

SECTION H

APPENDICES

H1 LISTS OF PLAYS

1. 1950s TONY AWARD NOMINATED PLAYS
2. 1960s PLAYS
3. MUSICAL AMERICANA
- 4-5. OSCAR WINNING SCREENPLAYS (THRU 2003)
6. SHAKESPEARE'S CONTEMPORARIES
7. SUGGESTED LIST OF ABSURDIST PLAYWRIGHTS
8. MODERN PLAYS BASED ON SHAKESPEARE
9. SHAKESPEARE'S FLOWERS & HERBS—ALPHA BY FLOWER
10. SHAKESPEARE'S FLOWERS & HERBS—ALPHA BY PLAY
11. IRISH PLAYWRIGHTS
12. AMERICAN EXPERIENCE MUSICALS
- 13-14 PULITZER PRIZE WINNING PLAYS (THRU 2010)
15. SCIENCE FICTION PLAYS

H2 SAMPLE SCORE SHEETS

1. ACTING SHARE SHEET
2. ACTING ROUND BALLOT
3. SET/LIGHTS SHARE SHEET—FALL
4. SET/LIGHTS BALLOT—FALL
5. SET/LIGHTS/GRAPHICS SHARE SHEET—SHAKESPEARE
6. SET/LIGHTS/GRAPHICS BALLOT—SHAKESPEARE
7. COSTUME SHARE SHEET
8. COSTUME BALLOT
9. GRAPHICS/PUBLICITY SHARE SHEET—FALL
10. GRAPHICS/PUBLICITY BALLOT—FALL
11. TABULATIONS KEY
12. SWEEPSTAKES POINTS

continued

SECTION H – TABLE OF CONTENTS – CONTINUED

H3 DTASC COMPUTER INFORMATION

H4 CERTIFICATES

1. COMMUNITY SERVICE CERTIFICATE–FALL
2. COMMUNITY SERVICE CERTIFICATE–SHAKESPEARE
3. PARTICIPATION CERTIFICATE–FALL
4. PARTICIPATION CERTIFICATE–SHAKESPEARE

H5 FORMS

1. MEMBERSHIP
2. ASSOCIATE MEMBERSHIP
3. JUDGE SUBMISSIONS – PLEASE SUBMIT JUDGES’ NAMES ON THE WEB SITE ONLY
4. RULES SUBMISSIONS
5. EVENT SUBMISSIONS
6. NOMINATION OF OFFICERS

H6 SAMPLE LETTERS – ALL AVAILABLE ON CD AS WORD DOCUMENTS (HOST LETTERS ARE IN SECTION C 1 AND ALSO ON THE CD)

1. LETTERHEAD
2. SAMPLE LETTER TO ADMINISTRATOR OF PARTICIPATING SCHOOL
3. SAMPLE LETTER TO ADMINISTRATOR OF PARTICIPATING SCHOOL
4. SAMPLE THANK YOU LETTER TO FESTIVAL HOST
5. SAMPLE THANK YOU LETTER FOR SALUTE TO THE WINNERS

H7 OTHER ITEMS OF INTEREST

1. WHY TEACH THEATRE IN OUR SCHOOLS
2. THERE’S NO DATA LIKE SHOW DATA

continued

SECTION H – TABLE OF CONTENTS – CONTINUED

H8 MAPS OF SCHOOLS

1. AVIARA OAKS MIDDLE SCHOOL, CARLSBAD
2. BIRMINGHAM HIGH SCHOOL, VAN NUYS
3. CALABASAS HIGH SCHOOL, CALABASAS
4. CALIFORNIA HIGH SCHOOL, WHITTIER
5. CHATSWORTH HIGH SCHOOL, CHATSWORTH
6. CITRUS HILL HIGH SCHOOL, PERRIS
7. COLONY HIGH SCHOOL, ONTARIO
8. DODSON MIDDLE SCHOOL, RANCHO PALOS VERDES
9. FULLERTON UNION HIGH SCHOOL, FULLERTON
10. JAMES MONROE HIGH SCHOOL, NORTH HILLS
11. JOHN BURROUGHS HIGH SCHOOL, BURBANK
12. MILLIKAN MIDDLE SCHOOL, SHERMAN OAKS
13. ORVILLE WRIGHT MIDDLE SCHOOL, WESTCHESTER
14. PALISADES HIGH SCHOOL, PACIFIC PALISADES
15. RAMON C. CORTINES VAPA, LOS ANGELES
16. RESEDA HIGH SCHOOL, RESEDA
17. ROYAL OAK MIDDLE SCHOOL, COVINA
18. SHERMAN OAKS CENTER FOR ENRICHED STUDIES, RESEDA
19. ST. JOSEPH’S HIGH SCHOOL, LAKEWOOD
20. SUN VALLEY MIDDLE SCHOOL, SUN VALLEY
21. TEMECULA VALLEY HIGH SCHOOL, TEMECULA
22. VALENCIA HIGH SCHOOL, PLACENTIA
23. VALLEY VIEW MIDDLE SCHOOL, SIMI VALLEY
24. WOODROW WILSON MIDDLE SCHOOL, GLENDALE

LIST OF 1950s TONY AWARD NOMINATED PLAYS

The Apple Cart	A Moon for the Misbegotten
Auntie Maine	
	No Time for Sergeants
The Bad Seed	
A Boy Growing Up	Once Upon a Tailor
Bus Stop	Ondine
Cat on a Hot Tin Roof	Picnic
The Cave Dwellers	The Pleasure of His Company
The Chalk Garden	Point of No Return
The Cocktail Party	The Ponder Heart
Come Back Little Sheba	The Potting Shed
The Country Girl	
The Crucible	Quadrille
The Dark at the Top of the Stairs	The Reluctant Debutante
Darkness at Noon	Romanoff and Juliet
The Desperate Hours	The Rope Dancers
Dial M for Murder	The Rose Tattoo
The Diary of Anne Frank	
The Entertainer	Separate Tables
	The Seven Year Itch
	The Shrike
The Fourposter	Six Characters in Search of an Author
	Someone Waiting
The Great Sebastians	Stalag 17
	Sunrise at Campobello
The Happiest Millionaire	Tamburlaine the Great
A Hatful of Rain	Tea and Sympathy
The Honeys	The Teahouse of the August Moon
	Tiger at the Gates
I am a Camera	Time of the Cuckoo
Inherit the Wind	Time Remembered
The Innocents	The Trip to Bountiful
	Two for the Seesaw
J.B.	
The Lark	A View from the Bridge
Long Day's Journey into Night	The Visit
Look Back in Anger	A Visit to a Small Planet
Look Homeward Angel	
A Majority of One	The Waltz of the Toreadors
The Matchmaker	Witness for the Prosecution
Middle of the Night	

1960s PLAYS

After the Fall
All the Way Home
The Andersonville Trial

Barefoot in the Park
Becket
The Best Man
Black Comedy

Cactus Flower
The Caretaker

The Devil's Advocate

Enter Laughing

Forty Carats

Gideon
The Great White Hope
Goodbye Charlie

The Hostage

I Never Sang for My Father

Joe Egg

The Lion in Winter
Luther
Luv

A Man for all Seasons
Marat/Sade

Marathon '33
The Miracle Worker

Night of the Iguana
Never Too Late

The Odd Couple (male version)
The Owl and the Pussycat

A Passage to India
Play It Again, Sam
Plaza Suite
The Prime of Miss Jean Brodie
Purlie Victorious

Raisin in the Sun
Rosenkrantz and Guildenstern are Dead

A Shot in the Dark
Slow Dance on the Killing Ground
The Subject Was Roses
Sweet Bird of Youth

Take Her She's Mine
The Tenth Man
A Thousand Clowns
Toys in the Attic

Wait Until Dark
Who's Afraid of Virginia Woolf

You Know I Can't Hear You When the
Water's Running

MUSICAL AMERICANA

110 in the Shade
1776
42nd Street

A Chorus Line
Annie
Applause
Assassins

Barnum
Bells Are Ringing
The Best Little Whore House in Texas
Big River
Boy Friend, The
Bye, Bye Birdie

Chicago
Company

Damn Yankees
Destry Rides Again
Dreamgirls

Finian's Rainbow
Fiorello!
Flower Drum Song
Funny Girl

George M!
Golden Boy
Grease
Guys and Dolls
Gypsy

Hair
Hello Dolly
How to Succeed in Business Without Really
Trying

Kiss Me Kate

Mack and Mabel
Mame
Me and My Girl
The Me Nobody Knows
The Most Happy Fellow
The Music Man
My One and Only

No, No Nanette

Oklahoma
On a Clear Day You Can See Forever

The Pajama Game
Porgy and Bess
The Producers
Promises, Promises

Quilters

Ragtime
Runaways

Seven Brides for Seven Brothers
She Loves Me
Singin' in the Rain
South Pacific
Sugar
Sunset Blvd.
Superman
Sweet Charity

Take Me Along
The Unsinkable Molly Brown

West Side Story
Wonderful Town
Working
You're a Good Man Charlie Brown

OSCAR WINNING ORIGINAL SCREENPLAYS

- 1927 Benjamin Glazer (Seventh Heaven)
1928 Hans Kraly (The Patriot)
1929 Frances Marion (The Big House)
1930 John Monk Saunders (The Dawn Patrol)
1931 Frances Marion (The Champ)
1932 Robert Lord (One Way Passage)
1934 Arthur Caesar (Manhattan Melodrama)
1935 Ben Hecht, Charles MacArthur (The Scoundrel)
1936 Pierre Collings, Sheridan Gibney (The Story of Louis Pasteur)
1937 William A. Wellman, Robert Carson (A Star Is Born)
1938 Eleanore Griffin, Dore Schary (Boys Town)
1939 Lewis R. Foster (Mr. Smith Goes to Washington)
1940 Preston Sturges (The Great McGinty)
1941 Herman J. Mankiewicz, Orson Welles (Citizen Kane)
1942 Michael Kanin, Ring Lardner, Jr. (Woman of the Year)
1943 Norman Krasna (Princess O'Rourke)
1944 Lamar Trotti (Wilson)
1945 Richard Schweizer (Marie-Louise)
1946 Muriel and Sydney Box (The Eleventh Veil)
1947 Sidney Sheldon (The Bachelor and the Bobby-Soxer)
1948 Richard Schweizer and David Wechsler (The Search)
1949 Robert Pinosh (Battleground)
1950 Joseph L Mankiewicz (All About Eve)
1951 Alan Jay Lemer (An American in Paris)
1952 T.E.B. Clarke (The Lavender Hill Mob)
1953 Charles Brackett, Walter Reisch and Richard Breen (Titanic)
1954 Budd Schulberg (On the Waterfront)
1955 William Ludwig and Sonya Levien (Interrupted Melody)
1956 Albert Lamorisse (The Red Balloon)
1957 George Wells (Designing Woman)
1958 Nathan E. Douglas and Harold Jacob Smith (The Defiant Ones)
1959 Russell Rouse & Clarence Green; Stanley Shapiro & Maurice Richlin (Pillow Talk)
1960 Billy Wilder and I.A.L. Diamond (The Apartment)
1961 William Inge (Splendor in the Grass)
1962 Ennio de Concini, Alfredo Giannetti and Pietro Germi (Divorce—Italian Style)
1963 James R. Webb (How the West Was Won)
1964 S.H. Barnett; Peter Stone and Frank Tarloff (Father Goose)
1965 Frederic Raphael (Darling)
1966 Claude Lelouch and Pierre Uytterhoeven (A Man and A Woman)
1967 William Rose (Guess Who's Coming to Dinner)

continued

OSCAR WINNING SCREENPLAYS, CONTINUED

1968 Mel Brooks (The Producers)
1969 William Goldman (Butch Cassidy and the Sundance Kid)
1970 Francis Ford Coppola and Edmund H. North (Patton)
1971 Paddy Chayefsky (The Hospital)
1972 Jeremy Lerner (The Candidate)
1973 David S. Ward (The Sting)
1974 Robert Towne (Chinatown)
1975 Frank Pierson (Dog Day Afternoon)
1976 William Goldman (All the President's Men)
1977 Woody Allen and Marshall Brickman (Annie Hall)
1978 Nancy Dowd, Waldo Salt and Robert C. Jones (Coming Home)
1979 Steve Tesich (Breaking Away)
1980 Bo Goldman (Melvin and Howard)
1981 Colin Welland (Chariots of Fire)
1982 John Briley (Gandhi)
1983 Horton Foote (Tender Mercies)
1984 Robert Benton (Places in the Heart)
1985 Earl W. Wallace, William Kelley, Pamela Wallace (Witness)
1986 Woody Allen (Hannah and Her Sisters)
1987 John Patrick Shanley (Moonstruck)
1988 Ronald Bass and Barry Morrow (Rain Man)
1989 Tom Schulman (Dead Poets Society)
1990 Bruce Joel Rubin (Ghost)
1991 Callie Khouri (Thelma and Louise)
1992 Neil Jordon (The Crying Game)
1993 Jane Champion (The Piano)
1994 Quentin Tarantino and Roger Avary (Pulp Fiction)
1995 Quentin Tarantino and Roger Avary (The Usual Suspects)
1996 Ben Affleck and Matt Damon (Good Will Hunting)
1997 Ethan and Joel Cohen (Fargo)
1998 Marc Normand and Tom Stoppard (Shakespeare in Love)
1999 Alan Ball (American Beauty)
2000 Cameron Crowe (Almost Famous)
2001 Julian Fellowes (Gosford Park)
2002 Pedro Almodóvar (Talk to Her)
2003 Sofia Coppola (Lost in Translation)

SHAKESPEARE'S CONTEMPORARIES

Plays Written between 1564–1616

George Chapman (1559–1634)*

Bussy d'Ambois

All Fools

The Gentleman Usher

May Day

John Marston (1576–1634)*

The Malcontent

The Dutch Courtesan

John Fletcher (1579–1625)*

The Faithful Shepherdess

Philaster

A Maid's Tragedy

Francis Beaumont (c. 1584–1616)*

Thomas Heywood (c. 1570–1641)*

A Woman Killed With Kindness

Thomas Dekker (1572–1632)*

John Fletcher (1579–1625)

Thomas Kyd (1558–1616)

The Spanish Tragedy

Christopher Marlowe (1564–1593)

Jew of Malta

Edward II

Tamburlane the Great

The History of Doctor Faustus

John Webster (1580–1630)

Duchess of Malfi

The White Devil

Ben Jonson

The Alchemist

Every Man in his Humour

Volpone

Cyril Tourneur

The Revenger's Tragedy

John Ford

'Tis a Pity She's a Whore

James Shirley

Cupid and Death

Collaborations: George Chapman wrote many plays in collaboration. Eastward Ho!

(1605), written with Ben Jonson and John Marston, contained satirical references to the Scots which landed the authors in jail. Rollo Duke of Normandy (date uncertain), was written with Fletcher, Jonson and Massinger.

Beaumont and Fletcher Collaborations

1. *Knight of the Burning Pestle, The*. 1607. Comedy notable for using an audience member as a participant.
2. *Philaster*. 1610.
3. *Maid's Tragedy, The*. 1611. Tragicomedy built around lust and corruption in the court of Rhodes. Considered one of Beaumont and Fletcher's best.
4. *King and No King, A*. 1611.
5. *Scornful Lady, The*. 1613.

SUGGESTED LIST OF ABSURDIST PLAYWRIGHTS

Theatre of the Absurd — plays that revolve around the similar theme that life is meaningless. It is usually unrealistic, unconventional, and dependent on clever dialogue or banter. While many of the plays described by this title seem to be quite random and meaningless on the surface, an underlying structure and meaning is usually found in the midst of the chaos.

Samuel Beckett

Harold Pinter

Edward Albee

Christopher Durang

Eugene Ionesco

Tom Stoppard

Luigi Pirandello

Jean-Paul Sartre

Albert Camus

Jean Genet

Arthur Adamov

Friedrich Durrenmatt

Fernando Arrabal

Jean Tardieu

Dario Fo

David Mamet

Norman Frederick Simpson

Jack Gelber

Arthur Kopit

Slawomir Mrozek

Tadeusz Rozewicz

Vaclav Havel

John Guare

Caryl Churchill

Gao Xingjian

Jules Feiffer

Antonin Artaud

Boris Vian

Peter Weiss

MODERN PLAYS BASED ON SHAKESPEARE

Actor's Nightmare (one section of it)

Boys from Syracuse

Cahoot's Macbeth

Complete Works of Shakespeare

Dogg's Hamlet

Goodnight Desdemona

Hamlet Cha-Cha-Cha

Hamlet-Machine

I Hate Hamlet

I Hate Shakespeare

Kiss Me Kate

Macbett

MacBird

Rosencrantz and Guildenstern Are Dead

The Golem, Methuselah and Shylock

Two Gentlemen of Verona (modern translation)

Want's Unwished Work

West Side Story

SHAKESPEARE'S FLOWERS AND HERBS

ALPHABETICAL BY FLOWER

Flower or Herb	Play	Act	Scene
Belladonna	Romeo & Juliet	II	iii
Blackberry	As You Like It	III	ii
Bluebell	Cymbeline	IV	ii
Broom	Tempest	IV	i
Burdock	King Lear	IV	iv
Buttercup/ Cuckoo-buds	Love's Labour's Lost	V	ii
Camomile	Henry IV (I)	II	iv
Carnation	Winter's Tale	IV	iii
Cherry	Midsummer Night's Dream	III	ii
Clover	Henry V	V	ii
Columbine:	Love's Labour's Lost	V	ii
Cowslip	Tempest	V	i
Crab Apple	Midsummer Night's Dream	II	i
Crow-Flower	Hamlet	IV	vii
Crown Imperial	Winter's Tale	IV	iii
Daffodil	Winter's Tale	IV	ii
Daisy	Love's Labour's Lost	V	ii
Eglantine	Midsummer Night's Dream	II	i
Fennel	Hamlet	IV	v
Florentine Iris	Henry V	V	ii
Flower-De-Luce (Fleur de lys)	Henry VI (I)	I	i
Heartsease (Pansy)	Hamlet	IV	v
Hemlock	Macbeth	IV	i
Honeysuckle	Midsummer Night's Dream	IV	i
Hyssop	Othello	I	iii
Iris, Florentine	Henry V	V	ii
Lady-Smock	Love's Labour's Lost	V	ii
Lancaster Rose	Henry VI (I)	II	iv
Lavender	Winter's Tale	IV	iii
Lily	King John	IV	ii

Flower or Herb	Play	Act	Scene
Marigold	Winter's Tale	IV	iii
Marjoram, Sweet	All's Well That Ends Well	IV	v
Marjoram, Wild	Winter's Tale	IV	iii
Mint	Winter's Tale	IV	iii
Monkshood	Henry VI (II)	IV	iv
Musk-Rose	Midsummer Night's Dream	IV	i
Nettle	Richard II	III	ii
Oak	Midsummer Night's Dream	II	i
Oxlip	Midsummer Night's Dream	II	i
Pansy (Heartsease)	Hamlet	IV	v
Pomegranate	Romeo & Juliet	III	v
Poppy	Othello	III	iii
Rose	Romeo & Juliet	II	ii
Rose, Lancaster	Henry VI (I)	II	iv
Rose, York	Henry VI (I)	II	iv
Rosemary	Hamlet	IV	v
Rue	Richard II	III	iv
Rushes	Henry IV (I)	III	i
Savory	Winter's Tale	IV	iii
Strawberry	Henry V	I	i
Sweet Marjoram	All's Well That Ends Well	IV	v
Thistle	Much Ado About Nothing	III	iv
Thyme, Wild	Midsummer Night's Dream	II	i
Vetch	Tempest	IV	i
Vine	Tempest	IV	i
Violet	Cymbeline	IV	ii
Wild Marjoram	Winter's Tale	IV	iii
Wild Thyme	Midsummer Night's Dream	II	i
Wormwood	Midsummer Night's Dream	IV	i
York Rose	Henry VI (I)	II	iv

continued

SHAKESPEARE'S FLOWERS AND HERBS

ALPHABETICAL BY PLAY

Flower or Herb	Play	Act	Scene
Sweet Marjoram	All's Well That Ends Well	IV	v
Blackberry	As You Like It	III	ii
Bluebell	Cymbeline	IV	ii
Violet	Cymbeline	IV	ii
Fennel	Hamlet	IV	v
Pansy (Heartsease)	Hamlet	IV	v
Rosemary	Hamlet	IV	v
Crow-Flower	Hamlet	IV	vii
Camomile	Henry IV (I)	II	iv
Rushes	Henry IV (I)	III	i
Strawberry	Henry V	I	i
Clover	Henry V	V	ii
Florentine Iris	Henry V	V	ii
Flower-De-Luce (Fleur de lys)	Henry VI (I)	I	i
Lancaster Rose	Henry VI (I)	II	iv
York Rose	Henry VI (I)	II	iv
Monkshood	Henry VI (II)	IV	iv
Lily	King John	IV	ii
Burdock	King Lear	IV	iv
Buttercup/ Cuckoo-buds	Love's Labour's Lost	V	ii
Columbine:	Love's Labour's Lost	V	ii
Daisy	Love's Labour's Lost	V	ii
Lady-Smock	Love's Labour's Lost	V	ii
Hemlock	Macbeth	IV	i

Flower or Herb	Play	Act	Scene
Crab Apple	Midsummer Night's Dream	II	i
Eglantine	Midsummer Night's Dream	II	i
Oak	Midsummer Night's Dream	II	i
Oxlip	Midsummer Night's Dream	II	i
Wild Thyme	Midsummer Night's Dream	II	i
Cherry	Midsummer Night's Dream	III	ii
Honeysuckle	Midsummer Night's Dream	IV	i
Musk-Rose	Midsummer Night's Dream	IV	i
Wormwood	Midsummer Night's Dream	IV	i
Thistle	Much Ado About Nothing	III	iv
Hyssop	Othello	I	iii
Poppy	Othello	III	iii
Nettle	Richard II	III	ii
Rue	Richard II	III	iv
Rose	Romeo & Juliet	II	ii
Belladonna	Romeo & Juliet	II	iii
Pomegranate	Romeo & Juliet	III	v
Broom	Tempest	IV	i
Vetch	Tempest	IV	i
Vine	Tempest	IV	i
Cowslip	Tempest	V	i
Daffodil	Winter's Tale	IV	ii
Carnation	Winter's Tale	IV	iii
Crown Imperial	Winter's Tale	IV	iii
Lavender	Winter's Tale	IV	iii
Marigold	Winter's Tale	IV	iii
Mint	Winter's Tale	IV	iii
Savory	Winter's Tale	IV	iii
Wild Marjoram	Winter's Tale	IV	iii

IRISH PLAYWRIGHTS*

John Banim (1798–1842)
Sebastian Barry (b. 1955)
Samuel Beckett (1906–1989)
Brendan Behan (1923–1964)
Dermot Bolger (b. 1959)
Dion Boucicault (1820–1890)
Colm Byrne (b. 1971)
Marina Carr (b. 1964)
Austin Clarke (1896–1974)
Padraic Colum (1881–1972)
Roddy Doyle (b. 1958)
Gary Duggan (b. 1979)
Lord Dunsany (1878–1957)
St John Ervine (1883–1971)
Bernard Farrell (b. 1939)
Brian Friel (b. 1929)
Miriam Gallagher (b. 1958)
Oliver Goldsmith (1730–1774)
Lady Augusta Gregory (1852–1932)
Michael Harding (b. 1953)
Denis Johnston (1901–1984)
Jennifer Johnston (b. 1930)
Marie Jones (b. 1951)
John B. Keane (1928–2002)
Thomas Kilroy (b. 1934)
Hugh Leonard (1926–2009)
Walter Macken (1915–1967)
Martin McDonagh (b. 1970)
Frank McGuinness (b. 1953)
Conor McPherson (b. 1971)
M. J. Molloy (1917–1994)
George Moore 1852–1933)
Jimmy Murphy (b. 1962)
John Murphy (1929–1998)
Tom Murphy (b. 1935)
T. C. Murray (1873–1959)
Sean O’Casey (1880–1964)
Joseph O’Connor (b. 1963)
Mark O’Rowe (b. 1970)
Lennox Robinson (1886–1958)
Billy Roche (b. 1949)
G. Bernard Shaw (1856–1950)
Peter Sheridan (b. 1952)
George Shiels (1881–1949)
Richard Brinsley Sheridan (1751–1816)
John Millington Synge (1871–1909)
Colin Teevan (b. 1968)
Enda Walsh (b. 1967)
Oscar Wilde (1845–1900)
W.B. Yeats (1865–1939)

* If you wish to use a play by an Irish playwright not on this list, contact Sue Freitag for approval: Tchdafutr@aol.com

AMERICAN EXPERIENCE MUSICALS*

Title (year first produced—setting)

Crazy For You (NYC and the American West settings)

Annie (NYC)

Oh, Boy (1917—takes place in Meadowsides, New York)

Hello Dolly (Yonkers, New York)

Lady Be Good (1924—takes place in Beacon Hills, New England. The musical that made Hollywood notice Fred Astaire.)

No, No Nanette (1925—no specific location but the plot is the Bible versus the flappers)

Oh, Kay (1926—Long Island, New York)

Showboat (1927—The American South—Mississippi River)

Of Thee I Sing (1931—set around a Presidential campaign)

Anything Goes (1934—American and British passengers on an ocean liner)

Annie Get Your Gun (1946—Ohio and other parts of the country)

South Pacific (1949—American troops in World War II Pacific Islands)

How To Succeed in Business Without Really Trying (1961—any major US city)

Pal Joey (1940—set in Chicago)

Miss Saigon (1991—American troops in Vietnam)

Chicago (1987—set in women's prison outside Chicago)

Oklahoma (1943—it is obvious)

On the Town (1944—NYC)

Carousel (1945—New England)

Kiss Me Kate (1947—Baltimore)

Guys and Dolls (1950—NYC)

Damn Yankees (1955—Washington DC)

The Music Man (1957—Iowa)

West Side Story (1957—NYC)

Gypsy (1959—Seattle and other cities)

Bye Bye Birdie (1960—Sweetapple, Ohio)

Funny Girl (1964—NYC)

Sweet Charity (1966—NYC)

Hair (1969—NYC)

Company (1970—NYC)

Grease (1972—Rydell High School)

A Chorus Line (1975—NYC)

On the Twentieth Century (1978—Chicago)

42nd Street (1980—NYC)

Dreamgirls (1981—Detroit)

Big River (1985—Mississippi River)

City of Angels (1989—Los Angeles)

Sunset Boulevard (1994—Hollywood)

In the Heights

Memphis

Ragtime

Tintypes

Thoroughly Modern Millie

Assassins

Parade

All American

Take Me Along

Promises, Promises

Company

High School Musical

Little House on the Prairie

Caddie Woodlawn

* Must be the American Experience — be prepared to justify your choice to Rules.

PULITZER PRIZE WINNING PLAYS*

Year: Title – Author

- 1920: Beyond the Horizon – Eugene O’Neill
1921: Miss Lulu Bett – Zona Gale
1922: Anna Christie – Eugene O’Neill
1923: Icebound – Owen Davis
1924: Hell-Bent Fer Heaven – Hatcher Hughes
1925: They Knew What They Wanted – Sidney Howard
1926: Craig’s Wife – George Kelly
1927: In Abraham’s Bosom – Paul Green
1928: Strange Interlude – Eugene O’Neill
1929: Street Scene – Elmer Rice
1930: The Green Pastures – Marc Connelly
1931: Alison’s House – Susan Glaspell
1932: Of Thee I Sing – George S. Kaufman, Morrie Ryskind, Ira Gershwin,
1933: Both Your Houses – Maxwell Anderson
1934: Men in White – Sidney Kingsley
1935: The Old Maid – Zoe Akins
1936: Idiot’s Delight – Robert E. Sherwood
1937: You Can’t Take it with You – Moss Hart, George S. Kaufman
1938: Our Town – Thornton Wilder
1939: Abe Lincoln in Illinois – Robert E. Sherwood
1940: The Time of Your Life – William Saroyan
1941: There Shall Be No Night – Robert E. Sherwood
1942: no award
1943: The Skin of Our Teeth – Thornton Wilder
1944: no award
1945: Harvey – Mary Coyle Chase
1946: State of the Union – Russel Crouse, Howard Lindsay
1947: no award
1948: A Streetcar Named Desire – Tennessee Williams
1949: Death of a Salesman – Arthur Miller
1950: South Pacific – Richard Rodgers, Oscar Hammerstein II, Joshua Logan
1951: no award
1952: The Shrike – Joseph Kramm
1953: Picnic – William Inge
1954: The Teahouse of the August Moon – John Patrick
1955: Cat on a Hot Tin Roof – Tennessee Williams
1956: The Diary of Anne Frank – Albert Hackett and Frances Goodrich
1957: Long Day’s Journey into Night – Eugene O’Neill
1958: Look Homeward, Angel – Ketti Frings
1959: J.B. – Archibald MacLeish
1960: Fiorello! – Jerome Weidman and George Abbott Jerry Bock, and Sheldon Harnick
1961: All the Way Home – Tad Mosel
1962: How to Succeed in Business Without Really Trying – Frank Loesser and Abe Burrows
1963 and 1964: no award *continued*

* As there is a musical category (Event 6), only the libretto of a musical may be used.

PULITZER PRIZE WINNING PLAYS, CONTINUED

- 1965: The Subject Was Roses – Frank D. Gilroy
1966: no award
1967: A Delicate Balance – Edward Albee
1968: no award
1969: The Great White Hope – Howard Sackler
1970: No Place to be Somebody – Charles Gordone
1971: The Effect of Gamma Rays on Man-in-the-Moon Marigolds – Paul Zindel
1972: no award
1973: That Championship Season – Jason Miller
1974: no award
1975: Seascape – Edward Albee
1976: A Chorus Line – Michael Bennett, Nicholas Dante and James Kirkwood, Jr.,
Marvin Hamlisch and Edward Kleban
1977: The Shadow Box – Michael Cristofer
1978: The Gin Game – Donald L. Coburn
1979: Buried Child – Sam Shepard
1980: Talley’s Folly – Lanford Wilson
1981: Crimes of the Heart – Beth Henley
1982: A Soldier’s Play – Charles Fuller
1983: ’night, Mother – Marsha Norman
1984: Glengarry Glen Ross – David Mamet
1985: Sunday in the Park with George – James Lapine and Stephen Sondheim
1986: no award
1987: Fences – August Wilson
1988: Driving Miss Daisy – Alfred Uhry
1989: The Heidi Chronicles – Wendy Wasserstein
1990: The Piano Lesson – August Wilson
1991: Lost in Yonkers – Neil Simon
1992: The Kentucky Cycle – Robert Schenkkan
1993: Angels in America: Millennium Approaches – Tony Kushner
1994: Three Tall Women – Edward Albee
1995: The Young Man From Atlanta – Horton Foote
1996: Rent – Jonathan Larson
1997: no award
1998: How I Learned to Drive – Paula Vogel
1999: Wit – Margaret Edson
2000: Dinner with Friends – Donald Margulies
2001: Proof – David Auburn
2002: Topdog/Underdog – Suzan-Lori Parks
2003: Anna in the Tropics – Nilo Cruz
2004: I Am My Own Wife – Doug Wright
2005: Doubt: A Parable – John Patrick Shanley
2006: no award
2007: Rabbit Hole – David Lindsay-Abaire
2008: August: Osage County – Tracy Letts
2009: Ruined – Lynn Nottage
2010: Next to Normal – music by Tom Kitt, book and lyrics by Brian Yorkey

SCIENCE FICTION PLAYS

Science Fiction Plays

You are not limited to the plays on this list, but please remember that fantasy is not allowed in this category this year.

The Martian Chronicles
Fahrenheit 451
The Illustrated Man
(and several other plays by Ray Bradbury)
1984
Frankenstein
Young Frankenstein
Little Shop of Horrors
Starlight Express
Night of the Living Dead
Zombie Prom
Star Mites
Visit to a Small Planet
The Strange Case of Dr. Jekyll and Mr. Hyde
We Will Rock You
The Adding Machine
Dr. Faustus
Proof (maybe or maybe not)
Jekyll and Hyde (the musical)
Flowers for Algernon
The Alchemist
Spiderman

Acting Ballot



**Drama Teachers Association of
Southern California**

Event Number _____

Event Name _____

Room _____

Round 1 2 Semi-Finals Finals

Instructions

1. Fill in Event and Room Number and circle the round.
2. Copy the school codes in the order of performance the room chair has listed on the board.
3. Watch the scenes and make SUPPORTIVE comments on share sheet provided for student feedback. **CRITERIA are on back of share sheet.** Please have one you can read while filling out the others.
4. On this ballot, assign a letter for the quality in each category. Use the following abbreviations:
S = Superior **A = Accomplished** **P = Proficient** **F = Fair** **N = Needs Work** **X = No Show**
 (Grade = A) (Grade = B) (Grade = C) (Grade = D) (Grade = Fail)
5. After you have scored all the scenes, rank them from best (1) to worst (12) in the RANK column. You might want to rank unofficially as you see the scenes, then number them.
6. **SIGN YOUR BALLOT** (the festival cannot continue without all ballots being signed)
7. Place in the envelope, and bring it and your share sheets directly to Tabulations.

You must score in every category for every event

ORDER OF PERFORMANCE	SCHOOL CODE	Judges Notes:	TECHNIQUE	CHARACTERIZATION	INTERACTION	STAGING	OVERALL EFFECTIVENESS	RANK	NOT APPROPRIATE
EX:	CWZ30		A	P	A	S	A	3	✓
1									
2									
3									
4									
5									
6									
7									
8									
9									
10									
11									
12									
Judge's Name (print)			Judge Number						
Judge's Signature			Cell Phone Number						



Acting Share Sheet

Comments

Please write constructive comments in the space provided. Coaches and students review these forms as a tool for learning.

Areas of Evaluation

You must mark EVERY category in EVERY performance

Technique

Including vocal, physical and memorization.

Superior

Accomplished

Proficient

Fair

Needs Work

Characterization

Including vocal character, physicality, and business.

Superior

Accomplished

Proficient

Fair

Needs Work

Interaction

For Monologue – interaction with audience/invisible other.

For Group Scenes – listening/reacting and ensemble work.

Superior

Accomplished

Proficient

Fair

Needs Work

Staging

Including use of bodies to create strong stage pictures.

Superior

Accomplished

Proficient

Fair

Needs Work

Overall Effectiveness

The work of the creators and the appropriateness for the category; professionalism in presentation.

Superior

Accomplished

Proficient

Fair

Needs Work

Age Appropriateness (Complete only if applicable.)

I consider this performance inappropriate because of ___ material ___ language ___ actions.

This does not affect the rank or score, it is used by the board as information to check possible inappropriate scenes.

Any suggestive acting that denotes sexual activity of any kind except simple kissing and embracing is strictly forbidden in performances. No explicit sexual language or profanity of any kind is allowed. No kissing on the mouth in Middle School Division. Inappropriate performances should still receive Share Sheets.

Judge Number

Judge Name

Judge Signature

Criteria for Evaluation

Technique

Superior	Accomplished	Proficient	Fair	Needs Work
<p>The performers could be heard and understood throughout the scene.</p> <p>The performers were physically engaged throughout the scene.</p> <p>Pacing significantly enhanced variety and nuance of scene.</p>	<p>The performers could be heard and understood during most of the scene.</p> <p>The performers were physically engaged during most of the scene.</p> <p>Pacing was beneficial to the scene.</p>	<p>The performers could be heard and understood sometimes.</p> <p>The performers were sometimes physically engaged in the scene.</p> <p>Pacing was appropriate to the scene.</p>	<p>The performers could not be heard and understood during much of the scene.</p> <p>The performers were physically engaged at times during the scene.</p> <p>Pacing was inappropriate or only somewhat evident.</p> <p>The performers struggled with memorization.</p>	<p>The performers could not be heard and understood.</p> <p>The performers were not physically engaged in the scene.</p> <p>Pacing was sluggish or too fast.</p> <p>The scene was not memorized.</p>

Characterization

Superior	Accomplished	Proficient	Fair	Needs Work
<p>The performers created vocal characters which brought life to the text.</p> <p>The performers employed their bodies in a variety of ways to illuminate the characters.</p> <p>The business of the performers brought understanding of mood & theme beyond the text.</p>	<p>The performers created vocal characters related to the text.</p> <p>The performers engaged their bodies in relation to their characters.</p> <p>The business of the performers matched the characters.</p>	<p>The performers made choices about vocal character.</p> <p>The performers made choices about their physical characters.</p> <p>The business of the performers was mostly connected to the characters.</p>	<p>The performers' vocal characters were not related to the text.</p> <p>The performers' physical characters lacked specificity.</p> <p>The performers did not connect the business to the text.</p>	<p>The performers' recitation of lines did not connect the text to the characters.</p> <p>The performers' physical characters lacked clarity and consistency.</p> <p>The performers' business was disconnected from the text.</p>

Interaction

Superior	Accomplished	Proficient	Fair	Needs Work
<p>The interactions and reactions of the characters were consistent throughout the scene.</p>	<p>The interactions and reactions of the characters were consistent during most of the scene.</p>	<p>The interactions and reactions of the characters were inconsistent</p>	<p>The interactions and reactions of the characters were inconsistent throughout the scene.</p>	<p>The interactions and reactions of the characters were lacking.</p>

Staging

Superior	Accomplished	Proficient	Fair	Needs Work
<p>The performers used their bodies to create effective and/or creative stage pictures.</p> <p>The staging was creative, innovative, and helped engage the audience.</p>	<p>The performers created strongly composed stage pictures.</p> <p>The staging was clear, appropriate to the scene, and helped showcase the action.</p>	<p>The performers matched their movements to the stated action.</p> <p>The staging was adequate for the given action.</p>	<p>The performers were inconsistent in their stage pictures.</p> <p>The staging lacked connection to the action.</p>	<p>The staging was under-rehearsed.</p>

Overall Effectiveness

Superior	Accomplished	Proficient	Fair	Needs Work
<p>Professionalism: Easy to hear title & author of piece. Clearly held the moment to end.</p> <p>Transitions were very thoughtful, motivated, creative and smooth.</p> <p>The overall work of the creators was superior.</p> <p>The scene's action, characters and themes clearly derived from the text.</p> <p>The scene is an exemplary representative for the category.</p> <p>This scene should <i>definitely</i> move on and compete for further honors.</p>	<p>Professionalism: Easy to hear title & author of piece. Clearly held the moment to end.</p> <p>Transitions were reasonably thoughtful, motivated, creative and smooth.</p> <p>The overall work of the creators was excellent.</p> <p>This scene is a strong representative for the category.</p> <p>The scene's action, characters, and themes were connected to the text.</p> <p>This scene should <i>probably</i> move on and compete for further honors.</p>	<p>Professionalism: Could hear most of title & author of piece. Ending moment clear.</p> <p>Transitions seemed motivated, creative and smooth.</p> <p>The overall work of the creators was good.</p> <p>This scene fits the criteria of the category.</p> <p>The scene showed some understanding of the text.</p> <p>This scene <i>might</i> move on to compete further.</p>	<p>Professionalism: Hard to understand title & author of piece. Ending moment okay. Transitions could have been more motivated, creative and smooth.</p> <p>The overall work of the creators was fair.</p> <p>This scene did not fit the criteria of the category.</p> <p>The scene showed little understanding of the text.</p> <p>The scene should NOT move on to compete further.</p>	<p>Professionalism: Couldn't understand title & author of piece. Ending moment lacked confidence.</p> <p>Transitions need to be more motivated and smooth.</p> <p>The scene was disconnected from the text.</p> <p>The work of the creators needed more time to achieve their goal.</p> <p>The scene should NOT move on to compete further.</p>

Sets and Lights Ballot



**Drama Teachers Association
of Southern California**

Event Number	Event Name				
Room	Round	1	2	Semi-Finals	Finals

Instructions

1. Fill in Event and Room Number and circle the round.
2. Copy the school codes in the order of performance the room chair has listed on the board.
3. Watch the scenes and make SUPPORTIVE comments on share sheet provided for student feedback.
4. Then assign a letter for the quality in each category. Use the following abbreviations:
S = Superior **A = Accomplished** **P = Proficient** **F = Fair** **N = Needs Work** **X = No Show**
(Grade = A) (Grade = B) (Grade = C) (Grade = D) (Grade = Fail)
5. After you have scored all the scenes, rank them from best (1) to worst (45) in the RANK column. You might want to rank unofficially as you see the scenes, then number them.
6. **SIGN YOUR BALLOT** (the festival cannot continue without all ballots being signed)
7. Place in the envelope, and bring it and your share sheets directly to Tabulations.

You must score in every category for every event

ORDER OF PERFORMANCE	SCHOOL CODE	Judges Notes:	RESEARCH	CONCEPT	SET DESIGN	LIGHTING DESIGN	OVERALL PRESENTATION	RANK	NOT APPROPRIATE
EX:	CWZ30		A	P	A	S	A	3	√
1									
2									
3									
4									
5									
6									
7									
8									
9									
10									
11									
12									
Judge's Name (print)			Judge Number						
Judge's Signature			Cell Phone Number						

13									
14									
15									
16									
17									
18									
19									
20									
21									
22									
23									
24									
25									
26									
27									
28									
29									
30									
31									
32									
33									
34									
35									
36									
37									
38									
39									
40									
41									
42									
43									
44									
45									



Comments

Please write constructive comments in the space provided. Coaches and students review these forms as a tool for learning.

Multiple empty horizontal lines for writing comments.

Areas of Evaluation

You must mark EVERY category in EVERY performance

Research

Knowledge of the chosen play and time period; notebook demonstrates thoroughness

Superior Excellent Good Fair Needs Work

Concept

Required paperwork, color choices, appropriateness, overall display

Superior Excellent Good Fair Needs Work

Set Design

Set(s)—Practicality and professionalism of design/model

Superior Excellent Good Fair Needs Work

Lighting Design

Lighting—Required paperwork, instrument choices, display (MS: Rate Notebook here)

Superior Excellent Good Fair Needs Work

Overall Presentation

Professionalism of presenters & notebook, overall preparation, clear speech

Superior Excellent Good Fair Needs Work

Judge Number

Judge Name

Judge Signature

Costume Ballot



**Drama Teachers Association
of Southern California**

Event Number _____

Event Name _____

Room _____

Round 1 2 Semi-Finals Finals

Instructions

1. Fill in Event and Room Number and circle the round.
2. Copy the school codes in the order of performance the room chair has listed on the board.
3. Watch the scenes and make SUPPORTIVE comments on share sheet provided for student feedback.
4. Then assign a letter for the quality in each category. Use the following abbreviations:
S = Superior **A = Accomplished** **P = Proficient** **F = Fair** **N = Needs Work** **X = No Show**
 (Grade = A) (Grade = B) (Grade = C) (Grade = D) (Grade = Fail)
5. After you have scored all the scenes, rank them from best (1) to worst (45) in the RANK column. You might want to rank unofficially as you see the scenes, then number them.
6. **SIGN YOUR BALLOT** (the festival cannot continue without all ballots being signed)
7. Place in the envelope, and bring it and your share sheets directly to Tabulations.

You must score in every category for every event

ORDER OF PERFORMANCE	SCHOOL CODE	Judges Notes:	RESEARCH	PATTERN, FABRIC, AND COLOR CHOICES	COSTUME DESIGN	COSTUME CONSTRUCTION	OVERALL PRESENTATION	RANK	NOT APPROPRIATE
EX:	CWZ30		A	P	A	S	A	3	√
1									
2									
3									
4									
5									
6									
7									
8									
9									
10									
11									
12									
Judge's Name (print)			Judge Number						
Judge's Signature			Cell Phone Number						

13									
14									
15									
16									
17									
18									
19									
20									
21									
22									
23									
24									
25									
26									
27									
28									
29									
30									
31									
32									
33									
34									
35									
36									
37									
38									
39									
40									
41									
42									
43									
44									
45									



Costume Share Sheet

Comments

Please write constructive comments in the space provided. Coaches and students review these forms as a tool for learning.

Multiple empty horizontal lines for writing comments.

Areas of Evaluation

You must mark EVERY category in EVERY performance

Research

Knowledge of the chosen play and time period; notebook demonstrates thoroughness

Superior Accomplished Proficient Fair Needs Work

Pattern, Fabric And Color Choices

Required paperwork, color choices, appropriateness, overall display

Superior Accomplished Proficient Fair Needs Work

Costume Design

Presentation and professionalism of designs

Superior Accomplished Proficient Fair Needs Work

Costume Construction

Workmanship and construction technique

Superior Excellent Proficient Fair Needs Work

Overall Presentation

Professionalism of presenters & notebook, overall preparation, clear speech

Superior Accomplished Proficient Fair Needs Work

Judge Number

Judge Name

Judge Signature

Graphics Ballot



**Drama Teachers Association
of Southern California**

Event Number

Event Name

Room

Round 1 2 Semi-Finals Finals

Instructions

1. Fill in Event and Room Number and circle the round.
2. Copy the school codes in the order of performance the room chair has listed on the board.
3. Watch the scenes and make SUPPORTIVE comments on share sheet provided for student feedback.
4. Then assign a letter for the quality in each category. Use the following abbreviations:
S = Superior (Grade = A) **A = Accomplished** (Grade = B) **P = Proficient** (Grade = C) **F = Fair** (Grade = D) **N = Needs Work** (Grade = Fail) **X = No Show**
5. After you have scored all the scenes, rank them from best (1) to worst (45) in the RANK column. You might want to rank unofficially as you see the scenes, then number them.
6. **SIGN YOUR BALLOT** (the festival cannot continue without all ballots being signed)
7. Place in the envelope, and bring it and your share sheets directly to Tabulations.

You must score in every category for every event

ORDER OF PERFORMANCE	SCHOOL CODE	Judges Notes:	CONCEPT	PROGRAM DESIGN	GRAPHIC/ POSTER DESIGN	PUBLICITY PLAN	OVERALL PRESENTATION	RANK	NOT APPROPRIATE
EX:	CWZ30		A	P	A	S	A	3	√
1									
2									
3									
4									
5									
6									
7									
8									
9									
10									
11									
12									
Judge's Name (print)			Judge Number						
Judge's Signature			Cell Phone Number						

13									
14									
15									
16									
17									
18									
19									
20									
21									
22									
23									
24									
25									
26									
27									
28									
29									
30									
31									
32									
33									
34									
35									
36									
37									
38									
39									
40									
41									
42									
43									
44									
45									



**Drama Teachers Association
of Southern California**

Graphics Share Sheet

Event Number

Event Name

Room

Round

1

2

Semi-Finals

School Code

Title

Comments

Please write constructive comments in the space provided. Coaches and students review these forms as a tool for learning.

Multiple empty horizontal lines for writing comments.

Areas of Evaluation

You must mark EVERY category in EVERY performance

Concept

Clarity of connections between choices and the play; notebook shows thought & effort

Superior Accomplished Proficient Fair Needs Work

Program Design

Presentation and professionalism of design of a 4 page program

Superior Accomplished Proficient Fair Needs Work

Graphic/Poster Design

Color choices, appropriateness, and overall display

Superior Accomplished Proficient Fair Needs Work

Publicity Plan

Clear timeline, best value, explanation of audience outreach

Superior Accomplished Proficient Fair Needs Work

Overall Presentation

Professionalism of presenters & notebook, overall preparation, clear speech

Superior Accomplished Proficient Fair Needs Work

Judge Number

Judge Name

Judge Signature

Sets, Lights, and Graphics Ballot



**Drama Teachers Association
of Southern California**

Event Number _____

Event Name _____

Room _____

Round 1 2 Semi-Finals Finals

Instructions

1. Fill in Event and Room Number and circle the round.
2. Copy the school codes in the order of performance the room chair has listed on the board.
3. Watch the scenes and make SUPPORTIVE comments on share sheet provided for student feedback.
4. Then assign a letter for the quality in each category. Use the following abbreviations:
S = Superior **A = Accomplished** **P = Proficient** **F = Fair** **N = Needs Work** **X = No Show**
(Grade = A) (Grade = B) (Grade = C) (Grade = D) (Grade = Fail)
5. After you have scored all the scenes, rank them from best (1) to worst (45) in the RANK column. You might want to rank unofficially as you see the scenes, then number them.
6. **SIGN YOUR BALLOT** (the festival cannot continue without all ballots being signed)
7. Place in the envelope, and bring it and your share sheets directly to Tabulations.

You must score in every category for every event

ORDER OF PERFORMANCE	SCHOOL CODE	Judges Notes:	RESEARCH / CONCEPT	SET DESIGN	LIGHTING DESIGN	GRAPHICS DESIGN	OVERALL PRESENTATION	RANK	NOT APPROPRIATE
EX:	CWZ30		A	P	A	S	A	3	√
1									
2									
3									
4									
5									
6									
7									
8									
9									
10									
11									
12									
Judge's Name (print)			Judge Number						
Judge's Signature			Cell Phone Number						

13									
14									
15									
16									
17									
18									
19									
20									
21									
22									
23									
24									
25									
26									
27									
28									
29									
30									
31									
32									
33									
34									
35									
36									
37									
38									
39									
40									
41									
42									
43									
44									
45									

TABULATIONS KEY (THE LAST WORD)

SPOILER ALERT... better not to know.

Tech – All Divisions

Schools are ranked 1 to 10, 1 being the best. Anything above 10 is ranked as 15. No shows are ranked as 999. Judges' scores are averaged to produce final placement.

Varsity and Junior Varsity Divisions Rounds 1 and 2

Each judge rates each entry in 5 areas (see share sheets for specific areas). Round one is tabulated (if more than one judge, the score is averaged). Round two is tabulated (if more than one judge, the score is averaged). Round one and round two scores are averaged to give a score for semi final advancement. Reminder: lowest scores advance.

Ratings receive the following point value (view your ratings on the event tab sheets):

- Superior – 1
- Excellent – 2
- Good – 3
- Fair – 4
- Needs Improvement – 5

*No Show – Total round score 495

Based upon the total number of entries in each category, a percentage is determined for advancement to semi finals.

Semi-finals and Finals

The scores are based on ranking from 1st to however many are in the room (1st being the best). The scores are entered into the computer. Anything 7th place or higher is recorded as 7th for the sake of fairness. The judge rankings are averaged to advance entries to final rounds or to produce trophy winners. Based on total number of entries, the top from each room advance to finals.

Middle School Division

Depending on which program we're using for Middle School, the scores may be averaged as for Varsity & JV, or the ranks may be averaged in rounds 1 & 2, and then averaged together, or a combination of both. The judge rankings from round 1 and round 2 are averaged to place entries into round 3. The top 6–10 plus ties (depending on number of entries) are placed into one room (the trophy room). The remaining entries are power ranked into the other rooms, competing for honorable mentions. *continued*

TABULATIONS KEY, CONTINUED

SWEEPSTAKES DIVISION B & C

Rounds 1 and 2

Score	Sweepstakes Points		
	Monologue	5 min scene	8 min scene
5 - 8	3	4	5
8.01 - 12	2	3	4
12.01 - 15	1	2	3

Semi-Finals

Placement in room	Sweepstakes Points		
	Monologue	5 min scene	8 min scene
1st	7	8	9
2nd	6	7	8
3rd	5	6	7

Finals

Placement in room	Sweepstakes Points		
	Monologue	5 min scene / Tech	8 min scene
1st	9	11	13
2nd	8	10	12
3rd	7	9	11
4th	6	8	10
5th	5	7	9
HM	2	3	4

** note: Tech category receives 1 point for entering

SWEEPSTAKES DIVISION A

Rounds 1 and 2

Placement in room	Sweepstakes Points		
	Monologue	5 min scene	8 min scene
1 st	3	4	5
2 nd	2	3	4
3 rd	1	2	3

Round 3 (Trophy Room)

Placement in room	Sweepstakes Points		
	Monologue	5 min scene / Tech	8 min scene
1 st	9	11	13
2 nd	8	10	12
3 rd	7	9	11
4 th	6	8	10
5 th	5	7	9

** note: Tech category receives 1 point for entering

REMEMBER — It's just a festival...

FUTURE HOME OF DTASC COMPUTER MANUAL

The DTASC Computer program served us until Fall 2014. We are in the process of getting a new computer program. When we do, directions for using it will be in this section.

As of Fall 2017, we will handle Tabulations with Microsoft Excel and perhaps OpenOffice spreadsheets, until we have a fully functioning computer program that can get us from registration to Sweepstakes without a glitch.



Drama Teachers' Association
of
Southern California

has fulfilled 10 hours
of
COMMUNITY SERVICE

for 1 I.T.S. Point

at the

DTASC
Fall Drama Festival

Held on _____

DTASC President

Coach



Drama Teachers' Association
of
Southern California

has fulfilled 10 hours
of
COMMUNITY SERVICE

for 1 I.T.S. Point

at the

DTASC
Shakespeare Festival

Held on _____

DTASC President

Coach



*Drama Teachers' Association
of
Southern California*

Recognizes

For participating in the

_____ *Annual*
Fall Drama Festival

Held on the _____ *day* of _____

in the year *Two Thousand* _____

DTASC President

Coach



*Drama Teachers' Association
of
Southern California*

Recognizes

For participating in the

_____ *Annual*
Shakespeare Festival

Held on the _____ day of _____

in the year *Two Thousand* _____

DTASC President

Coach



Drama Teachers Association of Southern California

(est.) 1920 dtasc.org

Active Membership Form

Mail with a check made out to DTASC for \$40.00 for school membership, pay today, or include your \$30.00 membership with your festival registration. **Remember that any teacher who directs festival students must be a current paid DTASC member.** Please register any additional teachers who direct your students on another member form and submit with \$40.00 membership dues.

You will not be considered a member until your membership dues are paid.

Teacher's Name: _____

Home Address: _____

Home City/Zip: _____

Home E-mail: _____

Home Phone: _____

Cell Phone: _____

School Name: _____

School Address: _____

School City/Zip: _____

School E-mail: _____

School Phone: _____

School Fax: _____

<i>For Membership Sec.</i>	<i>Primary</i>	<i>Secondary</i>	<i>Paid</i>	<i>Date</i>
----------------------------	----------------	------------------	-------------	-------------

Tear here and retain bottom as a reminder

Membership Requirements/Benefits

Active Members are current teachers in Southern California middle and secondary schools.
 Membership extends from October 1 to September 1
 Each school must have at least one paid member. (\$40 for the primary member)
 Each person from your school who directs students must join. (\$40.00 for each additional school member)

BENEFITS:

- Ability to register for festivals.
- Voting rights for board elections, business meetings, and festival planning meetings.
- Scholarship opportunities for your students.
- Networking with other theatre teachers.
- Opportunities from our Associate Member partners.
- Discount for other California Educational Theatre Organizations through cetoweb.org.

DTASC Mission Statement

It is our mission to create a network where theatre educators and students can effectively communicate ideas, share resources, workshop and showcase their theatre skills. We believe in creating an environment that fosters the best in educational theatre through performance opportunities, diversity and professional adjudication. We support and reward hard work and commitment to the discipline of theatre and education.

Checks Payable to DTASC, Inc.



Drama Teachers Association of Southern California

(est.) 1920

dtasc.org

Associate Membership Form

An Associate Member is a company or individual that supports the DTASC mission statement:

It is our mission to create a network in which theatre educators and students can effectively communicate ideas, share resources, workshops, and showcase their theatre skills. We believe in creating an environment that fosters the best in educational theatre through performance opportunities, diversity, and professional adjudication. We support and reward hard work, and commitment to the discipline of theatre and education.

The cost for Associate membership is \$75.00 to be paid annually before Sept. 1 of the current year. There is a maximum of one Associate Member for each company.

Company/Individual Name:

Contact Person's Name:

Address:

City/Zip:

E-mail:

Website:

Phone:

Fax:

For Membership Sec.

Paid Date

Tear here and retain bottom as a reminder

Membership Requirements/Benefits

Membership extends from September 1 to August 31.

For each year of paid membership the following offers will be available:

- An associate company representative may make a brief 5 minute presentation to DTASC members at the fall and winter annual meetings for approximately 100 middle/high school Theatre educators;
- An associate company may set up a table and distribute information to DTASC members at the fall and winter meetings;
- An associate company may set up a complimentary table at all DTASC student festivals throughout the academic year and distribute information to approximately 2500 middle/high school theatre students and teachers;
- An associate company may have one complimentary business card sized ad for the fall booklet, and may purchase ad space of any size in spring festival booklets;
- An associate company's representative may judge at the annual DTASC festivals;
- An associate company's flyers/catalogues will be distributed to new DTASC members throughout the year. *If you attend the September planning meeting, you may bring 100 brochures or mail them to the membership secretary prior to September 1, and they will be displayed at the information table

Checks Payable to DTASC, Inc.

Email the membership secretary or the treasurer for the mailing address or if your school requires an invoice or receipt.

Dues can be paid with your festival registration.

DTASC JUDGE SUBMISSIONS

Each DTASC coach is required to submit a minimum of 3 qualified judges for the upcoming festival.

Go to **dtasc.org**, find Forms – Judges, and fill out the form online. Click Submit when done. Submit no later than Feb. 14 for the Shakespeare Festival, Sept. 14 for the Fall Festival.

Judges must be at least 4 years out of high school or enrolled in a theatre program at a local college or university.

Desirable Qualities for every Judge

- Must be able to write constructive comments; ones which are suitable for the mother of a student who is 10-18 years of age;
- Must have readable handwriting;
- Must be able to COMPLETE every aspect of the Share Sheet and circle required ratings;
- Must be able to complete a Judged ballot completely;
- Must understand if the judge gives a GOOD or FAIR, the comments must include constructive critiques to justify the GOOD/FAIR rating;
- Must stay awake during the performances;
- Must be able to hear well enough to hear the performances;
- Must change rooms if the Judge knows any performer in the room;
- Must be able to sign ballots by printing and signing name;
- Must be able to list NO SHOW on a non performing Share Sheet;
- Must be able to judge on the age appropriate performance.

DTASC JUDGE SUBMISSIONS

are handled ONLINE ONLY.

Please DO NOT mail or email any judge submissions.

PROPOSED RULES CHANGES FORM

REMINDER: As of June 2008, rules changes will be considered only in even numbered years, although Board members can propose emergency changes in off years if necessary.

IMPORTANT: All proposed rules changes at our June meeting must be submitted to the Rules Committee PRIOR to the meeting.

Deadline is May 15th.

Mail to: Susan Eiden
13562 E. Starbuck St.
Whittier, CA 90605

Or e-mail: SusanEiden@aol.com

Your name:

Proposed rule change:

Comments:

EVENT SUGGESTIONS

Event Suggestions need to be emailed by the 2nd Friday of May to:

Roger Graziani grazcar@charter.net

Include whether the scene is for 2–4 persons (5 minute scene), 3–10 persons (8 minutes), or 3–6 persons (8 minutes), and any other pertinent information. One event at each festival must be designated a Straight Scene.

Events for the following year are voted on at the June business meeting.

Fall Festival (year) _____

Shakespeare (year) _____

DTASC Form – Nomination of Officers Spring _____

I _____ nominate the following members
in the following offices:

PRESIDENT _____

EXECUTIVE VICE PRESIDENT _____

DIVISION C VICE PRESIDENT _____

DIVISION A/B VICE PRESIDENT _____

TREASURER _____

RECORDING SECRETARY _____

DIVISION C REGISTRAR _____

DIVISION A/B REGISTRAR _____

MEMBERSHIP SECRETARY _____

Please mail/give your nomination form to the Chair of Elections by the end of the Shakespeare Festival in any even-numbered year.

You will receive a ballot in May that will need to be returned by the 1st of June.

FYI, the following offices are appointed by the DTASC Board:
Historian, Parliamentarian, Chair of Tabulations, Chair of Rules, Chair of Judges

ROOM CHANGE NOTICE

EVENT _____

ROUND _____

HAS MOVED TO

ROOM _____

September 2015 Fall Planning Meeting

	Name	School	Email
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			
13			
14			
15			
16			
17			
18			
19			
20			



The Drama Teachers Association of Southern California

SAMPLE LETTER FROM VICE PRESIDENT TO ADMINISTRATOR OF PARTICIPATING SCHOOL

November 7, 2015

Dear Administrator:

Congratulations on your talented students and your devoted theatre educator. Theatre develops in students the self-confidence, spirit of cooperation, self-discipline, self-motivation and imagination necessary to succeed in life. Theatre also develops a respect for ethnic and cultural diversity. Your theatre students and their theatre educator spent Saturday November 4, 2000 participating in the Fifty-ninth annual Drama Teachers' Association of Southern California Theatre Festival at Palos Verdes Peninsula High School.

Over 800 students and their directors gathered for two compulsory rounds in Technical Theatre Design, Audition Monologue, all female scene, contemporary scene, musical scene, Oscar- winning screenplay, drama and humorous scene. Professionals in the theatre industry adjudicated each student. Based on their performances, students progressed to semi-finals or to a finals round.

All first place scenes were invited to represent DTASC to perform at a "Salute to the Winners" on November 8 at the Ivar Theatre in Hollywood.

Past DTASC winners include Kevin Spacey, Shailene Woodley, America Ferrera, Jason Bateman, Mare Winningham, Cuba Gooding Jr., Sally Fields, and Nicholas Cage.

Thank you for supporting the ARTS in Education.

Congratulations!

Sincerely

CI Foss
Vice-president, DTASC

Drama Teacher's Association of Southern California

17888 Haynes Street
Van Nuys, CA 91316

November 12, 1998

Dear Administrator,

Congratulations on your wonderful students and your dedicated theatre educator! They spent a SATURDAY to help their students develop in the art of Theatre by participating in the annual Drama Teacher's Association of Southern California Fall festival.

1,600 students and their directors gathered for two compulsory rounds in Technical Theater Design, Audition Monologue, Small Group Comedy, Small Group Drama, Musical Theme Collage, Large Group Comedy, Large Group Drama, and Improvisation. Each student was adjudicated by professionals in the theatre industry. Based on their performances, students progressed to semi-finals, and then to a finals round.

Mare Winningham, past DTASC winner, Emmy winner, and Academy Awards nominee congratulated all participants and presented the trophies to the Monologue category. Other past DTASC winners include Cuba Gooding Jr., Kevin Spacey, and Nicholas Cage.

All finalists are invited to represent DTASC on March 11, 1999 to perform at California Educational Theatre Association conference in Sacramento, "in Celebration of Theatre Education an the Future of California: Its Youth." A reception with performers and legislators will be held following the performances. The students and their teacher will have the opportunity to talk with their local legislator about the excellent programs at your school. Administrators representing schools in the final rounds may also accompany and participate in this celebration and take advantage of the statewide recognition of your school's outstanding theatre program. Your theatre teacher will need assistance in arranging financial support for the conference, perhaps from your school board, booster club, or special funding sources.

Thank you for supporting the ARTS in Education.

Congratulations!

Sincerely,

C.J. Foss
Vice-president, DTASC

SAMPLE THANK YOU LETTER TO FESTIVAL HOST

To Robert Arnold and Sun Valley Middle School:

March 21, 2000

On behalf of the Drama Teachers Association of Southern California, we would like to express our thanks to you for hosting the annual Div, A,/B DTASC Shakespeare Festival. Thanks to you and your supportive administration, faculty and parents, the competition was a great success.

Your campus really sparkled. Thank you also to all of the custodial workers, the leadership students, the supervisors and the officers. It was especially exciting to have two guest speakers along with your cluster leader to welcome the competitors. The support was overwhelming.

The students, parents, and coaches were all thrilled with the events of the day.

DTASC continues to survive because of generous and productive people like you.

Thank you again.

Sincerely,

Amanda Swann, DTASC President

Why Teach Theatre In Our Schools

Why teach theatre in our schools

Theatre is a science

Theatre is mathematical

Theatre is a foreign language

Theatre is history

Theatre is physical education

Theatre is language arts

Theatre is art

Theatre is business

Theatre is technology

Theatre is economics

Theatre is taught in schools

Not because one is expected to major in theatre

Not because one is expected to perform all through life,

Not so one can relax,

Not so one can have fun,

But

So one will recognize beauty,

So one will be sensitive,

So one will be closer to an infinite beyond this world,

So one will have more love,

More compassion,

More gentleness,

More good,

In short,

More life

Of what value will it be to make a prosperous living

Unless you know how to live?

That is why theatre is taught in our schools

Adapted with permission from Music Educators National Conference MIOSM Planning Guide

There's No Data like Show Data

There's no data like show data like no data we know
Everything about it is revealing, everything the research shows
is how
Drama gives the kids that happy feeling, when they are steal-
ing that extra bow.

There's no magic like show magic, to raise scores that are low
Even for a class that has the greatest need, research shows
drama helps them read--
Keep acting out those stories 'cause it's what they need, let's
go on with the show!

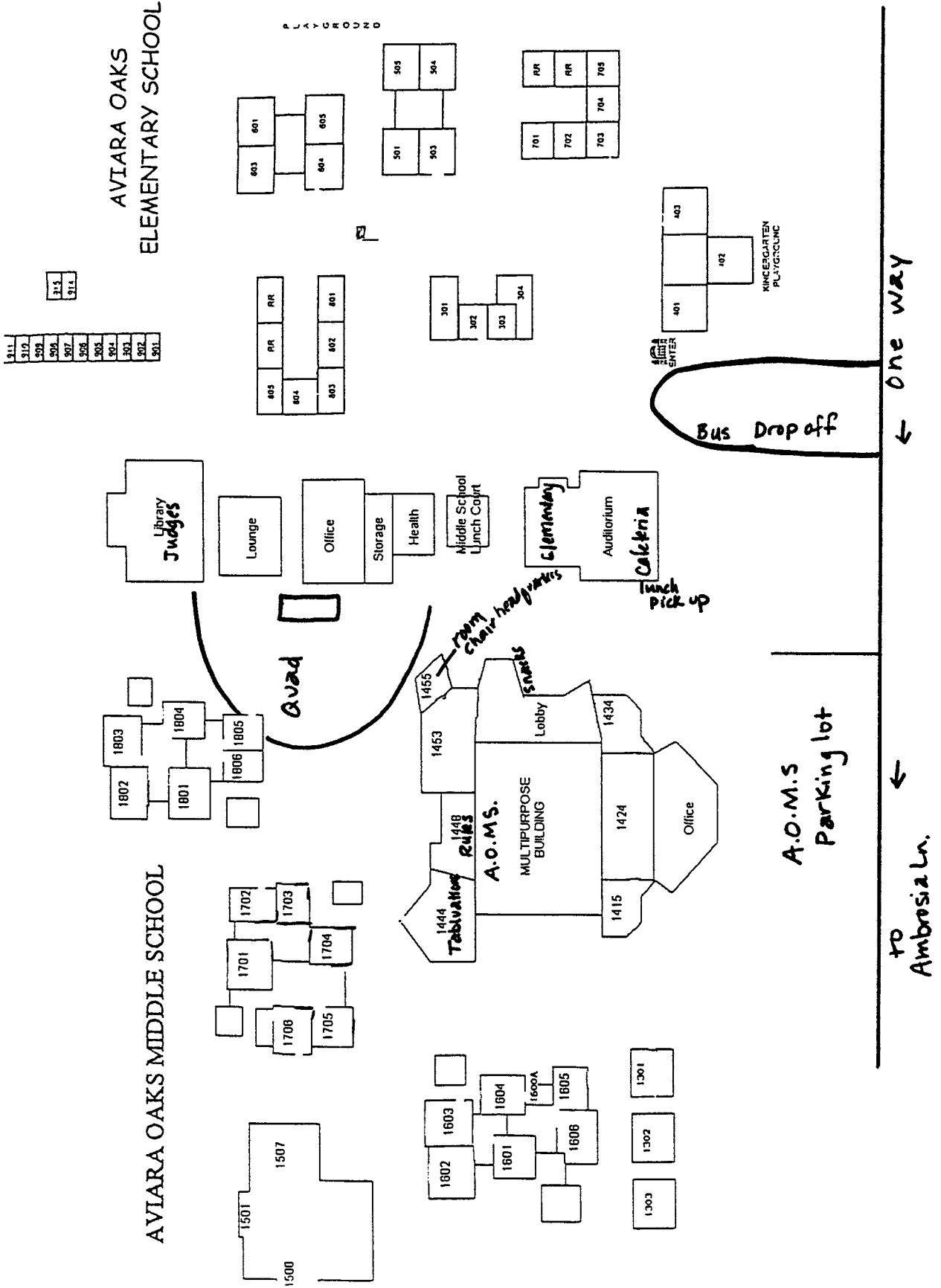
There's no teaching like show teaching and stats say that it's so
Getting kids engaged can be so thrilling, getting them to act, to
sing, to dance
Smiling as you watch the classroom filling, with students will-
ing, to take a chance.

There's no students like show students, they smile when they
are low
Yesterday they said your kids would not get far, then drama
taught them and there they are
Teaching drama helped the kids to raise that bar, let's go on
with the show!

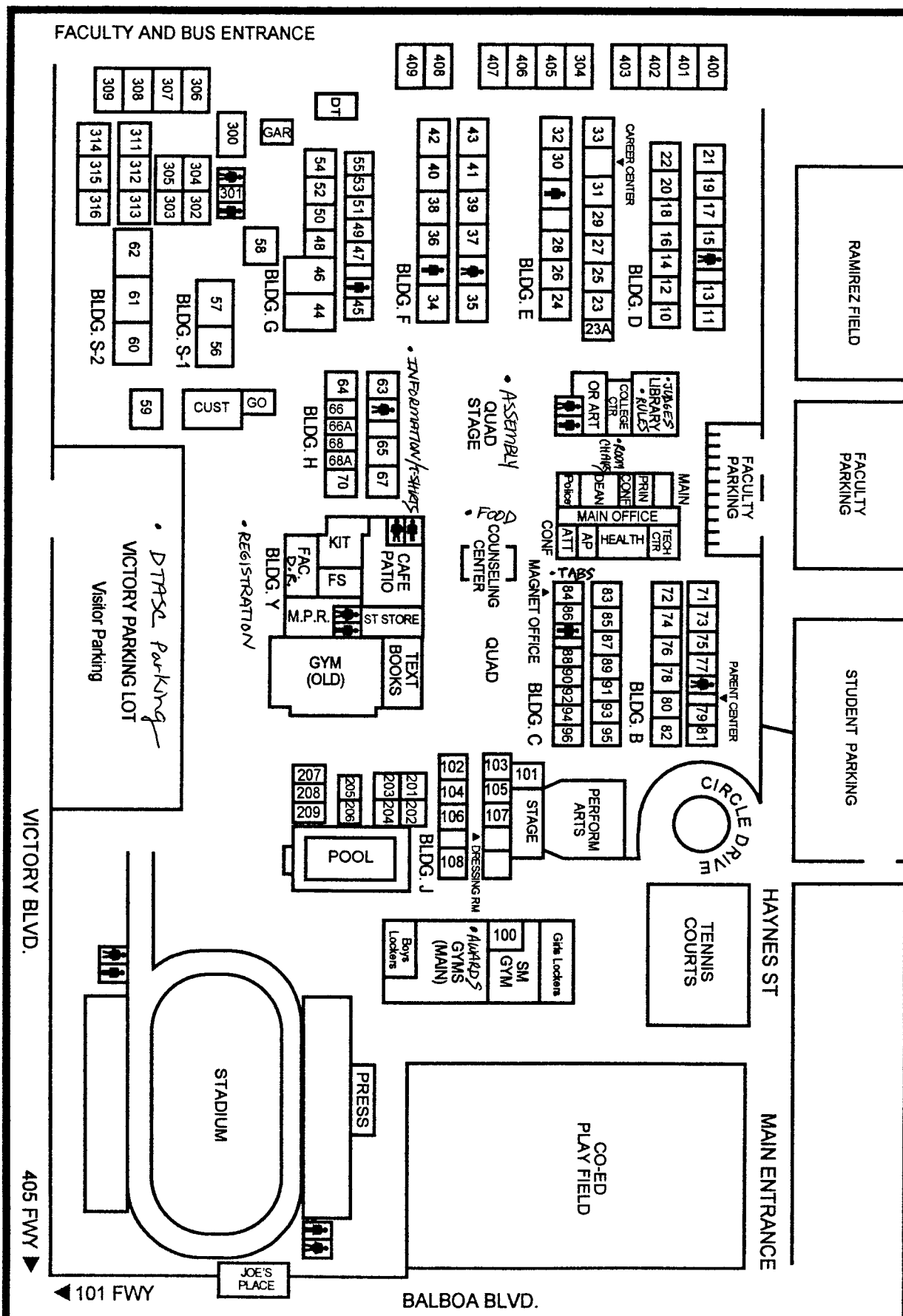
Let's go on with the show!

Source: Drama Data-Rama, Perpich Center For Arts Education

CAMPUS MAP OF AVIARA OAKS MIDDLE & ELEMENTARY SCHOOLS, CARLSBAD



Birmingham High School



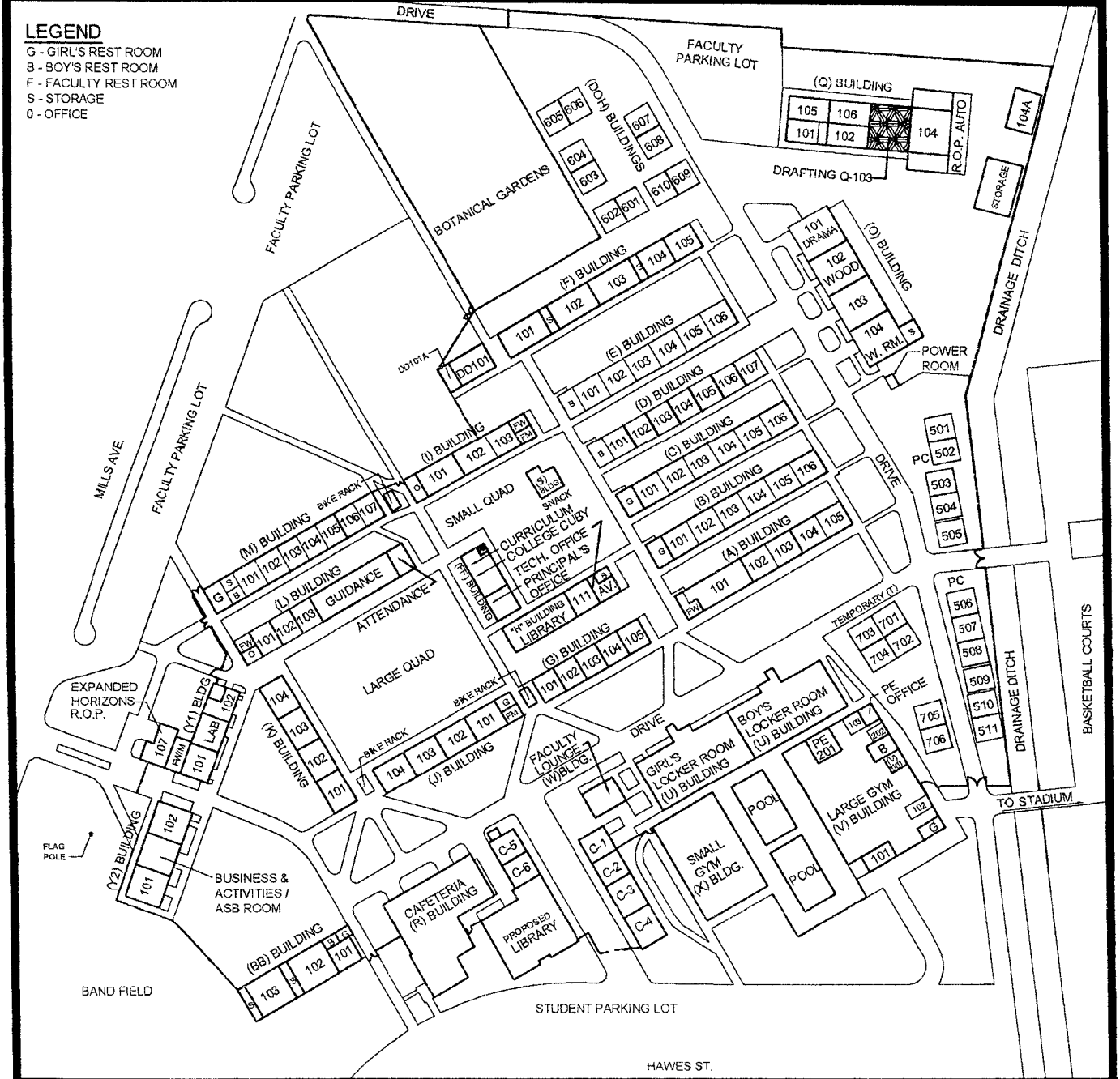
CALIFORNIA HIGH SCHOOL

9800 S. MILLS AVENUE WHITTIER, CALIFORNIA 90604

(562) 698 - 8121 EXTENSION 3000

LEGEND

- G - GIRL'S REST ROOM
- B - BOY'S REST ROOM
- F - FACULTY REST ROOM
- S - STORAGE
- O - OFFICE



DR. BY ARTHUR RODRIGUEZ 2/19/97

REVISED BY J. HILLS 2/18/00

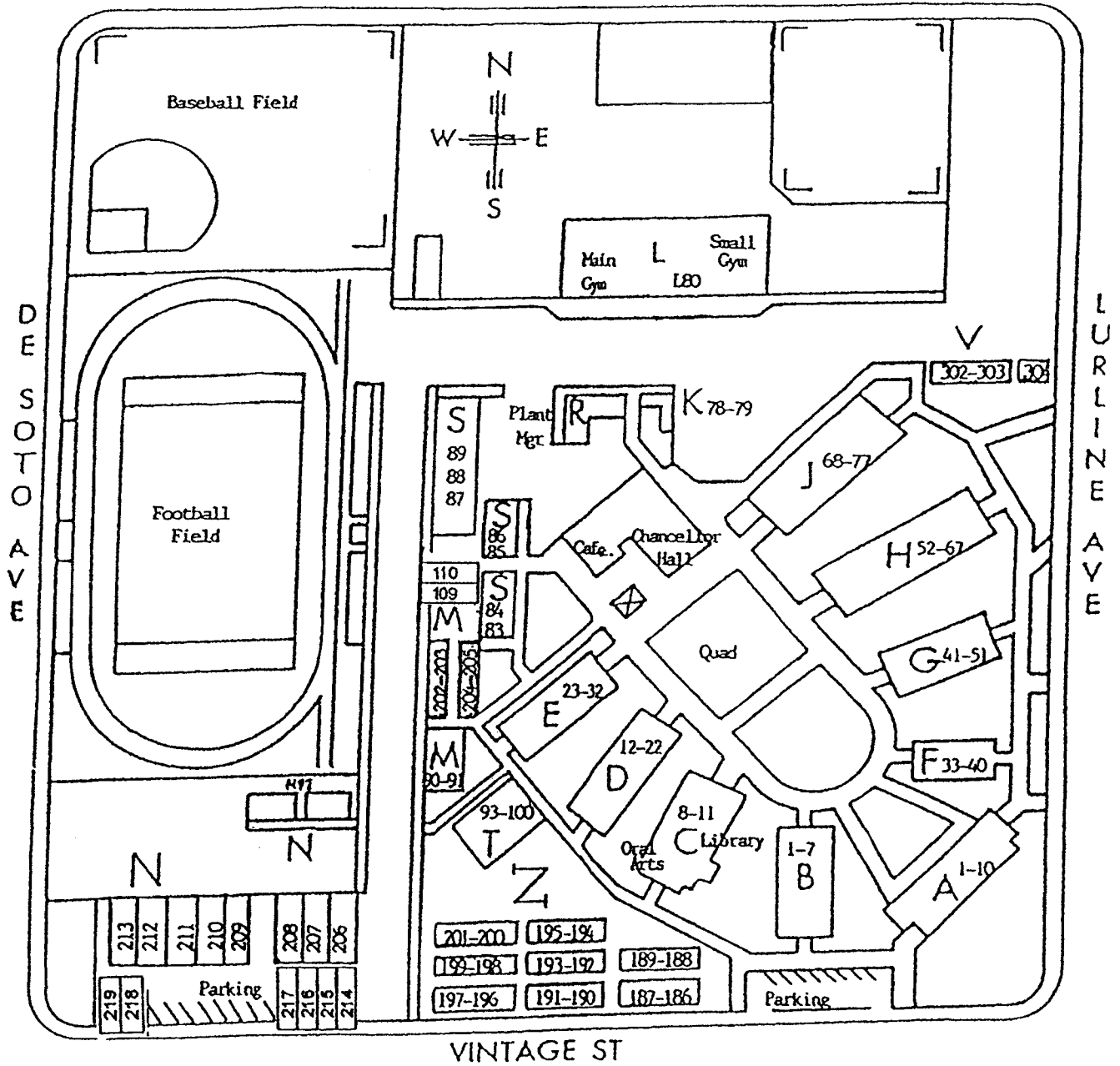
N. BENSON 9/20/00

A. PEREZ 2/6/05

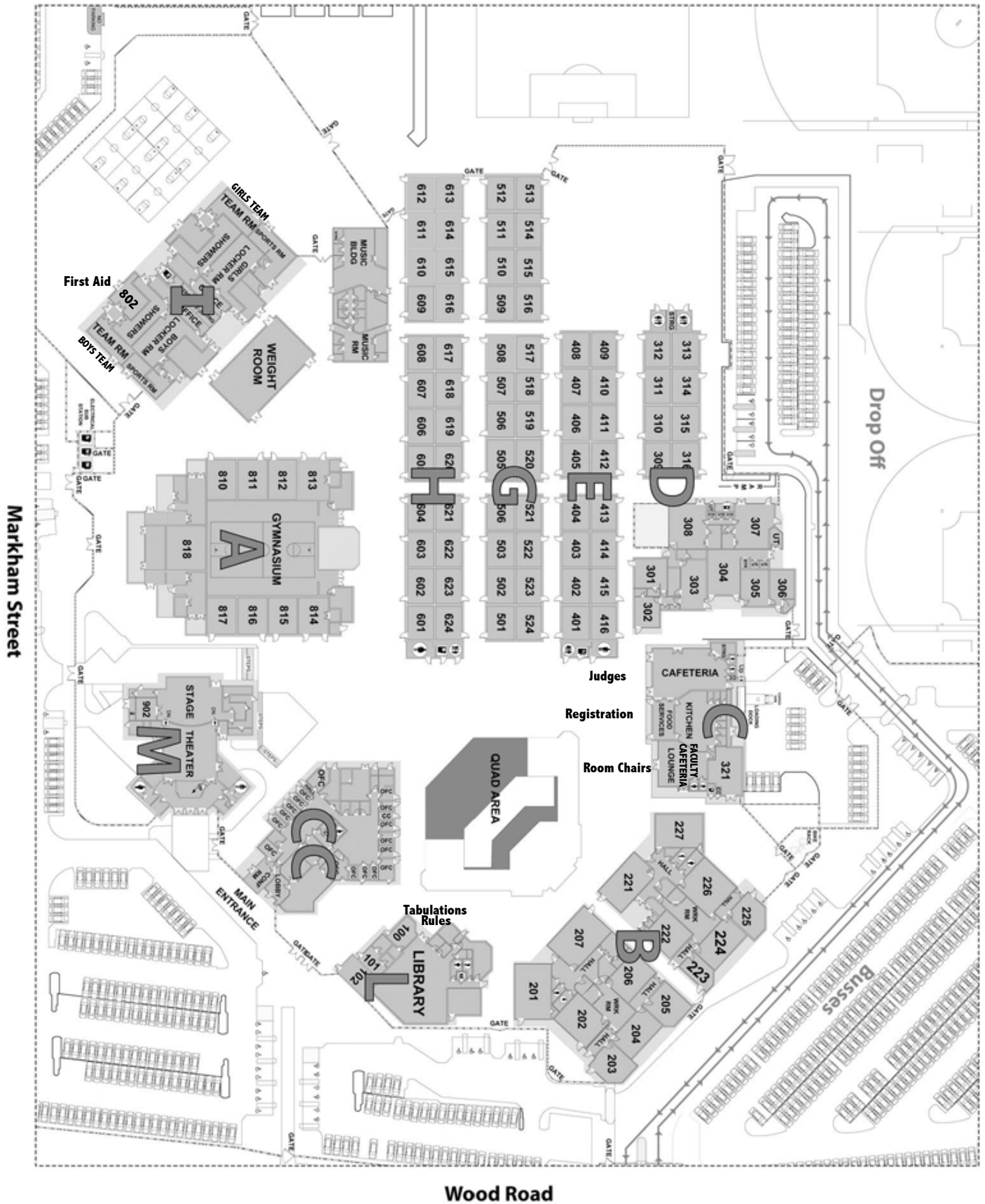
REVISED BY MR. ALVAREZ 8/28/06

CAMPUS MAP OF CHATSWORTH HIGH SCHOOL, CHATSWORTH

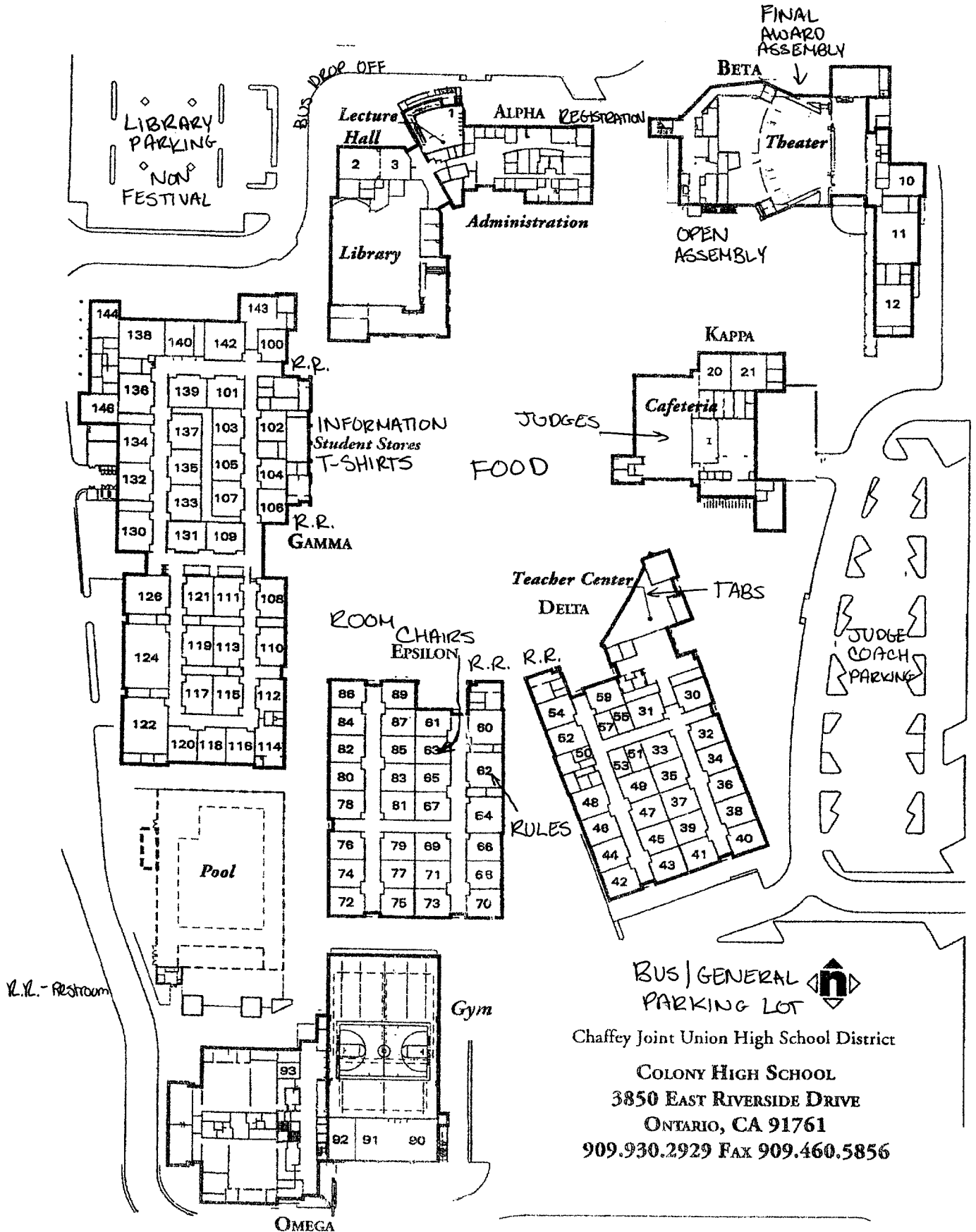
Chatsworth High School
LEMARSH ST



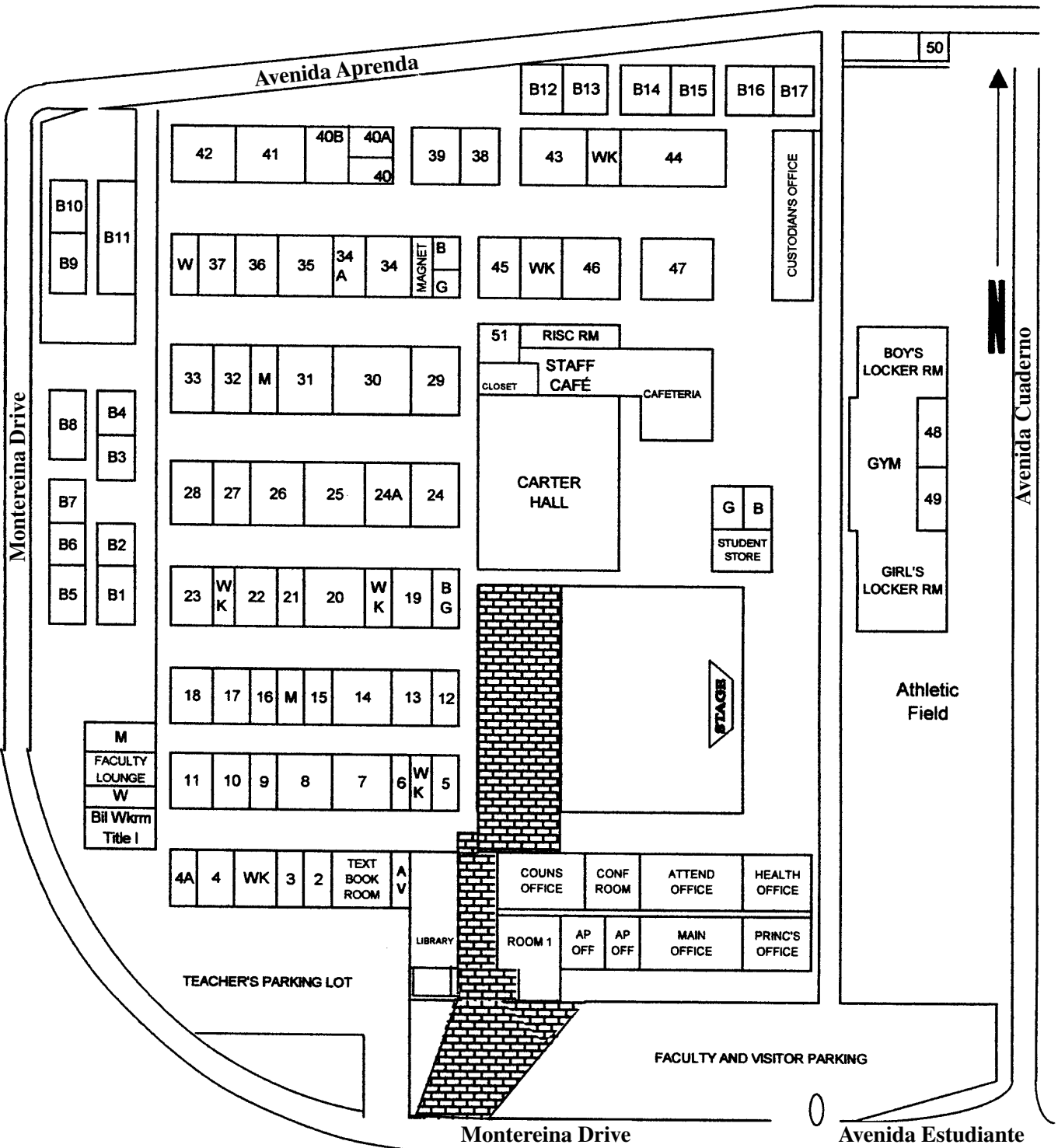
Citrus Hill High School



CAMPUS MAP OF COLONY HIGH SCHOOL, ONTARIO



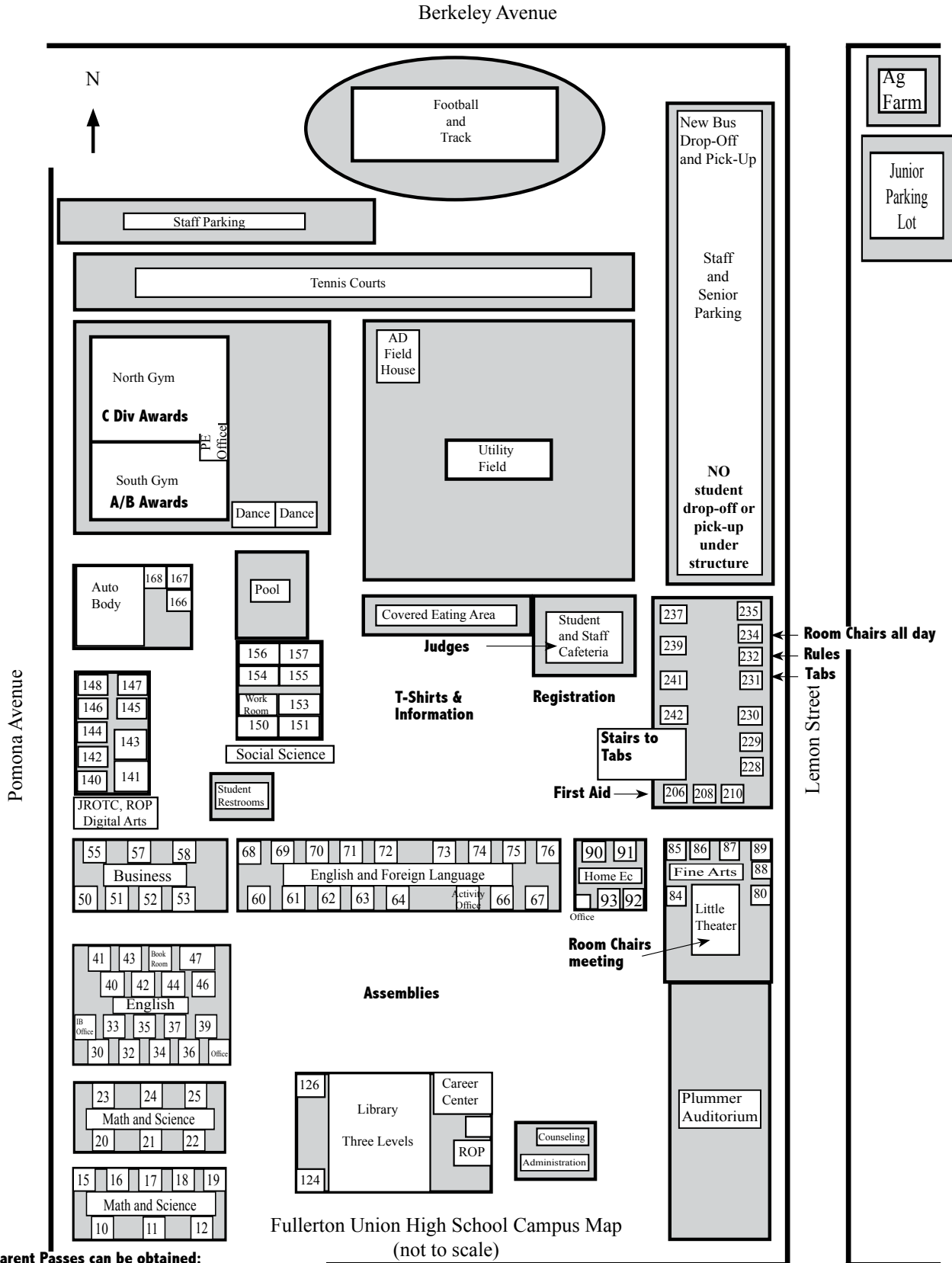
CAMPUS MAP OF DODSON MIDDLE SCHOOL, RANCHO PALOS VERDES



Dodson Middle School
28014 Montereyina Drive
Rancho Palos Verdes, CA 90275

Revised 2/12/03 lg

CAMPUS MAP OF FULLERTON UNION HIGH SCHOOL, FULLERTON

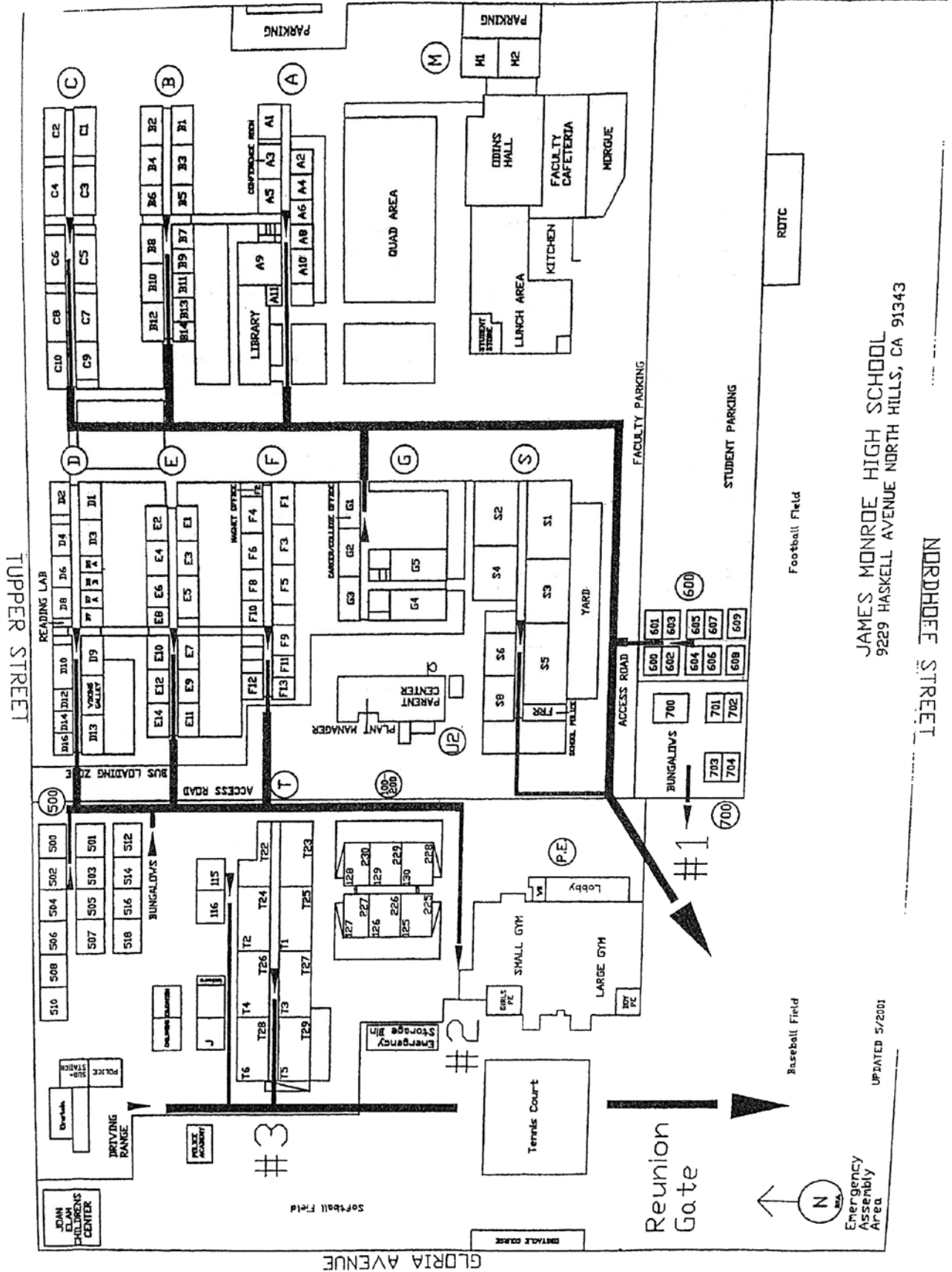


Fullerton Union High School Campus Map (not to scale)

Parent Passes can be obtained:
 • before Round 1 — at Registration
 • rest of day — at Information/T-shirt Table

Room changes for C Div Event 2:
 Program says 19 - go to 22.
 Program says 25 - go to 62.

CAMPUS MAP OF JAMES MONROE HIGH SCHOOL, NORTH HILLS



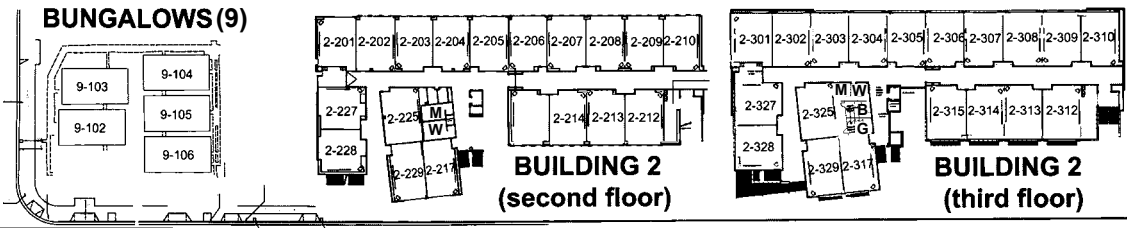
JAMES MONROE HIGH SCHOOL
9229 HASKELL AVENUE NORTH HILLS, CA 91343

NORDHOFF STREET

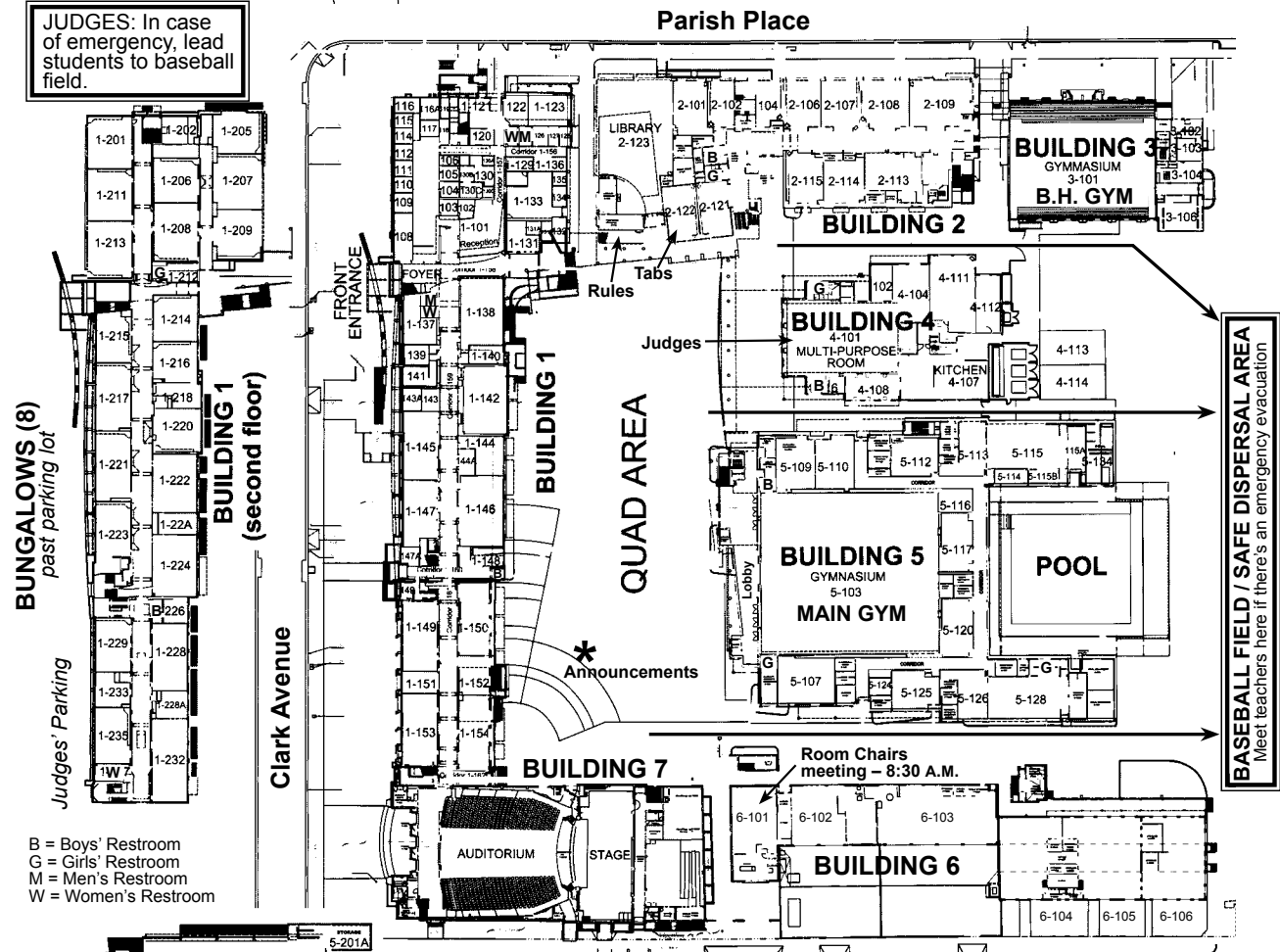
UPDATED 5/2001

JOHN BURROUGHS HIGH SCHOOL

MAP and EMERGENCY PLAN



JUDGES: In case of emergency, lead students to baseball field.



BUNGALOWS (8)
past parking lot

Judges' Parking

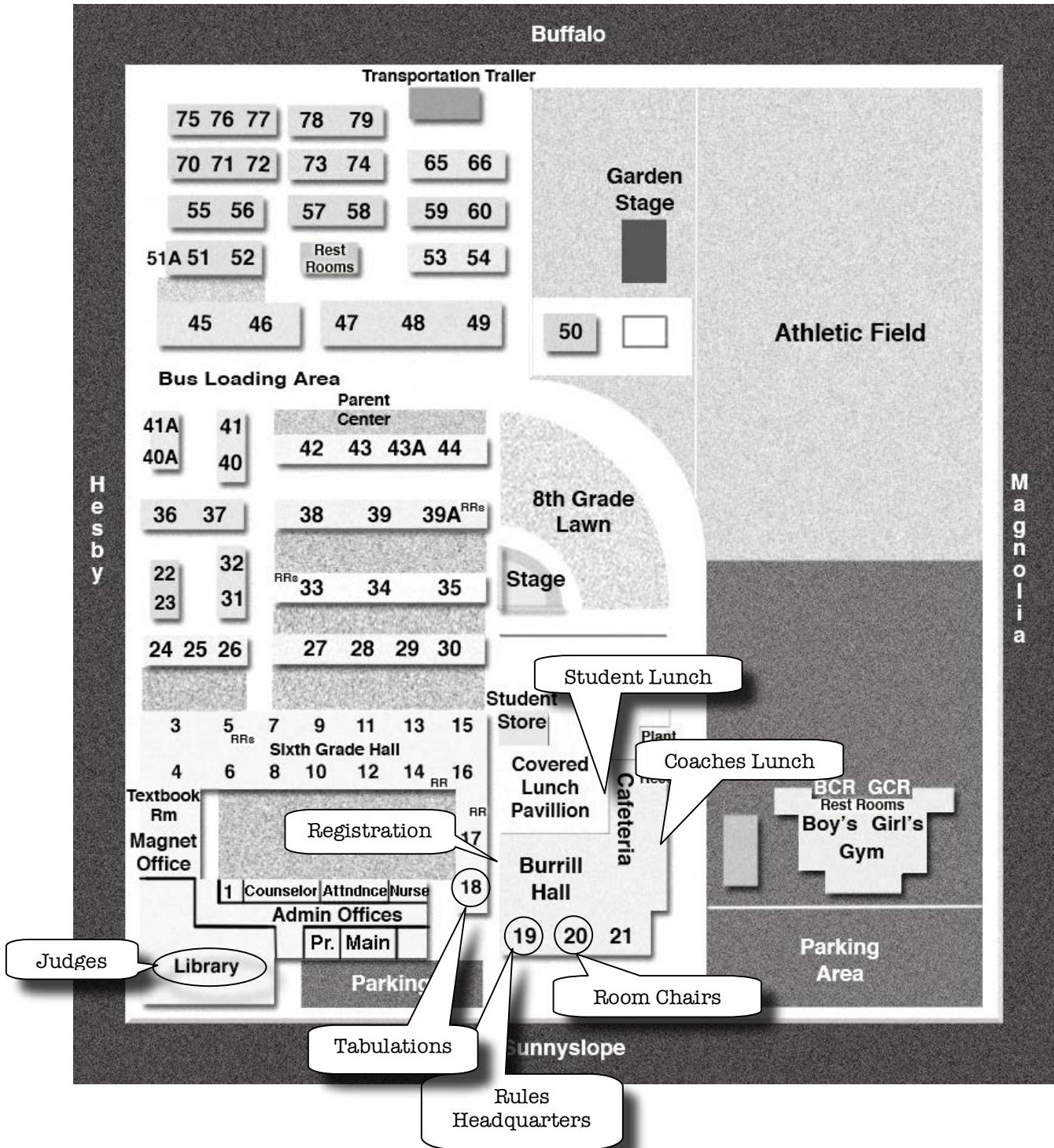
B = Boys' Restroom
G = Girls' Restroom
M = Men's Restroom
W = Women's Restroom

Lamer Street

Judges' Parking

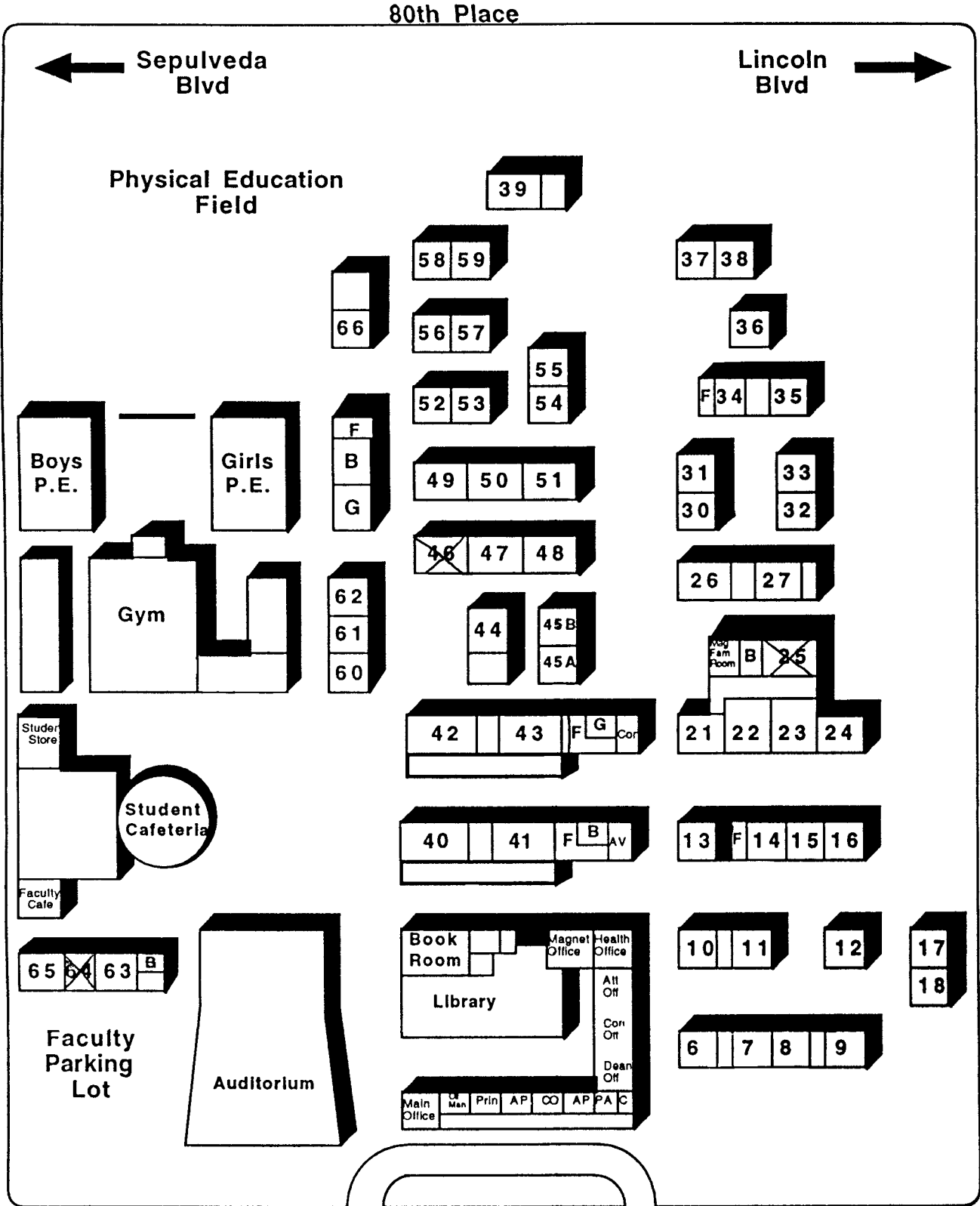
Explanation of Room Numbers: The first number is the building. The second number is the floor.
 For Example: 6-101 = Building 6, 1st floor. 1-224 = Building 1, 2nd floor. 2-312 = Building 2, 3rd floor.
 8-102 = Bungalows back of parking lot. 9-104 = Bungalows across Parish Place.
 Please note: Elevators are for adults and handicapped persons only. Cross streets only at crosswalks.

Millikan Middle School



5041 Sunnyslope Ave., Sherman Oaks, CA. 91423, 818.528.1600

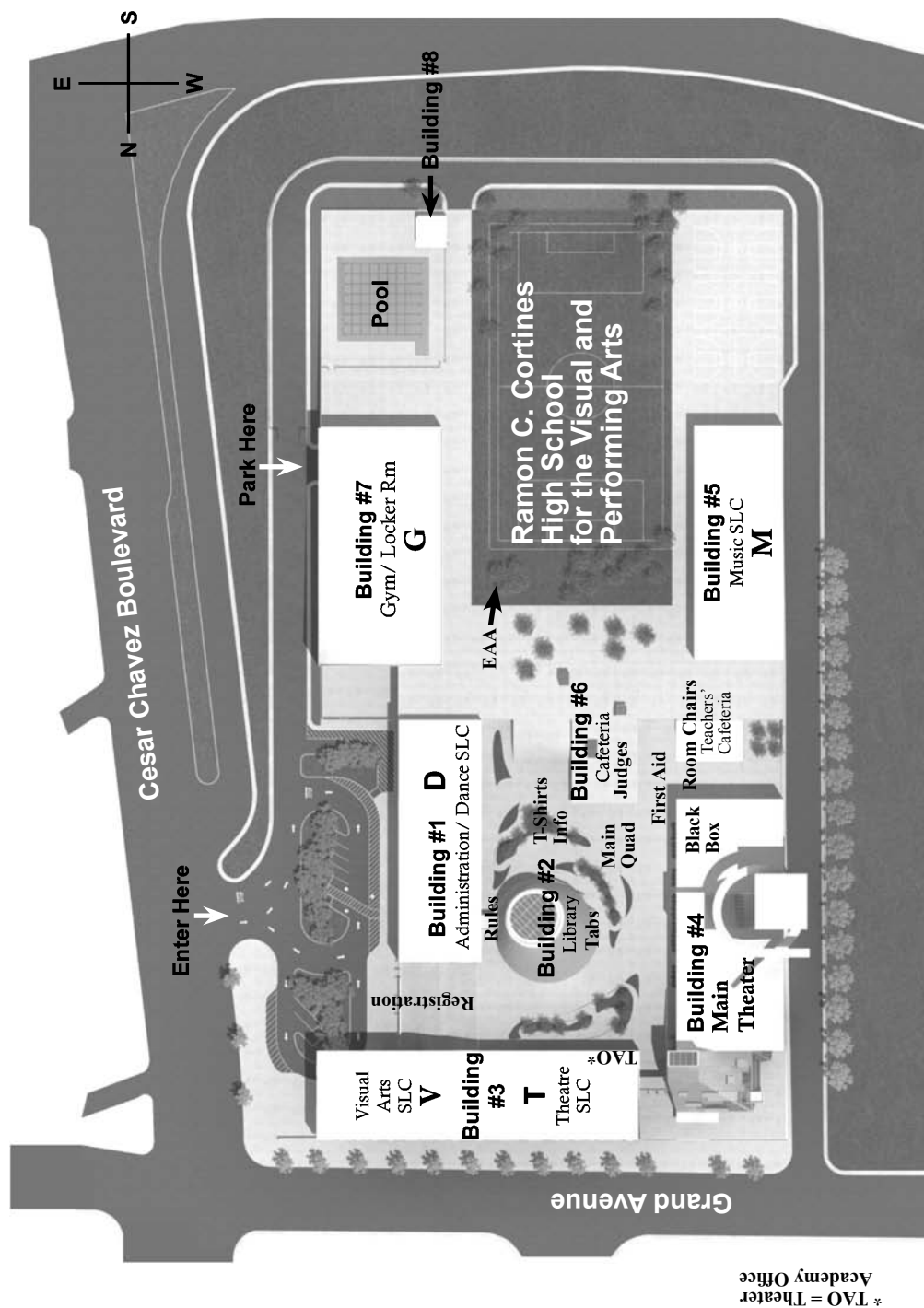
CAMPUS MAP OF ORVILLE WRIGHT MIDDLE SCHOOL, WESTCHESTER



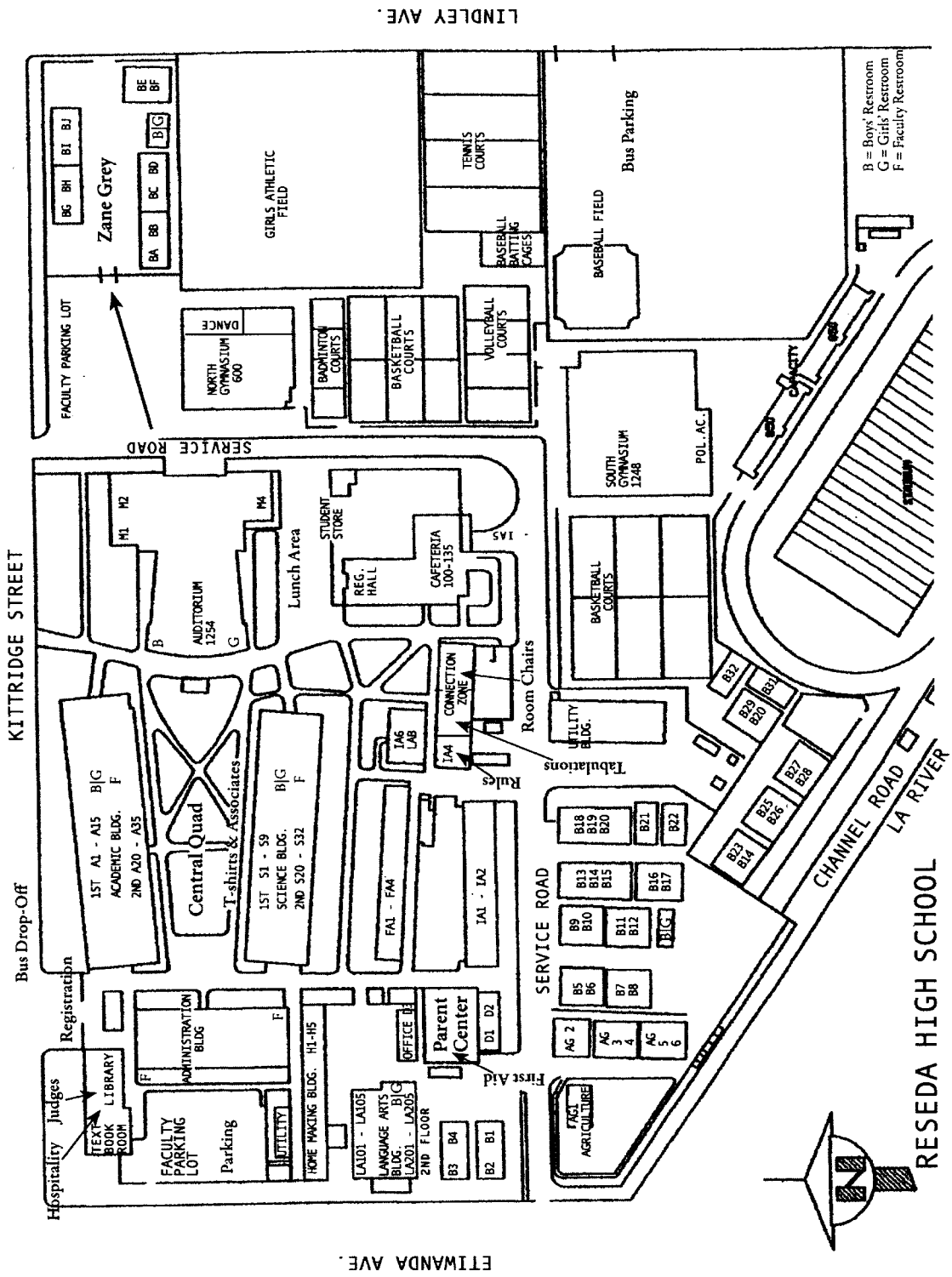
80th Street

Orville Wright Middle School
6550 W. 80th Street Los Angeles California 90045

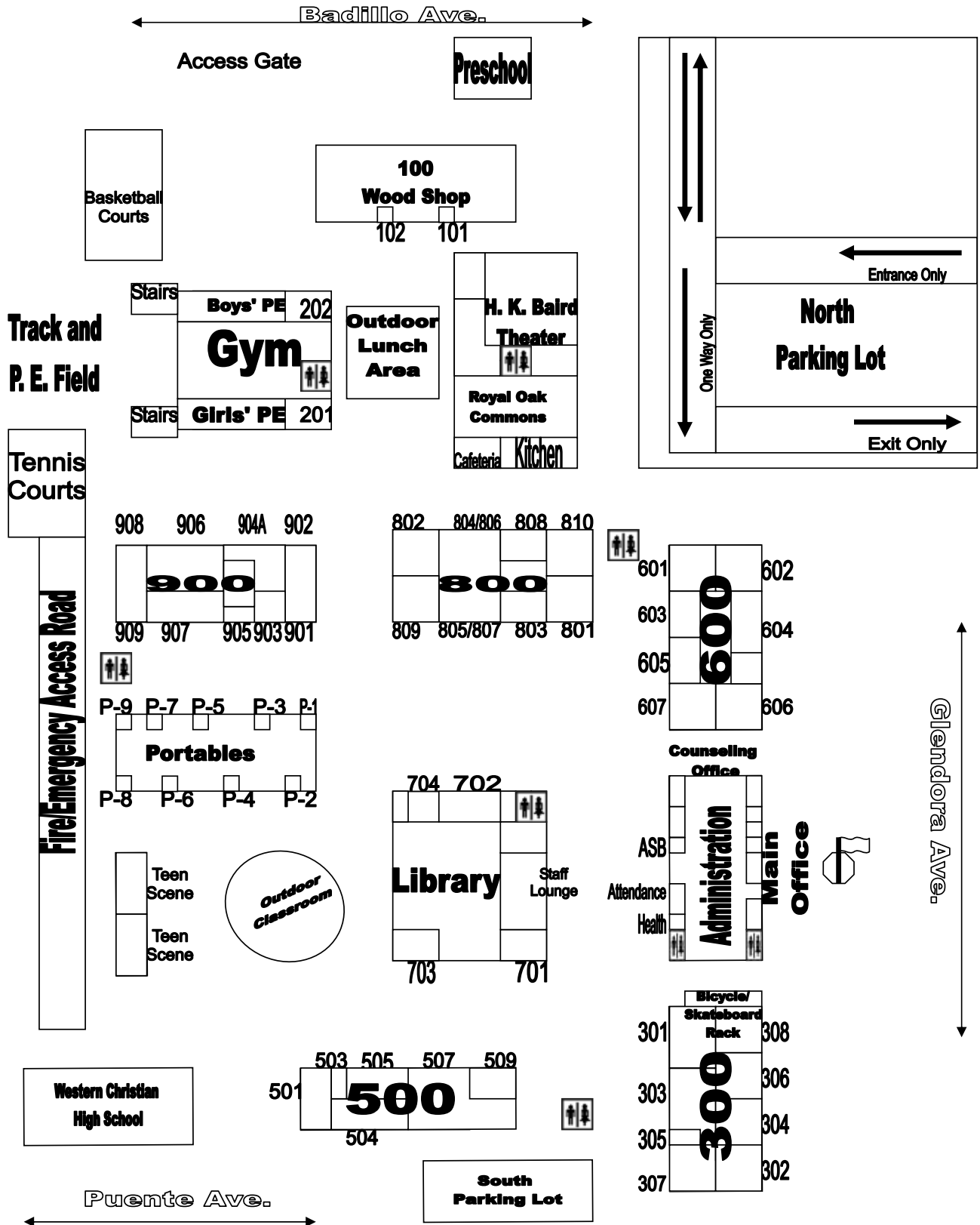
CAMPUS MAP OF RAMON C. CORTINEZ VAPA, LOS ANGELES



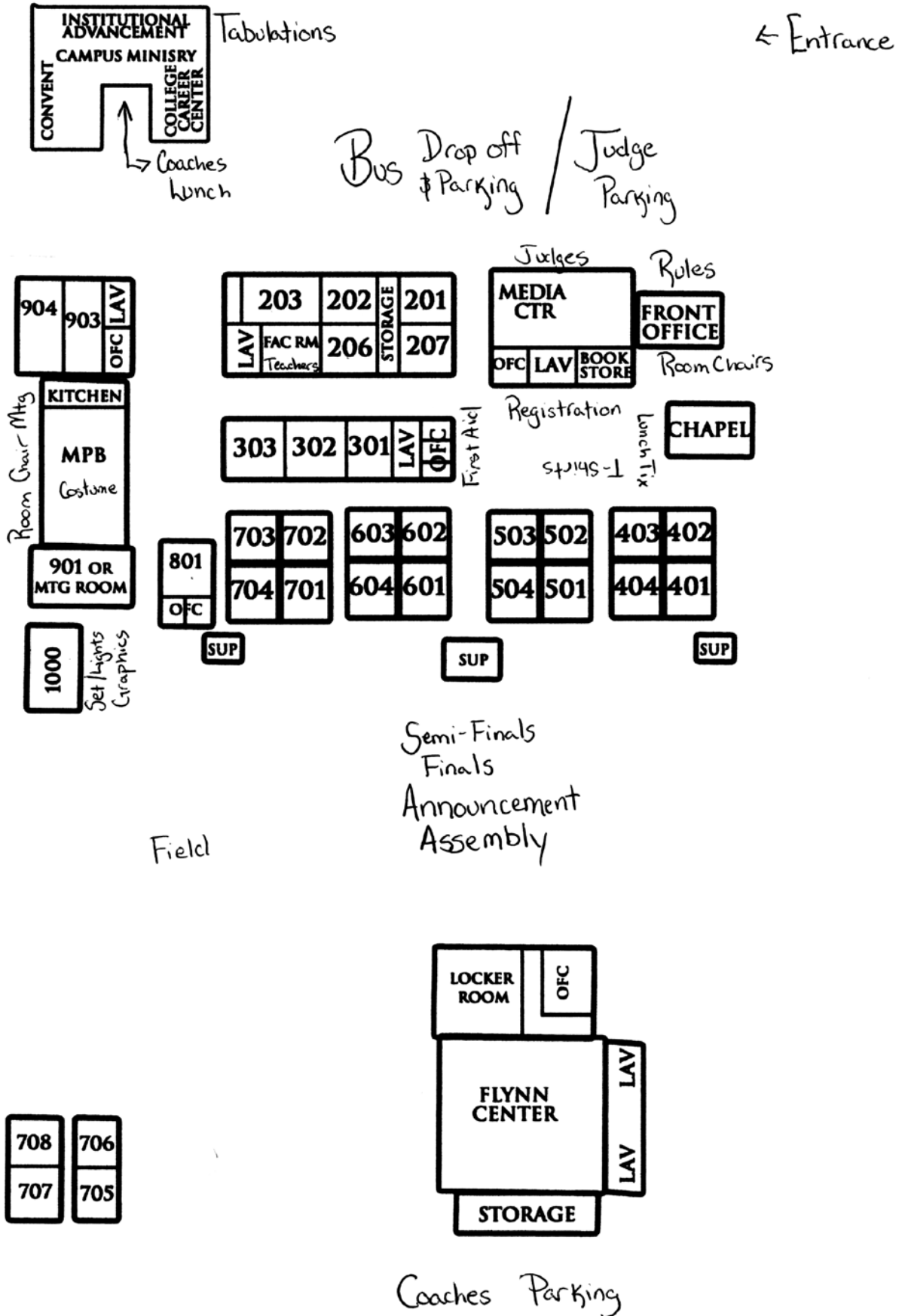
CAMPUS MAP OF RESEDA HIGH SCHOOL, RESEDA



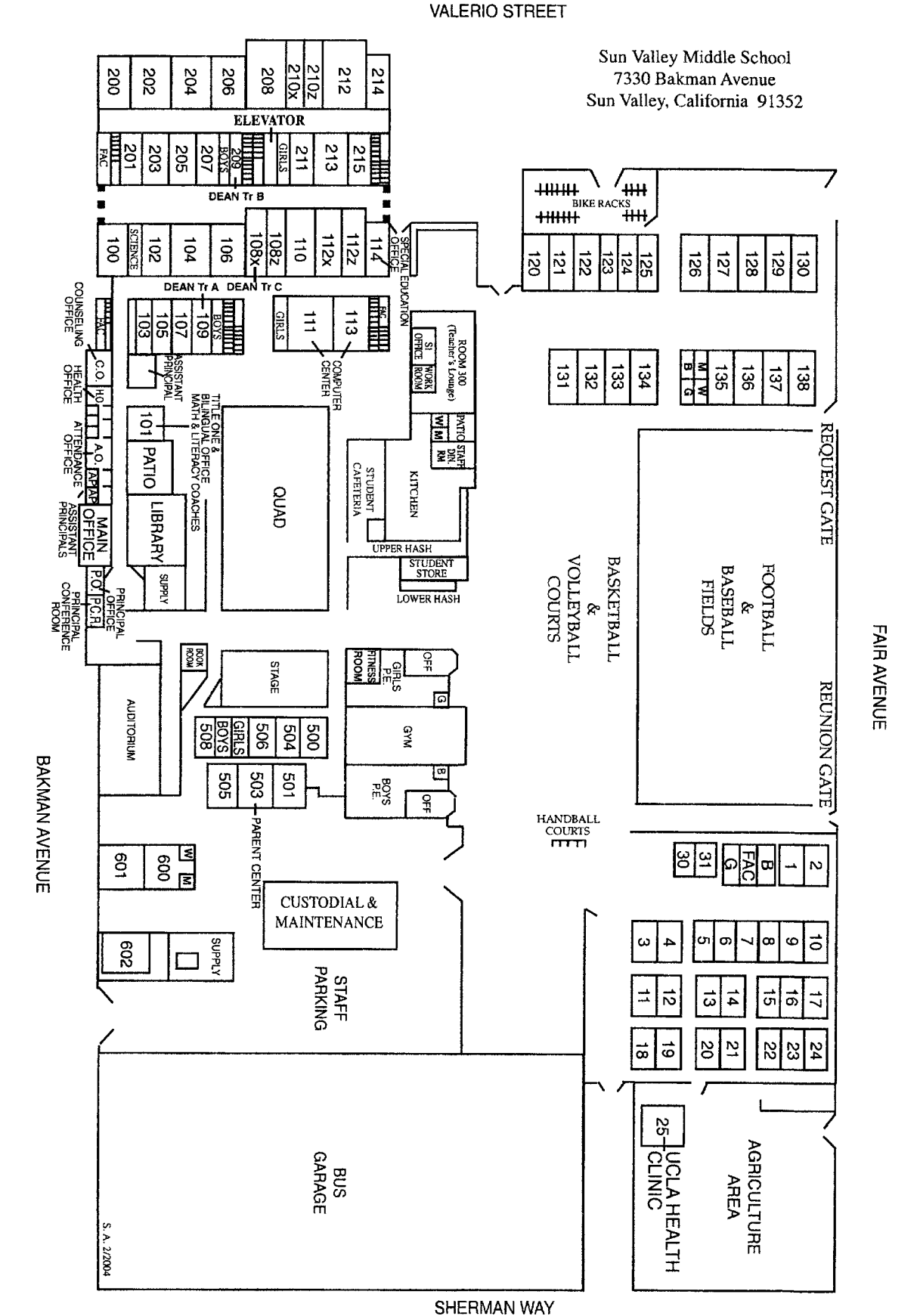
Royal Oak Middle School Campus



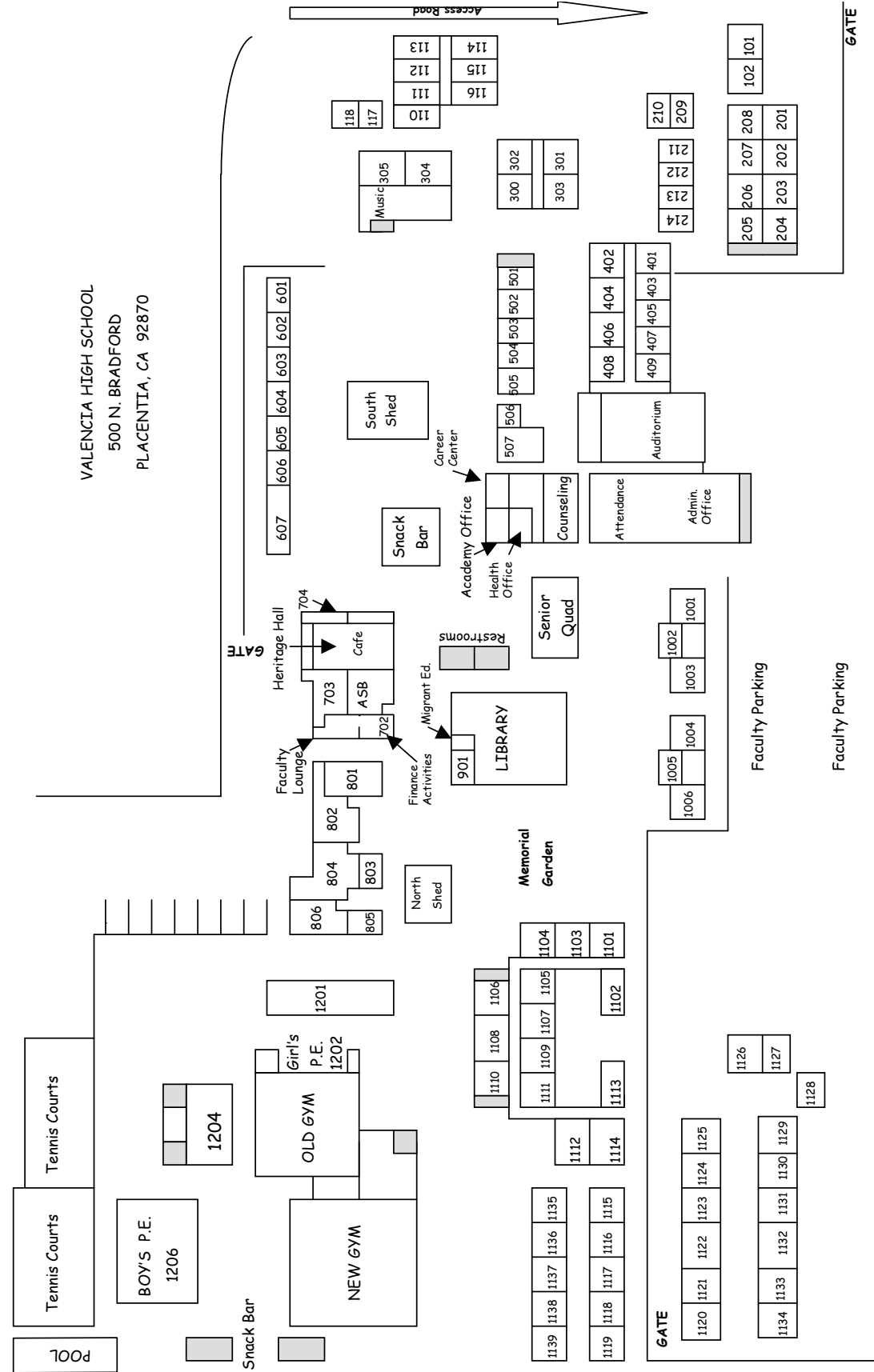
CAMPUS MAP OF ST. JOSEPH'S HIGH SCHOOL, LAKEWOOD



CAMPUS MAP OF SUN VALLEY MIDDLE SCHOOL, SUN VALLEY

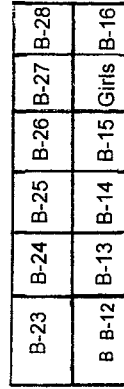
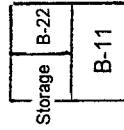
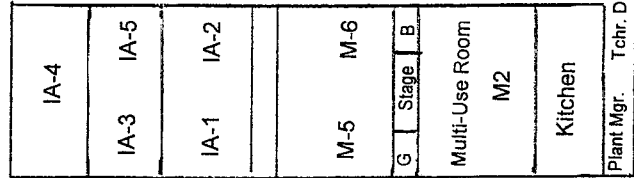
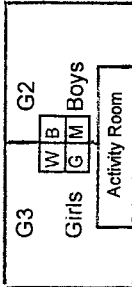
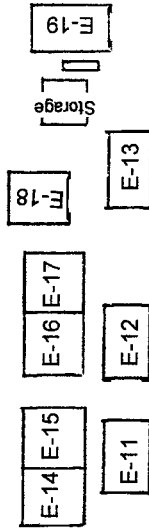
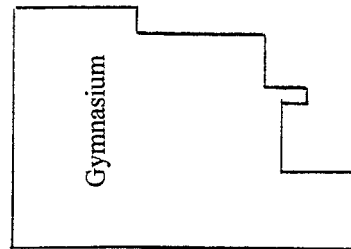


CAMPUS MAP OF VALENCIA HIGH SCHOOL, PLACENTIA

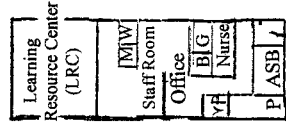
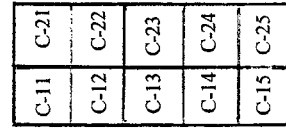
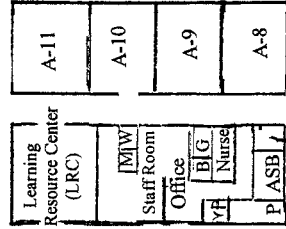


CAMPUS MAP OF VALLEY VIEW MIDDLE SCHOOL, SIMI VALLEY

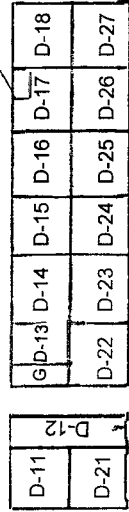
School Site Plan
VALLEY VIEW MIDDLE SCHOOL



Amphitheater



ADA Restroom



Valley View Middle School
3347 Tapo Street
Simi Valley, Calif. 93063
(805) 520-6820

Tapo Street

