Rest in Peace	Pat Cook	Whole Shebang	Rich Orloff
Reunion on Gallows Hill	Tim Kelly	Why Do We Laugh?	Stephen Gregg
Ride a Blue Horse	Aurand Harris	Wings	Linda Barnes
River of Tears	Michael W. Lonetree	Winning Season	Ev Miller
Rome is Where the Heart Is	Grote & Wilmurt	Women and Wallace	J.M. Sherman
Room	Harold Pinter	Women Must Weep	Mary Orr
Rope	Eugene O=Neill	Women of Troy	David Grote
Rude Mechanicals	Ed Graczyk	Words, Words, Words	David Ives
Sandbox	Edward Albee	Your Life as a Feature Film	Alan Minieri

**CONSTITUTION OF THE  
WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION**

## **ARTICLE I: NAME/OFFICE**

The name of this organization shall be the Wisconsin High School Forensic Association. The office of the Association shall be located at such location in the state of Wisconsin as the Board of Control hereafter designates.

## **ARTICLE II: PURPOSE**

The mission of the Association is:

- A. To provide an opportunity for students in the schools of Wisconsin to enhance communication skills through participation in Theatre, Debate and Speech activities;
- B. To promote and encourage cooperation among various communication organizations within Wisconsin;
- C. To provide a forum for the development of standards, skills and materials for participation in all forensic activities.

## **ARTICLE III: STANDING RULES/BYLAWS**

**Section 1:** Articles governing the Association shall be the Standing Rules/Bylaws.

**Section 2:** Standing Rules/Bylaws may be changed or amended by a majority of the voting members of the Board of Control at any regular or special meeting.

## **ARTICLE IV: BOARD OF CONTROL**

- A. The affairs of the Association shall be administered by the Board of Control comprised of thirteen (13) District and five (5) Section Chairs, four (4) advisors (Theatre, Debate, Speech and Middle Level division), one (1) DPI representative, three (3) ancillary association representatives and a WASB representative. Only District and Section chairs are voting members of the Board of Control.
- B. The District Chairs shall be administrators or teachers/coaches elected by the member schools of their respective District for three years. Each District Chair shall be responsible for conducting forensic affairs of the District in accordance with Association regulations. Each District Chair shall make reports of District events to the Executive Director.
- C. The Section Chairs shall be administrators or teachers/coaches elected by the member schools of their respective Sections for three years. Each Section Chair shall be responsible for conducting forensic affairs of the Section. Each Section Chair shall report the results of the Section events to the Executive Director.
- D. The office of the Chair of any District or Section shall be declared vacant when the incumbent of that office resigns the office. Upon declaring a vacancy for the office of District or Section Chair, the Executive Director shall review the current balance between teachers/coaches and administrators and seek candidates to fill the vacant position in a manner that continues to provide Board balance between teachers/coaches and administrators.
- E. In case of a vacancy of District or Section Chair, the Executive Director of the Association shall appoint a member to complete the term as Chair.
- F. The duties of the Board of Control shall be to direct all affairs of the Association and to enact the rules which shall govern the activities of the Association.
- G. The Board shall meet in the Fall and Spring to conduct Association business. A simple majority of the voting Board shall constitute a quorum.
- H. Special meetings of the Board may be called by the Chair or by the Executive Director or must be called by the Executive Director upon request of any five (5) voting members of the Board of Control.

## **ARTICLE V: OFFICERS**

**Section 1:** The officers of the Board of Control shall be a Chair, Vice Chair and Finance Chair and shall be elected annually at the Fall meeting by the Board of Control for a term of one year.

**Section 2:** Elections

- A. Each member school shall be entitled to one (1) vote for its District Chair, one (1) vote for its Section Chair and one (1) vote for any question submitted for referendum.
- B. The election of District Chairs shall be conducted in the following manner:
  - 1. During the Spring of each school year, the Executive Director shall mail a call for nomination form to each member school in the District in which a Chair is to be elected. Each member school may nominate one teacher/coach or administrator for District Chair. Nominations shall be returned to the Executive Director within thirty (30) days after they are received. (In the case of one individual receiving all of the nominations, that person shall be declared elected by the Executive Director).

All nominees will be placed on a ballot to be mailed to the electorate. The nominee who receives a majority of the votes cast in a District shall be declared elected by the Executive Director. In case of a tie, a second ballot of all persons so tied shall be mailed to the electorate.

- C. The election of Section Chairs shall be conducted by the Executive Director in a manner corresponding to the method of election of District Chairs.
- D. The election of teacher advisory committee members shall be conducted by the Executive Director in a manner corresponding to the method of election of District Chairs.

#### **ARTICLE VI: ASSOCIATION MEMBERSHIP**

**Section 1:** All middle level and/or high schools in Wisconsin may become a member by making written application to the Executive Director of the Association and paying the annual dues.

**Section 2:** All middle level and/or high schools in states bordering Wisconsin may be admitted to membership by making written application to the Executive Director of the Association each year such schools wish to participate and paying the membership dues, provided:

- A. A letter is received in the WHSFA State Office from the Forensic Association of the state where the school is located granting permission for participation in Wisconsin activities for each year they make application.
- B. The application is approved by a majority of the member schools in the District to which such school requests to be assigned for each year they make application.
- C. The Executive Director shall approve out-of-state membership when A and B above have been satisfied.

**Section 3:** The annual dues shall be determined by the Board of Control. The membership year shall be from July 1 to June 30.

**Section 4:**

A. For administrative purposes, the state shall be divided into Sections as follows:

<u>SECTION I</u>	<u>SECTION II</u>	<u>SECTION III</u>	<u>SECTION IV</u>	<u>SECTION V</u>
District 1	District 2	District 7	District 9	District 11
District 3	District 5	District 8	District 12/13	District 14
District 4	District 6	District 10		

- B. A school may transfer from one District to another by securing written approval from the Board of Control.
- C. The Chair of a District shall be empowered to set up Subdistricts in the District, all schools within a Subdistrict being members of the same District.

**ARTICLE VII: COMMITTEES**

**Section 1:** The following standing committees shall be established by the Board of Control to support the function and continuous operation of WHSFA:

- A. Finance - Personnel
- B. Eligibility-Review
- C. Theatre Advisory
- D. Debate Advisory
- E. Speech Advisory
- F. Middle Level Advisory

**Section 2:** Ad Hoc committees may be appointed at the discretion of the Board Chair as the need may arise.

**ARTICLE VIII: EXECUTIVE DIRECTOR**

**Section 1:** The Board of Control may arrange for an Executive Director for the Association.

**Section 2:** Subject to the general direction of the Board of Control, the Executive Director shall perform the duties outlined in the position description.

**ARTICLE IX: AMENDMENTS**

**Section 1:** Amendments to the Constitution may be initiated by the Board of Control at any regular or special member schools.

**Section 2:** Ratification of Amendments. After being initiated as required above, a proposed amendment must be submitted to a referendum of all member schools. Ballots must be returned within thirty (30) days after being mailed by the Executive Director. If approved by a majority of schools voting in the referendum, the proposed amendment must be ratified at the next regularly scheduled meeting of the Board of Control in order to be declared adopted. Any adopted amendment to the Constitution shall be published in the next issue of the WHSFA Newsletter.

**ARTICLE X: BYLAWS**

**FINANCE AND BUDGET POLICIES**

**FISCAL YEAR:**

The Association fiscal year shall be July 1 through June 30.

**BUDGET PROCEDURES:**

1. The Finance Chair shall convene the Finance-Personnel Committee to develop a preliminary budget.
2. The Association Board of Control shall adopt a proposed annual budget at the Spring meeting.

**ACCOUNTING:**

The Association shall maintain a basic ledger accounting system.

**RECORDS RETENTION:**

The financial accounting records are to be kept for three years after audit. The Board of Control meeting minutes, Annual Financial Report and Annual Budget are to be kept as permanent records.

**AUDIT:**

The Association's financial records will be audited annually.

**WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION  
Guidelines**

**1. Membership**

The membership year of the Association shall begin on July 1. The annual dues must be paid on or before September 15. A school which fails to pay its dues by September 15 may not participate in any Association activity. Exceptions may be made at the discretion of the District Chair after consultation with the Executive Director.

**2. Student Eligibility**

- a. Any bona fide pupil in good standing and in regular attendance in the 9th, 10th, 11th or 12th grade of the member school shall be eligible to compete in events conducted by the Association. It is expected that students will participate in only those programs sponsored by their "home" schools - - i.e., those schools in which they are primarily enrolled and which have primary responsibility for their

curricular programs. However, the Board of Control will, through an Eligibility Review Committee, consider petitions for exceptions under two sets of conditions:

- (1) A student may be attending a special program or class at another school and his/her schedule is such that participation in WHSFA activities at the special school is thought to be more practical;
- (2) Schools from separate school districts may desire to combine for a program in Theatre, Debate or Speech due to circumstances which prevent either school from having a program on its own. These conditions are those under which the Eligibility Review committee will **consider** a petition for exception; considering the petition does not mean it will be granted.

**Conditions and procedures for considering an exception due to "special school" attendance.**

- 1) **Conditions:**
  - a) That the reasons for the exception must be in accordance with the Association's objective of promoting forensic participation;
  - b) That both schools must be members of the Association;
  - c) That the Principals and District Administrators of both schools agree to the exception; and
  - d) That the student(s) must be enrolled in academic classes in both schools.
- 2) **Procedures:**
  - a) The student(s) desiring the exception initiates a written petition which expresses the reason for the exception;
  - b) The petition must be signed by the student(s), Principals of both schools and District Administrators of both schools;
  - c) The petition must be sent to the WHSFA State Office no later than six weeks prior to the first level of WHSFA participation;
  - d) The State Office will distribute the petition to the Eligibility Review Committee for a decision which will be announced no later than four weeks prior to the first level of WHSFA participation;
  - e) Any exceptions granted by the Committee will be in effect for one school year only.

**Conditions and procedures for combining programs by schools in separate school districts.**

1) **Conditions:**

- a) That the reasons for the combining of programs are in accordance with the Association's objective of promoting forensic participation;
- b) That both schools are members of the Association;
- c) That the Principals, District Administrators and school boards agree to the combining of programs.

2) **Procedures:**

- a) The schools initiate a written petition which expresses the reasons for desiring to combine programs;
- b) The petition must be signed by the Principals, District Administrators and school board Presidents of each school;
- c) The petition must be sent to the WHSFA State Office no later than six weeks prior to the first level of WHSFA activity;
- d) The State Office will distribute the petition to the Eligibility Review Committee for a decision to be announced no later than four weeks prior to the first level of WHSFA activity;
- e) Any exceptions granted by the Committee shall be effect for one school year only.

**3. Coaches/Directors**

Coaches/Directors for Theatre, Debate and Speech activities should be certified teachers of the school. When this is not possible, a non-certified person may serve as a coach with a designated school contact person.

**4. Dues**

\$300 per school which allows for participation in Theatre, Debate and Speech.

**WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION  
GUIDELINES FOR THEATRE**

**1. Levels of Festival**

The progressive levels of Theatre Festival shall be District, Sectional and State.

**2. Requirements for Advancement**

All schools are eligible to participate at the District level. "Evidence of Permission to Perform" from a copyright holder of the chosen play must be sent to the District Chair before a school will be allowed to participate. Beginning with the District, a school must receive a recommendation of advance from at least two evaluators to advance to the next level of participation.

**3. Evaluators**

Each production shall be assessed by three evaluators at District, Sectional and State.

**4. Evaluator Recommendations**

- a. In the Theatre Festival series, all productions are eligible to participate in the District Festival. Beginning with District, each evaluator shall make a recommendation regarding whether or not each production should advance to the next level. If two or three of the evaluators recommend "Advance", the production is invited to the next level of participation. At the Sectional level, if a performance exceeds the time limit (including the grace period) it will not be eligible to be invited to the WHSFA State Theatre Festival.
- b. The director of a production at the WHSFA State Theatre Festival that exceeds the 35-minute time limit and the 30 second grace period is ineligible to receive an "Outstanding Directing" award and the production is ineligible to receive the "Critic's Choice" award.
- c. Once an evaluation sheet has been signed by an evaluator, no decision on that sheet may be changed except to correct a recording error.
- d. Disqualifications: A play cast shall be allowed to finish the presentation and a disqualification shall not be announced until the evaluator has consulted with the play director, the Festival director and/or Referee's Committee.

**5. Awards and Participation Certificate**

- a. Individual award medals may be given to each member of cast/crew for productions that qualify for Sectional Festivals.
- b. District Certificates of Achievement shall be awarded to schools which attain the "Invitation to Advance to Sectional" at District.
- c. Sectional Certificates of Achievement shall be awarded to schools which attain the "Invitation to Advance to State" at Sectional.
- d. State Festival awards shall be determined annually by the Board of Control as to number and kind. Currently the following awards shall be given at the State level:

	<u>Individual Awards</u>	<u>School Awards</u>
All State Award	medals	plague
Critic's Choice Award	medals	plague
Outstanding Acting Award	plaque	none
Outstanding Ensemble Award	none	plaque
Outstanding Directing Award	plaque	none

- e. Certificates of Participation shall be provided by the State Office. Any student who participates in a WHSFA Subdistrict, District, Sectional or State Festival is eligible to receive such a certificate. The Director wishing to award Certificates of Participation shall order from the State Office the number of certificates needed for Theatre.

6. **Subdistrict Workfest**

- a. Subdistrict Workfests are optional.
- b. In conducting a Subdistrict Workfest, the host shall make all the necessary arrangements and divide the cost among the participating schools.

7. **Festival Registration Fees**

- a. For Subdistrict Workfest, District and Sectional Festivals, the person or persons responsible for the Festival shall determine the registration fees, the evaluator honoraria and the order of productions.
- b. For the State Theatre Festival, the per school registration fee shall be determined by the Board of Control.
- c. The fee for the Festival at the State level should be sent to the State Office at the time of registration for the Festival. Please make checks payable to the WHSFA.

8. **Festival Participation Regulations**

- a. In order to participate officially in any WHSFA Festival, a school's play cast must attend the Festival in person.
- b. In the Theatre Festival, a school may not use the same play nor any part of it two successive years.
- c. Member schools may participate with nonmember schools in festivals other than those sponsored by the Association, but such participation will not qualify participants for WHSFA certificates.
- d. District and Sectional Chairs and/or managers of WHSFA festivals have the right to require entering schools to honor reasonable deadlines for submitting Eligibility-Registration forms. Entering schools have the burden of proof in demonstrating compliance with the deadline. It is recommended that District and Sectional Chairs or festival managers confirm entries as they are received.
- e. District and Sectional Chairs and/or managers of any WHSFA events are under no obligation to make special arrangements for students or schools unable to attend regularly scheduled festivals. Under no circumstances may a student or school participate in a District or Sectional festival other than the one designated by virtue of WHSFA membership, or permission from the State Office.
- f. Upon submitting an Eligibility-Registration form for any WHSFA festival, the member school becomes obligated to pay the registration fees whether or not the school actually attended the festival.

9. **Permission and Payment of Royalty**

Each member school whose production uses a royalty play or a cutting from a royalty play in a WHSFA festival is responsible for paying the royalty or obtaining a royalty waiver from the publisher.

10. **Theatre Advisory Committee**

The Theatre Advisory Committee will meet annually. The Committee is composed of one teacher elected from each section and is chaired by the Advisor in Theatre. Any suggestions for change or revision of the WHSFA Theatre festival structure or rules will be presented to the Board of Control. The Board cannot take action on any Theatre matters without having received a recommendation from this committee.

Major festival changes suggested at one Board meeting shall not be implemented prior to the subsequent meeting unless special circumstances demand more immediate action.

# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## COMPOSITION AND STRUCTURE OF THE WHSFA

### **Board of Control**

The policy-making body of the Wisconsin High School Forensic Association (WHSFA) is the Board of Control. Members of the Board are the thirteen District Chairs, the five Sectional Chairs and the Executive Director. The Advisor in Speech, Advisor in Debate, Advisor in Theatre and the Advisor to Middle Level Division are non-voting members of the Board.

The Board meets twice a year. Dates and places of Board meetings are published with WHSFA calendar information.

Among other duties, the Board makes decisions concerning the nature of the Association and its festival/tournaments, considers the requests of member schools and maintains relationships between the WHSFA and other associations and organizations.

Three components of the Association are the Statewide Advisory committees in Theatre, Debate and Speech. Each committee consists of five teachers who are elected on a sectional basis, one representative from each of the five sections, and is chaired by the respective WHSFA advisor. Each committee will meet as necessary to conduct Association business. At the meetings, recommendations are formulated which the advisors will present to the Board of Control at the subsequent Board meeting. The Board may refer matters to the committees, but does not act on rule changes in the absence of a committee recommendation.

A fourth component is the Middle Level Division Advisory Committee, composed of teachers elected by their constituents throughout the state. This committee meets, as is necessary, to formulate policy and practices for this division. Recommendations are made to the Board for their considerations through the Middle Level Advisor.

Standing committees of the Board are the Finance-Personnel and the Eligibility Review Committees. Members are appointed by the Chair of the Board each year to serve for a one-year term. Their duties include: review of the financial status of the Association, propose a budget for the following fiscal year, liaison with State Office personnel and review any Student/Eligibility requests as necessitated by **Guidelines - #2 Student Eligibility page 48**.

## **The State Office**

**The Executive Director.** The chief administrative officer of the Association is the Executive Director. The Executive Director supervises the finances of the organization, prepares and distributes WHSFA publications, makes arrangements for Board and Advisory Committee meetings and prepares minutes, maintains necessary communication with member schools, manages the State Festivals/Tournaments in Theatre, Debate and Speech, and generally represents the Association in matters related to the WHSFA purposes and ideals.

### **Current Executive Director of WHSFA is:**

Chuck Malone  
P. O. Box 176  
Waukesha, WI 53187-0176  
Telephone: (262) 446-0780  
Fax: (262) 446-0781  
e-mail: [director@whsfa.org](mailto:director@whsfa.org)

### **Advisors in Speech, Theatre, Debate, Middle Level Division**

The Advisor in Speech, Advisor in Theatre, Advisor in Debate and the Advisor to Middle Level Division have the duty of advising the Board of Control, chairing the advisory committee meetings and assisting member schools on matters relating to the nature of WHSFA events. Advisors are appointed by the Board of Control. Current advisors are listed on page 1.

### **Sectional Chairs**

In addition to serving on the Board of Control, the five (5) Sectional Chairs conduct Sectional festivals/tournaments in Theatre and Debate. Also, Sectional Chairs may conduct clinics/workshops for coaches and judges of WHSFA events. Sectional Chairs are administrators or teachers/coaches. They are elected by member schools for three-year terms. Current Sectional Chairs are listed inside the front cover of this Handbook.

### **District Chairs**

Besides serving on the Board of Control, District Chairs supervise the District level festivals/tournaments in Theatre, Debate and Speech. They also organize the member schools in their respective Districts into Subdistricts and supervise Subdistrict Theatre Workfests and Speech festivals. District Chairs are administrators or teachers/coaches who are elected by member schools for three-year terms. The current District Chairs are listed inside the front cover of this Handbook.

### **Membership**

The WHSFA is an association of schools, not individuals. Only students from member schools are eligible to participate in WHSFA events. The membership year is from July 1 to June 30. The membership registration deadline is September 15. The current dues of \$300 allow schools to participate in all Theatre, Debate and Speech activities. All dues paid after September 15 are \$350.