



BEFORE WE GET STARTED

Register your attendance.

Complete this form for each session you attend.



SESSION 161.

Rosters

CAP CON 2024

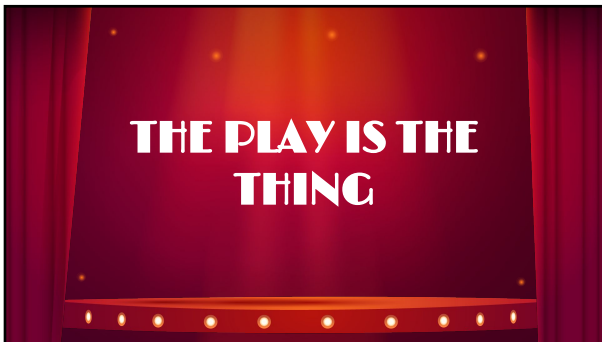
PLAY SELECTION & CUTTING

YOUR BIGGEST BATTLE

Rod Sheffield, Magnolia High School



THE PLAY IS THE THING




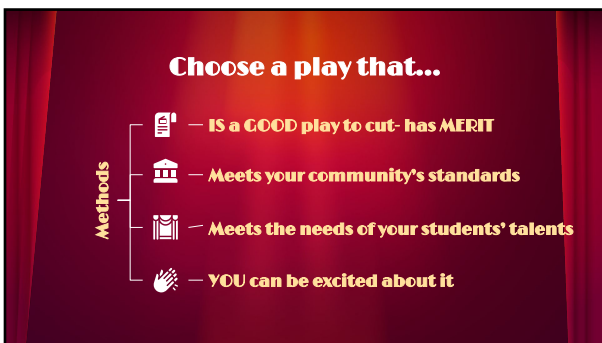
THE SCRIPT IS THE FOUNDATION



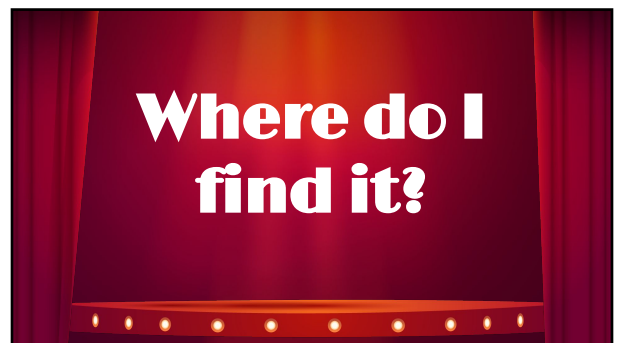

Choose a play that...

Methods

-  — IS a GOOD play to cut- has MERIT
-  — Meets your community's standards
-  — Meets the needs of your students' talents
-  — YOU can be excited about it



Where do I find it?



YOUR HOMEWORK:

Read a full
length play a
week- all year

Read as much as
you can over the
summer

Yes ambitious- but doable
They may not work for NOW- but you now have
future back-ups

And now my secret...



THE BEST WEBSITE EVER

www.StagePlays.com

Other Sources:

(just type these in Google)

Broadway Licensing

(covers Dramatists/PlayScripts)

Concord Theatricals

(aka Samuel French)

UIL Approved List

(still need publisher permission)



PUBLIC DOMAIN No ROYALTY

<https://www.gutenberg.org/>

If you adapt must get UIL Approval



What's Been Done

Scroll down to Participation Lists



**Once you
have a
idea...**



**Is this the
RIGHT SCRIPT
for us?**



Will it work IN ACTION

What you read in the script is not what you will see on the stage- can it work?

Some plays read poorly-are staged wonderfully.

Some plays read great- but are meant for reading and not staging.



**Will it Maintain storyline/
heart once cut?**

If once cut to 40 will it-
-have the same impact?
-be just as funny?
-be just as heart wrenching?



**Do I have the students to do
this show?**

For the lead: at least 2 students*
Does it meet their strengths?
Do I have the technicians?



Sidenote

FOCUS ON THE
STUDENTS
NOT ON YOU

**After it's cut-
Do we care**

What's the point of the show?
Are you picking it for a special effect or "cool scene" concept you have?

**Does it meet
these guides?**

YES

CONGRATS...
YOU ALMOST HAVE A PLACE
TO START!

But now the next step,...

**THE SCARY WORLD OF
PUBLISHER RIGHTS
AND ROYALTIES**

DISCLAIMER: THIS IS JUST A GUIDE

IS IT AVAILABLE?

- Take a deep breath
- Give yourself ENOUGH TIME to jump through all the hoops (DEC 6 end date)
- Say AS LITTLE as possible and give ONLY the information they ask for
- ONLINE is the fastest way to finish

**DRAMATISTS IS
THE EASIEST!**

FOR THOSE NOT PREAPPROVED
Or from OTHER SOURCES

DEAR _____
_____ High School Theatre Department would like to apply for the rights to perform _____ by _____ in the 2025 University Interscholastic League One-Act Play Competition held annually in Texas. We would be performing the play according to all UIL guidelines which includes reducing the play to a 40 minute performance. Would this be permissible and what would be our next step? Thank you for your consideration.

THIS TAKES TIME. BE PATIENT.
ONCE YOU HAVE PAPERWORK-
PAY THE FEE AND

THE REALITY*

ULTIMATELY...

MAY THE
FORCE
BE WITH YOU

NOW THE
BATTLE
PART II

CUTTING TO
UNDER 40!

Who am I to
cut this
work of art?

"In JULIUS CAESAR there are reasons to cut all we can from the play. Not every line has gold in it. If it has no treasure or doesn't advance the plot or character (and not every line does that either), it should be cut. This is sacrilege to people who read and write about Shakespeare. People who DO Shakespeare, cut him. I'd bet my soul that Shakespeare cut Shakespeare"


—Charlton Heston
The Actor's Life: Journals 1956-76

**I SAW THE ANGEL IN THE MARBLE AND
CARVED TIL I SET HIM FREE.
-MICHELANGELO**




Every cutting should have a definite beginning, middle, and ending. But cut with the structure written by the playwright. What is the playwright trying to say or do? What is the intent? As directors, we are honor bound to follow intent. -Charles Jeffries

HOW TO CUT



Read the play. Read it again. After the 2nd reading write down what you remember. THESE are the key ideas and moments. Keep these.

CUT EVERYTHING ELSE NOT ASSOCIATED




FIND THE **SINGLE** STORYLINE YOU ARE GOING TO FOLLOW. KEEP THE ACTIONS AND SCENES ASSOCIATED WITH THIS. CUT EVERYTHING NOT RELATED. DEVELOP THE ONE POINT OF VIEW IF POSSIBLE.

IF THE SECTION DOESN'T FOLLOW THIS TRACK, CUT.



AVOID BLACKOUTS

THERE ARE ONLY 40 MINUTES-DON'T WASTE A SECOND



CUT THE PLAY TO 28 MINUTES READING TIME **MAX**. IF YOU CANNOT READ IT OUT LOUD IN LESS THAN 30 MINUTES, IT WILL NOT BE UNDER 40.

THIS ALLOWS TIME FOR ALL THE NONSPEAKING TO HAPPEN!

SUBTEXT IS VERY IMPORTANT

NOTE ANY MOMENTS WHEN THE SUBTEXT (WHAT'S **NOT** BEING SAID) IS MORE IMPORTANT THAN THE TEXT. THESE MOMENTS CAN BE VERY VIVID AND SOMETIMES MORE MEMORABLE THAN LOTS OF DIALOGUE.

SUBTEXT IS VERY IMPORTANT

A LOOK, A PAUSE, A SILENCE, OR A LAUGH CAN CONVEY MORE THAN WORDS.
CUT THE PLAYSO THESE MOMENTS CAN HAPPEN.
IF A SCENE IS GOING ON TOO LONG, CAN THE **INTENT** OF A SERIES OF LINES BE COMMUNICATED WITH A LOOK? ... FAST ACTION?... SINGLE LINE RESPONSE?

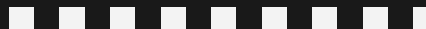


IN COMEDY: IF THE JOKE TAKES TOO LONG TO SET UP- **CUT IT**

IN DRAMA: IF AN ARGUMENT TAKES TOO LONG TO GET TO CLIMAX- **CUT EXPOSITION**

DRAMA

YOUR AUDIENCE IS SMART- LET THEM FIGURE IT OUT THRU ACTIONS WITHOUT BEING **TOLD**



CUT THE EXPOSITION. THE ENVIRONMENT AND SUBTEXT WILL LET US KNOW HOW CHARACTERS FEEL

COMEDY

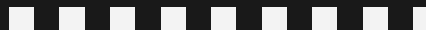
YOUR AUDIENCE IS **SMAYOUR** AUDIENCE IS **NOT** SMART



YOU HAVE TO POINT **EVERYTHING** OUT TO THEM **CLEARLY**. EXPOSITION IS IMPORTANT

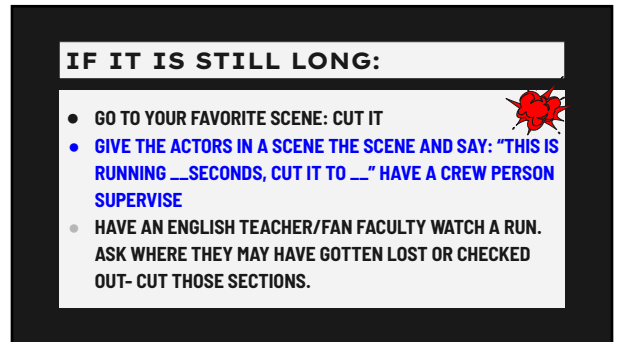
DRAMA

YOUR AUDIENCE IS SMART



COMEDY

YOUR AUDIENCE IS **NOT** SMART





A blue graphic with a red header and footer. The header contains the text "THANK YOU FOR COMING" in white. The main body contains the text "Register your attendance." and "Complete this form for each session you attend." in white. A QR code is located on the right side. Below the QR code is a black button with the text "Rosters" in white. At the bottom, a red box contains the text "SESSION 161." and "RSHEFFIELD@MAGNOLIAISD.ORG" in white, with "ROD SHEFFIELD" in white below it. On the left side, the text "CAP CON 2024" is written vertically in white. The UIL logo is in the top left corner, and a faint image of a building is in the background.