



U.I.L. One-Act Play

INFORMATION

PACKET 2025

“The courage to be vulnerable is not about winning or losing, it’s about the courage to show up when you can’t predict or control the outcome.”

~Brené Brown

- 1. Read through this entire Information Packet.**
- 2. Pick up & fill out both the Audition Form & the Contract Form**
 - a. Have a parent/guardian sign the Contract form- BOTH SIDES.**
- 3. Update or Create an acting/tech Resume.**
- 4. Print out your grades.**
- 5. Attach your Resume and Grades to your Audition & Contract form.**
- 6. Attend the Dec. 3rd workshop.**
- 7. Attend the Dec. 10th workshop AND the mandatory Parent meeting, with your parent or guardian(s).**
- 8. Sign up for an audition time slot.**
- 9. Turn in Form and Contract to Ms. Phillips Dec. 10th.**
- 10. ROCK your auditions! Dec. 16-17th.**

Decatur Theatre One- Act Play Auditions

Letter to Parents/Guardians

November, 2024

Dear Parent/Guardian,

Thank you for allowing your child to audition for Decatur One-Act Play! We are so excited that your kiddo is interested in becoming part of our company and our journey!

There is a lot of information in this packet and we understand that reading all of this in one sitting may be overwhelming. This packet is intended to give you as much information as possible so that you are completely informed and understand the requirements, focus and the commitment it takes to be in any UIL event, especially the One-Act Play. We are committed to excellence and although we do have fun, we take this contest very seriously. Our goal, as always, is to have a show worthy of State. Last year we accomplished that and were named Alternate. We expect no less this year.

What we need from our parents is patience and understanding. There are a lot of moving parts and we try to get all the necessary information to you in a timely manner. We try to get calendars posted so you are in the know. Times can change at the last minute due to scheduling conflicts and we want to make the best of everyone's time. If you have a question about OAP, ask your kiddo and/or follow our Instagram or Facebook accounts, or look at our Google Site at <https://sites.google.com/view/decaturchstheatre/home>

*We need help in sending food and snacks with the kids to contests. We need help in our **FanPledge fundraiser in December***. We need help with Good Show gifts, both for our kiddos, and the visiting schools. (Visiting schools usually get cards, baskets of necessities for production, and a personalized gift that usually has something to do with our show.) This is usually a last minute item from us because we are so busy... We need help with Senior night, our last performance. If our Senior parents can organize and divide and conquer on the supporting end, we would love it!*

Take your time reading it. If you have any questions, please email Ms. Phillips at rebecca.phillips@decatursd.us and please be patient waiting for a reply. Spring is busy, and I am one person...

Thanks again for allowing your child this opportunity to grow with us.

Kind regards,



Rebecca Phillips, Director of Decatur Theatre

Decatur Theatre One- Act Play Auditions

Information Packet



What is One Act Play?

The UIL One-Act Play contest is a competition where similarly sized Texas schools present an 18-40-minute play and may be adjudicated by a panel of three judges or a single judge. The contest is held on a single day and open to the public. There are six possible levels of competition: Zone, District, Bi-District, Area, Region, and State. At each level of competition, a judge awards individual acting awards as well as selecting three productions to advance to the next level of competition up to the Regional Level where only two will advance to the State Level. A Judge gives an oral critique to each of the schools either before or after the awards are announced.

Because of the wide participation and diversity of plays produced, certain rules and guidelines have been adopted by the State One-Act Play Office. These rules are in place to ensure safety, allow for equity, satisfy legal standards, and make the running of the contest practical.

Students must stay throughout the entire UIL One-Act Play contest, including the critique. Students CAN NOT leave the site before the critique is over or we will be disqualified. The critique is considered to be the most vital portion of the entire contest.

What does it take to compete in OAP?

Since 1927 the One-Act Play competition has been held in Texas. For over 90 years the goals have been to build theatre programs and the emphasis has been on **ensemble** performance, rather than emphasizing individual “stars” or talent. We would like for this philosophy to be adopted in the Decatur high school theatre department.

It is extremely important that the department works TOGETHER to develop the show. To be a part of our production, it is important that you be able to contribute to the “whole” of the production by being a vital part of the ensemble. People who have the tendency to separate themselves from a group, can’t take direction well, do what the student wants to do instead of what the director or stage manager has asked, place themselves above the group, turn the conversation or discussion we have into a moment for self-declaration of his or her talent, or simply put, not work well with others, will have a difficult time being a part of this production until the student understands ENSEMBLE.

Decisions made for the good of the company may be difficult to accept to a student who is still developing ensemble skills.

One motto we follow is remember **ART- Always Remain Teachable**. And to achieve this, the student needs to be reachable and open to new learning and concepts.

Because of the nature of the show and the nature of the rehearsal process, there are certain skills and attributes that we are looking for in company members, on and off stage. Sometimes, because of where we compete, we may need tall company members to lift set pieces up to the loading dock that is 4' above ground and in some performance spaces where we have to stack our set vertically to make everything fit backstage. (We aren't kidding.) We don't always get additional space to store our set and props.

Above all else, there are a few attributes that make a good actor/crew member. These things *in order* are **ATTITUDE, DEDICATION, TRUST, and ABILITY**. The people that represent these qualities will be representing Decatur in this production.

ATTITUDE is the way a student approaches the production process. Yes, there are a lot of fun times in the process, but the student with the proper attitude also knows when to be serious and when it is time for fun. When running or blocking the show or in notes or in the contest surroundings, or even in downtime, we should be focused on presenting the best show possible, (our best possible selves). Sometimes that means being still and listening or observing your surroundings.

The students we are looking for in the UIL OAP company are self motivated and focused, and work on their part of the show away from the rehearsal or performance venue, without having to be reminded on a continual basis. They also know that to be successful takes a group effort. In UIL OAP, there are **no individuals** in this company and there will be **no distinction between cast/crew/alternates, but we will have assignments**. This will be the Decatur Theatre production and the company must function as ONE GROUP. Actors will be asked to complete tech tasks, and vice versa. Students who struggle with taking direction, who may be easily offended or take things personally, (Ms. Phillips has a loud voice and tone) or argue with students or directors without seeking first to understand, should reexamine his or her priorities within the company, or at the very least, be understanding of those around them. Anyone that has a personal agenda, or focuses on 'me/my/I' will not be working for the good of the company. We understand that we are working with teenagers who are still developing these social skills and every attempt will be made to help the student hone those skills if we see immediate potential. Please be open minded and trust Ms. Phillips' 25+ years of experience in choosing the right company for our production. Each production is different and different skills are needed.

Students that have the attitude that they will do whatever task necessary, however big or small, to make this a great production will be a part of the company. And it's not just the 'talk' but the completion of the tasks.

The second requirement is **DEDICATION**. Students must be dedicated and committed to presenting the best show possible. This means giving a great deal of your **time** to the production. In January through March, we will, for the most part, rehearse 2 hours per day Tuesday-Thursday and possibly 3-4 hours or more on Saturdays. If we do not have class on Fridays, we will rehearse on Friday afternoon's if the teachers are not in a training session.

We will be attending mandatory festivals out of town, with a possibility of participating in the 4A District, Bi-District, Area, Region and State Competitions through May. Burnout and exhaustion are sure to ensue. Students will be allowed minimal (2) absences from the rehearsal process and you must be committed to being there at every practice the student is called to. If the student struggles with finding a ride, please figure this out NOW before the audition process. Flexibility is necessary on our behalf, we know, but when push comes to shove in late February with clinics and all of March/April, and hopeful May, understand that One-Act must be a priority. We do our best to work with everyone's work schedule, but the days leading up to clinics/contests are non-negotiable and should not be missed. It is imperative that each student fill out the conflict area on their audition form. When students leave that blank and we schedule rehearsal and then 1-3 students are out on a particular day due to an appointment, then it sets all of us back, especially if they have a leading role or are running boards.

Students must also be dedicated to their school work. Students must be eligible from the 2nd 6 weeks through the completion of the contest and those with below a 75 average at any time during your bi-weekly grade checks will be required to attend mandatory tutorials. Dedication is something that does not come from out of the clear blue sky. If you did not devote the time necessary to make the grades prior to one-act, how are you going to find the time once one-act is in full swing? Dedication means you will do whatever is necessary to be at rehearsal every day **on time** and you will be dedicated to your education, the primary reason you are in school in the first place.

Dedication also involves being willing to work in any capacity in the show. All company members should know the show backwards and forwards in the event we need to reassign positions. It happens. every. show. No position is small, everyone is important to the ENSEMBLE of the company. ***If you cannot eagerly accept ANY position in the company, whether it be an acting part or the person whose sole responsibility is making sure the trash is swept after strike, please reevaluate why you wish to audition for the show.***

New to my list is **TRUST**. Charles Feldman defines trust as, "choosing to make something important to you vulnerable to the actions of someone else." These moments are not large grand gestures, but rather small and insignificant. Trust is built in the small moments in our lives. Look for small moments to build trust with company members and directors. To choose to not connect when the opportunity presents itself can be construed as is a disloyal act. This sounds huge, we know, but it really is in the small moments. Students must be willing to trust each other, their directors, and importantly, themselves. Students will need to be courageous, brave, and be willing to take safe chances on something new. Brené Brown has an acronym to help with trust: **BRAVING**. Boundaries. Reliability. Accountability. Vault. Integrity. Non-judgement. Generosity. The first step in braving is loving yourself. For more information, please see [ANATOMY OF TRUST](#) by Brené Brown.

Expanding on the importance of trust, choosing to lie rather than being upfront and honest with Ms. Phillips or others in our company is unacceptable and will not be tolerated. While we understand we are working with young and developing actors and technicians, trust is essential for everyone to feel safe and secure in our environment.

A single instance of lying may be viewed as a mistake, but repeated dishonesty

establishes a pattern, making it difficult to determine when someone is truthful. This erodes trust and undermines relationships. Although lying doesn't make a person entirely untrustworthy, it creates significant challenges in believing in their honesty and reliability. Manipulating situations for personal gain at the expense of the company's interests goes against our values and the integrity we strive to uphold.

Honesty reflects a person's character and ethical standards. When someone lies, it calls their actions and intentions into question, making it harder to rely on them for accurate information or decisions. It's important to understand why someone feels lying is their only option.

While I am committed to helping individuals grow and become their best selves, I also have a responsibility to protect the company, the department, the school's integrity, and the district. If I believe a student has lied to me or others within the company, they may face probation or removal, depending on the situation. Rebuilding trust takes time, and each case will be handled individually.

A final note on Trust: we are the only team event that goes 'uncoached' when the contest begins. I have to be able to trust that each and every student will make the best choice that is for the good of the company, not themselves individually.

The least important of the four attributes listed is **ABILITY**. Yes, you must be able to memorize lines and have *natural delivery* and develop a character, know how to operate various technical boards and *have a feel for timing*, and organize costumes/sets, etc. But, these things are secondary to having the right attitude and dedication and you are brave enough to trust others. You may have the talent of a Meryl Streep or Inigo Jones, you may have been the lead in previous productions at our school or another school, but if you are consistently late or absent from rehearsal, or think your small attempts are enough or you are trying to make yourself the spotlight of the production, or if you cannot get along with every other actor/crew/alternate, what good are you doing for the company? Bragging about your past accomplishments does not demonstrate your current ability to work as a team player in this production. You must have the correct acting and technical skills to fulfill your position in the production to the best of **your** ability, at this time, for this production.

Students- There are numerous others in this school with the same skills as you. The ones who will become a part of this company will be the ones who have these skills as well as the proper **attitude** and **dedication** towards the project, who open themselves up to **trust** others and are deemed trustworthy. If these attributes are not found from within the department, we will bring someone from outside the department or train students to develop different skills. Some students just have a natural talent or knack for a certain skill. We will do what is best for the show we decide to produce.

Please also understand that you may possess the attitude, dedication, are trustworthy and have the ability to play a certain role or run a certain board, but the final decision is that of the skilled and trained director of theatre, who is looking at the bigger picture, taking in a multitude of factors in casting. We understand that hearts may be broken, and we will be sensitive, but we ask for your understanding now and throughout the production. One show we may want to do may need an individual that fits you perfectly as the lead, but if we go with a different show, you may *not* be best suited as the lead. There are *so. many. factors* that go into casting.

Finally, the company will consist of students that have exhibited the above traits *and* give a great audition, *and* who have proven themselves in the past to be dependable. We will become a company of students who are exemplary, are good sports, and represent all of the POSITIVE things that Decatur Theatre should represent. Pride, professionalism, grace, and class are going to be major themes of this rehearsal process. Are you willing to dedicate yourself to this goal? If you have to have the ability to adapt, grow, and have an open mind, we have a place for you!

There are up to 24 positions available in this company, the maximum number allowed by UIL Rules. This does not mean we will automatically choose 24 individuals. For the Decatur Theatre Department to grow and be recognized for excellence, it will take the performance of the company and the performance of our spectators to spread the news of our emergence in the upper echelons of the theatre world. This is going to be a great production, but it starts with these four things... ***attitude, dedication, trust, and ability.***

REQUIRED EXPENDITURES FOR THIS PRODUCTION:

- ☐ **A Decatur Theatre Spirit Shirt** (approximately \$20) AND
- ☐ **An OAP company show shirt.** (approximately \$25)
 - Parents may purchase either shirt to wear for the contests!
- ☐ **Blue jeans with no holes** (tech can elect to wear black jeans instead of blue)
- ☐ **Awards Outfit- Sunday best, or like a speaking event.** Button down shirts and slacks, tie, or dress/skirts. No spaghetti straps or **must have a cover up.** Ladies, you must be able to walk in your heels. All attire must be school appropriate and should be approved by the director. Our theme will be ALL BLACK with an accent color, yet to be determined. We will look uniform and as one. Think of dress/performance blacks for Thespians. At regionals, should we make it that far, You can dress it up a bit, but should be approved by the director.
- ☐ **Certain Meals or money collection for certain meals**
- ☐ **We will pitch in to make good show gifts for other schools.**
- ☐ **Actors- Personal make-up kits and make-up essentials.** If an actor requires SFX the student may elect to purchase his/her own but the department will usually buy SFX items.
- ☐ **Technicians- ALL BLACK clothes-** long-sleeved with no logo or writing, black shoes, black socks. Black beanie optional.

** IMPORTANT: Costs should never be a deterrent in auditioning. Payment arrangements can be made.*

CASTING & COMPANY MEMBERS

There are many factors that play into each casting of the company. It is complex and not simple and with UIL OAP, it is even more complicated. Please keep in mind, UIL OAP is a *competition*. We agonize and labor over this decision. We do choose our shows based on the individuals we know we have in the department, but that doesn't mean they have already cast. More often than not, we compete with individuals we didn't anticipate

taking to contest! Ms. Phillips has been known to not make 'final' decisions until right before the first contest and doing so, has led to great success.

If you are not chosen to be part of our UIL OAP Company this year, please do not take the decision personally or feel it is because you are not talented. Do not be discouraged. If you did not get the role you wanted, it isn't because you were not talented enough. We have grown into a very talented theatre department. And with more talent, means more choices. Sometimes even the most talented of individuals do not get cast in the OAP company simply because of scheduling, they were not the ideal fit, or there just isn't a role for you in this show. It does happen. Many times we see the talent in the auditions and will compile a list of shows for the following year! And, as we have told our students over and over: *you are always on audition*. Meaning, what they do every single day says a lot about their attitude, dedication, and ability, not to mention the character choices they make, their work habits, how they handle stressful situations (and we are under a great deal of stress) and their ability to take direction on a daily basis. If a student struggles with listening, performing under stress, breaks down easily, they will struggle in this competitive environment.

Ms. Phillips' decisions are final. Appointments with the directors after casting may be scheduled. Please do not call or email the director for 72 hours after casting. If casting falls just before a break, please wait until we return from break. I will not answer emails on my personal time. Do not text me unless I have reached out to you first or have given you permission to text me.

CAST: The cast breakdown will be determined by the show selection. At the time of typing this, we are looking at *The Tin Women*, *Over the River and Through the Woods*, *Ugly Lies the Bone*, *Rabbit Hole*, *Unexpected Tenderness*. Cast size range from 5-9 plus 5 to 10 technicians.

CREW: There will be as many crew members as we need to do this show, including but not limited to: Lights, Sound, Costumes/Makeup, Set, FX. These students may be understudies to the cast members as well.

ALTERNATES [4]: There will be up to 4 alternates, people ready to assume any part/position in the production. They will do a great deal of work behind the scenes and are required to be at all rehearsals. Many times my 'understudies' will be a crew member and my 'alternates' will be underclassmen who observe the whole process.

According to the UIL Rules, alternates can help in any capacity up to the day of the contest. The day of the contest, they can help unload, help with makeup, and be in the dressing room, but they cannot be backstage during the show. Depending on the site, they may help move items from our dressing room to the stage, but they cannot help set up. Each will be assigned a specific duty that will make our day as stress free as possible. They will travel with the company and receive full benefits of being a company member. Everyone who auditions must indicate what position(s) they would accept in this show on the audition form. If your schedule permits, we know that it may not, but you must be willing to move or add Theatre Production to your schedule and be willing to be cast/crew or alternate.

REHEARSALS

Per UIL rules, we can rehearse M-TH for 8 hours. Friday through Sunday is unlimited, which means we could have an all-day rehearsal after school on Friday all through Sunday, all morning, all afternoon, etc. in addition to the 8 hours during school week rehearsals. If we have no school on Friday, that is considered our weekend. As a company we will determine which day works best, Friday, Saturday, or Sunday.

Weekend Rehearsal Pros- we don't have to compete with school, we can just focus on the show, students and directors are usually more relaxed (when everyone shows up).

Cons- Some kiddos work, not everyone has a ride to rehearsal, students skip rehearsal, younger students do not have a ride, director's personal time is valuable.

Ms. Phillips does not like to stay much past 6:00 during the week. The closer to clinic or a contest we may work later. At this time, the rehearsal times may likely be what is below, but will depend on student's schedule and the show selected:

*M-	3:45-4:15	.30 (If we have rehearsal, Phillips must leave by 4:15)
T-	3:45-6:15	2.30 ALL COMPANY
W-	3:45-6:15	2.30 (certain students may be called or tech call)
Th-	3:45-6:15	2.30 ALL COMPANY (team building)
*FRI-		See below
SAT-	10 AM-1:00 PM	3.00

**There are three Fridays in January in which we can rehearse in the afternoons instead of Saturday's. Those rehearsals will be in the afternoon when Ms. Phillips is not in a faculty meeting or training.*

If you have any questions about this contract or anything during our rehearsal process, please feel free to email me at rebecca.phillips@decaturisd.us.

Once the company list has been announced, the OAP *company* should join the OAP Remind by sending a text to 81010 and text the following message: [@dhs-oap](https://www.instagram.com/dhs-oap)

UIL OAP IMPORTANT DATES

AUDITIONS

DATE: Dec. 3rd	3:45-5:30 PM- UIL OAP Workshop, Auditorium
DATE: Dec. 10th	3:45-5:30 PM UIL OAP Workshop, Classroom (ADDED) MANDATORY PARENT MEETING in classroom
DATE: Dec. 16th	3:45-5:30 PM- UIL OAP AUDITIONS, Auditorium, Presentations in classroom
DATE: Dec. 17th	3:45-5:30 PM- UIL OAP COLD READS & CALL BACKS, Auditorium FINALS WEEK

CLINICS and CONTESTS (SPRING BREAK)

Granbury OAP Clinic	DATE: Feb. 12th (late afternoon)	PLACE: Argyle HS
DHS OAP CLINIC (workers)-	DATE: Feb. 13, 14, & 15th (8 AM-7:30 PM) at DHS	
Decatur OAP CLINIC-	DATE: Feb. 14th @ 5:30-7:30 PM	PLACE: Decatur HS
Decatur OAP CLINIC-	DATE: Feb. 15th @ 8:30-10:30 AM	PLACE: Decatur HS
+ZONE 2 TAAAA CONTEST	DATE: March 8th, 2025	PLACE: Argyle High School
+DISTRICT 7, 4A UIL OAP Rehearsal	DATE: March 15, 2025	PLACE: Argyle High School*****
+DISTRICT 7, 4A UIL OAP CONTEST	DATE: March 17, 2025	PLACE: Argyle High School*****
+BI-DISTRICT- 4A Dist. 7 & 8	DATE: March 28-29, 2025	PLACE: Eagle Mountain High School, 3451 W. Bonds Ranch Rd., Fort Worth, 76179
+AREA 2- 4A Reg. I, (Dist. 5,6,7,8)	DATE: April 9th & 10th, 2025	PLACE: Tarleton State University
STUDENT PERFORMANCE	DATE: April 15, 2025, 8th per.	PLACE: Decatur HS
+REGION- (4A Region I)	DATE: April 22nd-23rd, 2025	PLACE: Texas Tech, Allen Theatre, Lubbock
PUBLIC PERFORMANCE	DATE: May 3, 2025	PLACE: Decatur HS
+STATE 4A- One Act Play	DATE: May 12th-14th, 2025	PLACE: Austin ISD PAC, 1500 Barbara Jordan BLVD, Austin
STATE 4A Theatrical Design	DATE: May 15th-17th, 2025	PLACE: Austin ISD PAC, 1500 Barbara Jordan BLVD, Austin

+ Mandatory * Subject to change

CLINICS and CONTEST INFO

CHECK YOUR CALENDAR!! MARK YOUR CALENDAR

UIL OAP CLINIC #1: Grandview HOST: Jana Tiller

CLINICIAN: Mark Pickell

DATE: Weds., Feb. 12, 2025

LOAD IN:

SITE: Argyle H.S.

TIME:

UIL OAP CLINIC #2 : Decatur HOST: Ms. Phillips

CLINICIAN: Travis Poe

DATE: Friday, Feb. 14, 2025

LOAD IN:

SITE: Decatur

TIME: 4:00-6:00

UIL OAP CLINIC #3 : Decatur HOST: Ms. Phillips

CLINICIAN: Billy Dragoo

DATE: Sat, Feb. 15, 2025

LOAD IN: 8:00 AM

SITE: Decatur

TIME: 8:30-10:30 AM

UIL OAP Zone 2 CONTEST CM: Ginger Gilbert- Matthews

DATE: March 8, 2025

SITE: Argyle High School

ZONE JUDGES: Lena Paulauskas, Allana Patterson

UIL OAP District 7 CONTEST CM: Ginger Gilbert

DATES: March 15- rehearsal March 17, 2025- Contest

SITE: Argyle High School

DISTRICT JUDGES: *Gloria McLuckie, Mikey Abrams, Cade Butler

District 7 Rehearsal Day/Time

District 7 Performance order

1	1.	Z 2A
2	2.	Z 1B
3	3.	Z 2C
4	4.	Z 1C
5	5.	Z 1A
6	6.	Z 2B

ORDER	SCHOOL	Title of Play
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1	Z 2A
2	Z 1B
3	Z 2C
4	Z 1C
5	Z 1A
6	Z 2B

***Critiques MAY take place immediately after each performance. (7 min set up/ 40 minute show/ 7 min. strike/ 10-12 minute critique. Plus the time it takes for the CM to delegate between critique and set/strike)**

UIL OAP Bi-District 7 / 8 CONTEST **CM:** Ginger Gilbert Matthews
DATES: March 28-29, 2025 **SITE:** Was supposed to be Eagle Mountain
BI DISTRICT JUDGES: *Luis Munoz, Misty Baptiste, Joe Brown

Bi-District Rehearsal Day/ Time	Bi-District Performance order
1.	1 8A
2	2. 7A
3	3. 8C
4	4. 8B
5	5. 7C
6	6. 7B

4A, AREA 2 CONTEST **CM:**
DATE: April 10, 2025 (rehearsal the 9th) **SITE:** Tarleton State University
AREA JUDGES: Jack Cody*, Lisa Hale, Kevin Moore

4A, REGION I **CM:** Karen Ray
DATE: April 22nd (Rehearsal) April 23rd (Contest) **SITE:** Texas Tech University
REGION JUDGES: *Stephen Crandall, Royal Brantley, *Amberley Tanner

4A STATE **CONTEST SM:** Amy Jordan **CONTEST CM:** Dr. Jerry Ivins.
STATE DATES AND SITES MAY CHANGE!
DATE: May 19-21, 2025 (OAP) **SITE:** Round Rock PAC
STATE JUDGES: Jackie de Montmollin*, Freddie Buckner, Scott Schumann
May 16-17, 2025 (Theatrical Design) May TBD 2025 (Academics)