

Contest Manager's To-Do List

“ON YOUR MARK”

Prior to rehearsals

1. Tour the facility in advance to determine the best place for the following:
 - A. Prop Storage Squares
 - B. Place for Unit Set to be available to all schools (if there is no room for storage in the wings, the items on the director's checklist will be brought to the stage before timing begins)
 - C. Place where official set and strike times will begin and end
 - D. Place where the judge will have the best vantage point
 - E. Place in the house where the company will come for critiques (usually the first 2 rows center section)
 - F. Place where you will set up your desk to work
 - G. Electrical extension cords and outlets for the judge's lamp and laptop and yours too
 - H. Place where the Directors' Meeting will be held
 - I. Place where judge will retire to deliberate
2. Set up the rehearsal times well in advance so the schools can arrange travel. (Sometimes directors will determine these times. If they do, make sure they communicate to you and the facility the times and order so that you can organize your day.)
3. Be set up well before the first rehearsal so that the director can spend most of their time with the students.
4. Secure programs, ballots, ranking sheets, awards. This will all come from the TAPPS office or the District President.

REHEARSALS

5. Meet each school on stage before official time begins. Explain to them the process for set and strike timing that you determined earlier (1.A,B, C)
6. Have director give you all their paperwork then begin the official rehearsal timer.
7. As the school works to set their stage, at your desk, use the director's checklist that should be in the paperwork to check the following items:
 - A. Do they have the **publisher's (or copyright holder's) permission** to either perform a one-act play or to cut a full length play?
 - B. Do they have **proof of royalty** covering the date of contest (Section 252 states they must have it with them). It should be a license from the publisher. Make sure it shows that the royalties were received. Some

- publishers send provisional licenses that say AFTER the royalty is paid, then they are legal. **If they cannot produce something, they cannot perform. It is a legal issue.** It can be an email from the publisher, a photo of the license on their phone, a call to the publisher where you hear a verbal permission, a PO stating the royalty has been approved for payment, a call to TAPPS where Vena Williams can verify payment has been received.
- C. Check their **music log**. Sound effects may appear on the music log, but they DO NOT count towards the time. (For example, you might have 10 minutes of rain and 10 minutes of music)
 - D. If they have checked the **weapons** box, you must ask to examine them. They CANNOT be real (even with the firing pin removed) or functional replicas.
 - E. You must ask for clarifications for the **liquids, medicines and use** boxes if any are checked.
 - F. Ask about **fog machines or fire**. Precautions should be made if using water in the fog machine to contain any spills. No open flame is allowed.
 - G. Ask about additional lighting. They are limited to 4 additional lights. Prop lights, such as flashlights or table lamp, do not count towards 4 additional lighting sources as long as it is not the sole source of lighting.
 - H. Call out rehearsal times during the rehearsal either at 15 or 20 minute intervals. As the hour ends, count down 10, then 5,4,3,2,1,:30,:15, 10-STOP. All sets and props should be cleared from stage and students should be at the designated start/stop place.

If everything is present, you should not have to disturb the director during their 1 hour. If you have problems, the rehearsal can continue, but the director must fix the issue within NOT after the rehearsal.

During the official Rehearsal, if you see any usage of the **unit set** that is in noncompliance with Section 254 of TAPPS OAP handbook, you must immediately tell the director, what is wrong and let him adjust.

BREATHE AND DO IT ALL AGAIN!

“GET SET”

CONTEST DAY MORNING

1. CONDUCT THE DIRECTORS’ MEETING (1H)
 - A. Introduce the judge to the group and the group to the judge
 - B. Invite the judge to give remarks to the group
 - C. In order of performance, let the directors note if there are changes to the program (substitutions), by noting them on the judge’s program. This is also the time to let the judge know if they have students with disabilities (For example, if a student stutters- judge will not comment on diction for that student. The directors will know what to say. Just give them time to say it.
 - D. Dismiss the judge to get settled into his place (1D)
 - E. Introduce the timers to the directors. Designate who will be backstage and who will be the house timer.
 - F. Go over start and end cues with the timers in order of performance
 - G. Remind directors of load in and out procedures.

“GO!”

MEET THE FIRST COMPANY ON STAGE-NO ALTERNATES

1. Welcome them in their designated start spot.
2. Introduce backstage timer to the company stage manner. Let them determine where to meet for the 35 minute warning.
3. Back stage timer starts the 7 minute set time and calls it down from 5.
4. Crew can go to the light/sound booth while company sets the stage. Directors may help.
5. When set is complete all students return to the stop spot where time is stopped.
6. You call places and escort the directors from the stage to the house.
7. Welcome the audience to the contest. Remind them before every show (because some only come for their own) the following:
 - A. Turn OFF CELL PHONES.
 - B. No recording of any kind- photo or video.
 - C. Please do not exit during the show. If an emergency arises, you will not be allowed back in. Those with a cough or children who may cry should sit near the exit to avoid disruption upon exit.
 - D. Introduce the school and the title of the first show.

8. Sit down for 40 minutes then meet the company backstage at the spot when the show is over after you ask the house timer for the official time. IF THE TIME IS OVER 40, THE TIMER MUST SHOW THE WATCH TO THE DIRECTOR BACK STAGE. IF THE BACKSTAGE TIMER IS ALSO OVER 40, THE SHOW MUST BE DISQUALIFIED. If either timer is under 40, the show is safe and still in.
9. Begin the timed strike at the spot and end it there with all students and directors.
10. Escort the company to the house critiquing area for the 10 minute oral critique (1E)
11. Breathe and bring in the next group!

AT THE END OF THE CONTEST, ESCORT THE JUDGE TO HIS DESIGNATED DELIBERATING ROOM. (1.I)

AWARDS TIME

1. Get evaluation sheets and scripts from the judge
2. Take the filled out results ballot to the podium and hand out awards!
3. At the end of the contest, give the directors these things:
 - A. The original paperwork that they gave you at rehearsal
 - B. The scripts they provided the judge
 - C. The evaluation sheets filled out by the judge for their play
 - D. Report the results to TAPPster or District President.

PUT YOUR FEET UP and REST