

*The arts are as much a part of a child's development and success as they are a part of a successful and enlightened society.
- Association for the Advancement of Art Education*

PRODUCTION HANDBOOK

Rudolph the Red-Nosed Reindeer Jr 2026

Childrens Playtime Productions (aka Youtheatre Players) is
A Non-Profit 501(c)(3) Organization (#33-0730102)
P.O. Box 10087, Palm Desert, California 92255-0087
Phone: (760) 303-1990
Web: www.childrensplaytimeproductions.com
www.youtheatreplayer.com
E-mail: Contact@childrensplaytimeproductions.com

CAST WEBSITE: www.childrensplaytimeproductions.com/castinfo.html

CAST E-MAIL: cppontheweb@aol.com

If you are in the cast and do not have web/e-mail access you **SHOULD** buddy up!

CPP's Main Number	(760) 303-1990 (message line only)	to leave message for non-urgent matters anytime or to contact someone during rehearsal times.
Richard De Haven Chuck Balgenorth	(760) 409-6018 (760) 409-1369 (text)	use for time-sensitive matters or when you do not receive a timely response from a message on CPP's main number.
<i>Key Counselors</i> Christie Clemens Susan Piron Sami Simonds	<i>(442) 256-5942 (760) 673-9779 (760) 289-8449</i>	<i>use for general questions in their assigned areas Stage Manager / Co-Musical Director Co-Musical Director Costumes</i>

GOALS

OUR GOAL IS TO CREATE AN ENVIRONMENT WHERE PARTICIPANTS CAN PRACTICE AND IMPROVE THEIR EXISTING ACTING SKILLS, LEARN AND DEVELOP NEW SKILLS, AND EXPERIENCE THE THRILL AND EXCITEMENT OF ENTERTAINING OTHERS ON A PROFESSIONAL STAGE.

AS IMPORTANTLY, THIS PROGRAM IS DESIGNED TO ENHANCE PARTICIPANTS' CONFIDENCE, SELF-ESTEEM, AND CREATIVITY, WHILE FOSTERING THE DEVELOPMENT OF KEY LIFE VALUES — INCLUDING: RESPONSIBILITY, HONORING COMMITMENTS, INTEGRITY, RESPECT FOR OTHERS, AND GENEROSITY.

PROFESSIONALISM AT ALL LEVELS AND FROM ALL PARTICIPANTS IS WHAT WE STRIVE TO ACHIEVE. WE WILL DO OUR PART TO EDUCATE AND PROVIDE THE MEANS FOR THAT PROFESSIONALISM TO DEVELOP AND PROSPER; PARTICIPANTS AND THEIR FAMILIES ARE EXPECTED TO DO THEIR PART AS WELL.

CPP REMAINS A NON-PROFIT THAT RELIES HEAVILY ON VOLUNTEER EFFORTS TO ACHIEVE ITS OUTSTANDING RESULTS. THOSE VOLUNTEER EFFORTS COME PRIMARILY FROM THE FAMILIES OF THOSE INVOLVED IN THE PRODUCTIONS.

CAST MEMBERS (AND THEIR PARENTS IF CAST MEMBER IS A MINOR) WILL BE ASKED AT ORIENTATION TO SIGN A COMMITMENT (I.E., "PARTICIPATION AND RELEASE AGREEMENT") TO FOLLOW THE EXPECTATIONS, RULES, REQUIREMENTS AND INSTRUCTIONS FOR THIS PRODUCTION (AS SET FORTH IN THIS PRODUCTION HANDBOOK.

RULES/EXPECTATIONS

🌀 **ZERO EFFECTIVE ABSENCES:** This means only miss if **ABSOLUTELY NECESSARY** and when you come back demonstrate that you have worked with other cast members, the script, the online resources, etc. to catch up on everything you may have missed.

🌀 **ZERO SHOW ABSENCES:** It is out of the question to miss a show (hence the well-known phrase “the show must go on”).

🌀 **DROP OFF LOCATION:** When the mall is not open (e.g., early morning start), the drop-off location is through the YTP back entrance using the gray service doors to the right of the JC Penney lower level mall entrance. If you are unsure, call for more detail. Otherwise, Drop Off is at our entrance inside the mall in front of the escalators.

🌀 Each participant (cast and or volunteers, parents for minors) must sign a **PARTICIPATION RELEASE AGREEMENT** to be in this program. Failure to complete, yet continuing participation in the program, shall constitute legally binding agreement to all provisions, including waivers.

🌀 Understand that this is a serious endeavor with the goal of a professional, public-quality stage production. FUN? Yes! PLAYGROUND ANTICS? No!

🌀 Refrain from disruptive behaviors! Be the demonstration of excellence!

🌀 Bookmark the site www.childrensplaytimeproductions.com/castinfo.html and check for notices regularly; understand it all or ask questions until you do.

🌀 **SCRIPTS:** Cast members will get ONE hard copy script that they will need to have at rehearsals for notes and changes; they will also have online access to a digital script that may be printed for use at home.

🌀 **LUNCH BREAKS:** will not be long enough to leave the mall or eat AT the food court. CPP staff will, however, be able to escort participants in a group to the food court to buy lunch and bring it back to the YTP studio. An **AUTHORIZATION FORM** is provided for parents to confirm limitations.

🌀 All participants are **STRONGLY** discouraged from bringing valuables of any kind to the rehearsals or shows. While each participant will have a “personal” cubbie, there is no way to provide safety for items placed there. Also, if anything a participant brings becomes a distraction it will be confiscated and kept with the director until rehearsal is over.

☯ The YTP mall space has a bathroom; there is also free water, a microwave, and a refrigerator. Participants may use these to store and heat lunches, fill personal water bottles, etc. **EACH PARTICIPANT SHOULD BE A SEALED WATER BOTTLE WITH A NAME LABEL!**

☯ **SNACKS:** Within the YTP rehearsal space, we sell snacks and drinks (almost all priced at \$1). Participants should bring \$1 bills as we might not always have change for larger bills.

☯ Behave respectfully to staff (at all levels, including volunteers) and other cast members. Sassing back to staff or volunteers, rolling eyes, inappropriate comments or gestures will **NOT** be tolerated.

☯ Be committed to the success of this program – do the work needed in a timely manner. Parents help your minor-aged participants to honor their commitments. Commitment is demonstrated by following all rules and making efforts to ensure the program's success. Work together as a team to create the best possible experience for all.

☯ Be on time to all scheduled rehearsals and activities.

☯ Don't leave before official dismissal – **Parents must come into the mall to pick up cast members (not call to have them come out unless authorization allows to leave alone).** **Regardless of whether a parent enters the mall for pick up or allows a participant to leave, the rules regarding staying until officially dismissed MUST BE OBEYED UNLESS CONFLICTS ARE TIMELY SUBMITTED.**

☯ Communicate any and all issues you may have **IMMEDIATELY to Chuck or Richard.**

☯ **PARENTS:** Do not use a threat of keeping participant away from this program as punishment – it punishes everyone relying on them.

☯ **SHOWS:** It is the policy of CPP/YTP that there is no seat saving or reserving of seats at any performance or production by anyone other than at the sole discretion of the **PRODUCERS** (i.e., Chuck or Richard). **Items placed on seats in an attempt to save them will be removed by staff or volunteers. Certain donation levels provide the ability to save some seats – this must be done through Chuck or Richard as well. Of course, this does not apply with a McCallum or other assigned seating show.**

☯ **PROPS & COSTUMES PLUS:** There are a lot of stored costumes, props, set décor, makeup items, and the like in the YTP studio. These are not playthings. They are only to be touched if assigned to a participant and, then, only in the course of rehearsing how to work with it.

☯ Mind language and innuendo **AND** dress appropriately for a youth-filled space (no “suggestive” t-shirt sayings)

PROPOSED CODE OF ETHICS - CAST

- ✓ I will commit to this production and be serious about participating;
- ✓ I will strive to excel as an actor/actress;
- ✓ I will behave as though I want to be in this production;
- ✓ I will put the required time in to learn and improve my skills;
- ✓ I will respect my co-cast members and work as a team to create the best production possible;
- ✓ I will remember that all roles are equally important to the production;
- ✓ I will not consider my role to be “too small” to put effort into it and attend required rehearsals;
- ✓ I will obey all rules/requirements;
- ✓ I will follow all instructions and directions willingly, whether from the director or the staff;
- ✓ I will be at all rehearsals to which I am called unless I have properly and timely submitted a conflict;
- ✓ I will be on-time to all rehearsals to which I am called (I’ll call ASAP if unavoidable delay comes up);
- ✓ I will not leave from a rehearsal unless properly dismissed;
- ✓ I will be off-book 100% by the end of probation when requested;
- ✓ I will assist with the completion of sets, costumes and props to the best of my abilities;
- ✓ I will support and promote the production in all ways possible;
- ✓ I will be the example (and/or learn how to be the example) of professional behavior;
- ✓ I will visibly serve as a mentor and role model to those less-experienced than I am;
- ✓ I will refrain from using inappropriate language and innuendo for the setting;
- ✓ I will wear clothing and accessories that are appropriate to a family-friendly setting;
- ✓ I will check the CASTINFO site regularly to stay up to date on show issues;
- ✓ I will NOT use the excuse that “I did not know” for anything that is clearly on the web site;
- ✓ I will put CPP first for all rehearsal and show days/times and consider these times belong to CPP;
- ✓ I will be responsible for knowing MY OWN schedule and not rely on anyone else to “know” for me;
- ✓ I will err on the side of showing up when in doubt of whether I am called for rehearsal or not;
- ✓ I will sign in immediately upon arrival to rehearsals or at the theatre;
- ✓ I will be patient and non-disruptive during down time when staff are working with others;
- ✓ I will use down time effectively to practice for my role – either alone or in groups;
- ✓ I will learn the proper tools and techniques to properly warm up my body and my voice;
- ✓ I will come to rehearsals already warmed up;
- ✓ I will eat before I come to rehearsals and not focus on when the next break comes;
- ✓ I will make sure that the YTP rehearsal space is clean before I leave for the day;
- ✓ I will make sure I know and honor all mandatory (where conflicts are not allowed) schedule dates;
- ✓ I will treat everyone involved in this production with respect;
- ✓ I will not be disruptive at rehearsals or shows;
- ✓ I will turn in all forms when asked and timely complete all requested actions; and,
- ✓ I will remember that my words and actions reflect upon CPP and fellow cast and will act accordingly.

VALUABLE TIPS FOR EFFECTIVE AUDITIONING

Audition, n, A trial performance to appraise an entertainer's merits.

As the definition suggests, an audition is an opportunity for an aspiring actor to demonstrate what he/she can do for the directors if cast in a production. It is the first (and sometimes only) chance to show you can act (not just be yourself) AND, as importantly, to demonstrate that you can take direction. To increase the chance of having a positive audition experience, here are a few things to do (and some not to do) in preparation for and at an audition.

Before you even go to an audition (or start preparing one to submit via electronic methods):

- ❖ Review ALL information from the company about what to do for and expect what to expect at auditions – follow it completely and accurately!!!!!!
- ❖ Review whatever source material you can get your hands on – e.g., books/videos upon which the script is based; on-line reviews.
- ❖ Think about the characters – what characteristics and mannerisms make them entertaining, what brilliant character ideas might you bring to the performance.
- ❖ Create different characters – in front of a mirror, in front of family/friends, on video! Challenge yourself and your boundaries until you see THE set of character traits you need.
- ❖ Build memorization skills – you won't be expected to memorize, but when you can, it helps free you to creatively express physically rather than be stuck in a script.

At the audition:

- ❖ Bring energy and creativity to the audition – be rested and relaxed.
- ❖ Take all the time you can to study the "sides" (script selections to be performed) - memorize as much as you can, develop interesting characters, give life to your characters, practice looking up from the script and acting out the sides with others.
- ❖ If necessary, and if the option is available, ask questions about what the director may be looking for – don't assume it is the same as you have seen before.
- ❖ LISTEN to what the director (or auditioning panel) says – they are looking to see that you take direction well and are responsive to what you're asked.
- ❖ Don't be afraid to be "out there" when a character can support it – show your range and your willingness to be entertaining.
- ❖ Don't be shy – we're all friends, or at least we will be by the end of the show!

Important points to remember – always!

- ❖ The director (and panel) are looking for the next person coming in to be the WOW they need for the production. They want to find YOU if you can be that. Show them!
- ❖ You are ALWAYS auditioning – ALWAYS! Even before you walk into the audition space, if someone from the company staff can see you, you are auditioning by your behavior, your mannerisms, your respect, your actions, your attitude, your demeanor, you name it! While you check in, you are auditioning. While you are waiting, you are auditioning. While you are practicing, you are auditioning. With what you are doing while you are supposed to be perfecting your audition, you are auditioning.
- ❖ Your audition is the one chance you have to prove that you can be of benefit to the production, that you are perfect for the role, that you have what it takes and are willing to give it your all. If you do not do everything you can to prove this when you are literally fighting against dozens or hundreds of other candidates – why would a director think you'll do better if he/she casts you in the role? Take the time to understand everything the audition piece needs (proper pronunciation of words and phrases, full understanding of references and concepts in the audition piece, proper inflections to relay the important messages in the piece, etc. In this day of the Internet and easy access to answers – laziness is the only excuse not to be polished.

ACTOR'S CHECKLIST

CHECKLIST ITEM	ACTION	STATUS
GET THE PART		DONE
READ THE SCRIPT	Repeatedly! The whole script - not just your lines! Understand the story!	
UNDERSTAND ALL WORDS	Look up definitions of all words you don't fully know.	
PERFORM BACKGROUND & CHARACTER RESEARCH	Using any available resources, including books, photos, videos, etc., study the conditions, customs and mannerisms of the time period or environment, and of the various characters, including yours.	
IDENTIFY YOUR CHARACTER'S DETAILS	Play around with different ideas of who your character is supposed to be and how you can portray that through mannerisms, actions, etc.	
LEARN LINES FLAWLESSLY	EXACTLY as written AND by OFF-BOOK DATE	
PRACTICE MAKING YOUR LINES YOUR OWN	Practice, practice and more practice until the lines are delivered believably from your character.	
WORK OUT YOUR STAGE BUSINESS	Understand your blocking, footwork, handwork, expressions and other actions all within the context of your character and stage directions provided by the script and/or director.	
PERFECT YOUR TIMING	Understand and practice your timing and delivery for all of your lines and actions within the context of your character and directions provided by the script and/or director.	
REHEARSE BY YOURSELF	Practice staying in character and delivering your lines flawlessly while performing your stage business with appropriate timing.	
ATTEND ALL SCHEDULED REHEARSALS	Show up on time, with script and other materials, in proper rehearsal attire, with correct attitude, ready to work.	
REHEARSE WITH OTHER ACTORS	Not only with the director, but in free time while waiting to work with the director when appropriate; Expect other actors to be prepared and call them to task if they have not done all of the above and, thus, make it difficult for you to do your work.	
BE FLEXIBLE	Be prepared to do something different if Director demands it.	
PERFORM FLAWLESSLY	Make the audience believe you are your character.	
RECEIVE OVATION	Graciously accept audience's applause for your spectacular performance.	
PREPARE SPEECH	Humbly accept any awards bestowed upon you for your hard work and effort – remembering to thank CPP and the directors and staff.	

GLOSSARY OF THEATRICAL TERMS

ABOVE: The area farther away from the audience; *UPSTAGE*.

AD LIB: Adding words, gestures, or the like that are not in the script.

ANTAGONIST: Generally, the “bad guys”. In opposition to *HERO* or *PROTAGONIST*.

APRON: Stage area in front of *CURTAIN/PROSCENIUM* toward the audience.

ASIDE: Speaking to the audience with accepted *CONVENTION* that other characters cannot hear it.

AUDITION: A demonstration of performance ability, usually competitive, usually prepared. Many directors distinguish an audition from a *tryout* by designating the latter as a reading without memorization or preparation.

BACKDROP: A flat, screen, curtain, canvas, or scrim hanging behind the performers, usually painted with a sky or scene.

BACKSTAGE: All of the theatre back of the stage proper including the wings, shop, dressing rooms, and so forth.

BELOW: The area closest to the audience; *DOWNSTAGE*.

BLACKOUT: Turning all stage lighting off suddenly - usually used for a theatrical effect and/or for set changes at the end of a scene.

BLOCKING: Setting up the movement of actors in each *SCENE*.

CALL: An announcement listing cast, rehearsals, and performances – including times for cast to be present (call times).

CAST: (1) (noun) Performers in a play; (2) (verb) To assign roles to actors.

CENTER STAGE: A position approximately in the middle of the acting area.

CHARACTER: The agent(s) of the plot – figures (including people and/or animals and the personalities of such figures) that participate in moving the plot along. See *DRAMATIS PERSONAE*

CHEAT: (1) To position yourself and project your voice more to the audience while giving the audience the impression that you are looking directly at and speaking directly to someone else onstage; (2) To position yourself to provide more space for other actors or to improve the compositional stage picture.

CHORUS: (1) A group of performers who act as narrators; (2) In musical theatre, a group of dancers and/or singers.

CLEAN UP: To work on perfecting a scene after initial blocking is done.

CLOSE: To turn away from the audience.

COMEDY: One of the two traditional forms of drama (tragedy is the other).

CONFLICT: Forces of opposition, central to the action of most plays.

CONVENTION: An unrealistic device that the public agrees to tolerate or accept. (E.g., it is a convention that one actor cannot hear another speak an aside.)

COUNTER: To shift position to compensate for the movement of another actor to maintain an effective compositional picture.

COVER: To hide from view of the audience, often deliberately, so as not to make obvious some necessary action or artifice.

CROSS: A movement onstage from one area to another.

CUE: A signal intended to lead to a response by an actor or crew member. Actor's cues are usually a word(s) or action in the script that immediately precedes an action or speech by that actor. Crew cues may be in the script's stage notes or otherwise communicated during performances.

CURTAIN: (1) A drapery used to conceal part of the stage; (2) Sometimes used to denote the end of a scene or an act.

CURTAIN CALL: The appearance by the cast at the end of a play to receive applause. It also provides the cast with the opportunity of acknowledging the audience. It is usually considered rude to forgo a curtain call.

CYCLORAMA (CYC): A structure at the rear of the stage, curved at the sides, usually made of cloth. Properly lighted, it gives the illusion of depth and of sky.

DESIGNER: One who makes the plans from which scenery, costumes, and the like are constructed.

DIALOGUE: Speech between characters; speech of a single character.

DICTION: A performer's manner of speaking including clear pronunciation and enunciation of lines.

DIRECTOR: The coordinator of all artists and technicians working on a production.

DOUBLE: To play more than one role in a single production.

DOWNSTAGE: Toward the audience (derives from historical "*RAKED STAGE*").

DRAMATIS PERSONAE: (Latin, "masks of the play"). The characters in a play.

EMPHASIS: Accent or special focus on an action, line, person, or word.

ENSEMBLE: Presentation in which the performance of the group, rather than the individual, is stressed.

ENTRANCE: (1) Act of entering the stage in view of the audience; (2) An opening in a set through which actors may enter.

EXIT: (1) Departure from a stage area; (2) An opening in a set through which actors may leave.

FLAT: A light wooden or metal frame covered by canvas and used for scenery.

FLIES: The area above the stage used for hanging scenery, lights, and so on.

FLUFF: A blunder or error onstage.

FOCAL POINT: The point of greatest interest onstage at any given moment.

FOCUS: An actor's selective attention to what he is doing, feeling, seeing, hearing, tasting, smelling, or touching. The direction of attention to specific stimuli in the environment.

GREASEPAINT: Stage makeup. Coloring matter mixed with grease in sticks or tubes used as a base to help the features look natural under artificial illumination.

GREENROOM: The traditional name for a theatre lounging room for performers and their guests (from the actor tradition of waiting on the green or lawn).

GROUND ROW: A flat or scenic piece with an irregular profile, usually used as a wall, mountain, hedge, or the like, often used to mask lighting instruments.

HAM: An incompetent performer who overacts.

HEADS UP!: A stage warning that something (usually scenery) is being lowered (or falling) onstage.

HERO(INE): The central character or protagonist; the leading romantic character.

IMPERSONATE: To personify or invest with personality; to assume or act the character.

IMPROVISATION: Invention of lines and stage business by performers. See also *AD LIB*

IN: To the center of the stage.

INTENTION: The major thing an actor determines that a character wants in a play or in a scene or in a single line of dialogue.

INTUITION: Immediate comprehension or knowledge of something without the conscious use of reasoning.

LEAD: A principal role.

LIGHTING: Illumination of the theatre, especially of the stage. Today, the province of artistic designers and technicians.

LINE: (1) Individual pieces of dialogue in a play; (2) A rope or wire used to hang scenery.

MAKE UP: To disguise one's face by using cosmetics, false hair, nose putty, etc.

MAKEUP: Materials applied to disguise the face.

METHOD: An acting system that focuses on inner motivation.

MEZZANINE: The front or first balcony in a theatre.

MONOLOGUE: (1) A long speech delivered by one character; (2) A performance by a single actor.

MOOD: The dominant atmosphere created by a production – usually a combination of tempo, imagery, rhythm, sound, lighting, scenery, costuming, acting, and so forth.

MOTIVATION: Ground in character and situation that makes behavior plausible.

NARRATOR: One who tells a story rather than enacting it.

OFF BOOK: The point at which an actor has sufficiently memorized his/her lines, including cues, so as to not be dependent upon holding the script to rehearse a scene or the whole play.

OFFSTAGE: The part of the stage out of view of the audience.

ONSTAGE: The acting area of a stage in view of the audience.

OPEN: To turn more toward the audience.

OUT: A direction away from the center of the stage, often toward the audience.

OUT FRONT: Refers to the auditorium, house, or audience.

OVERLAP: To move or speak slightly ahead of cue.

OVERPLAY: To act with more exaggeration than is needed.

PACE: The speed with which a play or actor moves.

PICKUP: To increase the playing pace or to shorten the interval between cues.

PLACES!: A command for actors to get in position to begin a rehearsal or performance.

PLAY: (1) A story communicated by impersonators; (2) To act.

PLAYHOUSE: A theatre.

PLOT: Story organization. The most important ingredient in a play according to Aristotle.

PRECAST: To select actors for roles prior to auditions or tryouts. A very unpopular and infrequent practice, particularly in educational and amateur theatre.

PREFACE: A statement by the dramatist that serves as an introduction to the play.

PRODUCER: The entrepreneur chiefly concerned with raising money. The person who often hires the artistic staff.

PRODUCTION: (1) A dramatic entertainment onstage; (2) The process of getting the work onstage.

PROLOGUE: A preface or introduction.

PROMPTER: One who reminds forgetful actors of their lines. Often the assistant director-assistant stage manager.

PROPERTY (PROP): An object or article used in a play and called for in the script.

HAND PROPS: Used by the characters in a play.

SET PROPS: Furniture and other standing props; often unused by the characters in the play.

TRIM OR DRESS PROPS: Objects hanging on the walls of a set.

PROSCENIUM ARCH STAGE: A playing area framed in the front and thus separated from the audience.

PROTAGONIST: Generally, the “good guys”. (From Greek for “first contender”).

RAIL: Part of the flies and grid system used to hang scenery in a theatre; related to sandbag and counterweight flying systems.

RAKED STAGE: A playing area that slopes upward toward the rear wall. In present day theatre, the rake is usually under the spectator area instead.

REHEARSAL: A practice performance of a dramatic work or part of the work. Rehearsals: reading, line check, blocking, working, polishing, technical, run-through, dress and costume.

RESPONSE: A player’s manifest reaction to another presence on the stage. Especially, a particular reaction called forth by a particular act.

RETURN: A flat set parallel to the audience at the downstage edge of the set jutting into the wings just above the tormentor. Any similar flat attached to a larger piece of scenery.

RUN: (1) The period during which a company performs a play; (2) To run through a scene or act without interruption from the director.

SATIRE: A work ridiculing aspects of human behavior, usually socially corrective in nature and intended to provoke both laughter and thought.

SCENE: A sub-unit of an act or a play.

SCRIM: A theatre drop that is generally a woven gauzelike fabric. When lighted from the front, a scrim becomes visible, almost opaque, and when lighted from the back it becomes semitransparent, nearly disappearing. A scrim with a scene painted on it is called transparency.

SCRIPT: The text of a dramatic work.

SIDE: A sheet containing an actor's lines, cues, stage directions, and so forth.

SIGHT LINE: The line of vision from any seat in the spectators' area to the stage.

SOLILOQUY: A speech wherein a character utters thoughts aloud while alone; usually delivered directly to an audience and less frequently as selfmeditation given aloud.

SOUND EFFECT: An imitative sound, often performed onstage. Can be produced "live," on record, on tape, and by machinery.

SPECTACLE: All that is seen or heard onstage, including the actors. Today, that which appeals to the eye, such as lavish scenery.

STAGE LEFT: Left of stage center; on the actor's left when facing the audience.

STAGE MANAGER: The person who coordinates the efforts of the producer, director, playwright, actors, technicians, and the like. He (she) "runs" the production during performances.

STAGE RIGHT: Right of stage center; on the actor's right when facing the audience.

STEAL: When one actor draws attention to himself at the expense of other actors (a practice greatly frowned upon when not called for in the script).

TIMING: The art of delivering words or performing movement at the effective instant.

TYPE CASTING: A theatre practice in which performers are cast according to their age and physical and personality characteristics.

UNDERSTUDY: One who prepares a role normally performed by another in order to substitute in the role when necessary.

UPSTAGE: Away from the audience (derives from historical "*RAKED STAGE*").

VILLAIN: A type of character predisposed to evil or doing harm. (The villain is featured as a figure of evil in melodrama.)

WALK-ON: A small role without lines.

WARDROBE MISTRESS: The person who collects, cares for, and stores costumes.

WING: The space offstage right or left of the acting area.