



*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*

Theatre Academy

Handbook

for

Phantom

Tollbooth

Childrens Playtime Productions is
 A Non-Profit 501(c)(3) Organization (#33-0730102)
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CAST E-MAIL: castinfo@childrensplaytimeproductions.com

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

CPP's Main Number	(760) 841-3177	to leave message for non-urgent matters anytime or to contact someone during rehearsal times.
Richard De Haven	(760) 409-6018	use for time-sensitive matters or when you do not receive a timely response from a message on CPP's main number.
Parent Liaison T.B.D.		use when communicating volunteer scheduling issues ONLY (or when otherwise directed to contact the parent liaison)

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THEATRE ACADEMY GOALS

THE GOAL OF CPP'S THEATRE ACADEMY 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, CPP'S THEATRE ACADEMY 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.

THOUGH CPP'S PRIMARY AUDIENCE CONSISTS OF CHILDREN FROM LOCAL SCHOOLS, WE BELIEVE IN PROFESSIONALISM AT ALL LEVELS AND FROM ALL PARTICIPANTS. 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. AS ALWAYS, THOSE VOLUNTEER EFFORTS COME PRIMARILY FROM THE FAMILIES OF THOSE INVOLVED IN THE PRODUCTIONS IN LIEU OF SIGNIFICANT TUITION AMOUNTS. TO ENSURE A FAIR DISTRIBUTION OF EFFORTS, TO REDUCE THE BURDEN IN DAYS PRIOR TO PERFORMANCES, AND TO PROVIDE A MEANS OF ENSURING THAT DEDICATED PARTICIPANTS ARE REWARDED FOR THEIR EFFORTS, WE HAVE BUILT A PROBATIONARY PERIOD INTO CPP'S THEATRE ACADEMY STRUCTURE.

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. THESE ARE SET FORTH IN DETAIL IN THIS HANDBOOK. FAILURE TO COMMIT WILL DISQUALIFY PARTICIPANT FROM ENROLLMENT/CONTINUATION IN THE PROGRAM.

PARTICIPATION REQUIREMENTS

- Each participant is required to sell/buy five (5) tickets to the evening public performance. The per-ticket price is \$15 (for a total of \$75). This amount must be pre-paid to CPP at orientation (or by the end of the probation period **but only with prior arrangement**).
- Each participant family is required to purchase a show DVD. The price for this is \$25 to be pre-paid to CPP at orientation (or by the end of the probation period **but only with prior arrangement**).
- Cast members and the family of each minor-aged participant are expected to volunteer more than nominal time assisting with the creation and completion of sets, costumes, and props, and separately during show week at McCallum.
- Each participant is expected to make all reasonable efforts to support and promote the show, including distributing show fliers at local businesses, encouraging schools to attend the production, and seeking financial sponsors for schools, costumes, sets, etc.
- Each participant is required to participate one or more nights in CPP's promotion of this production at the Palm Springs VillageFest on Thursday nights once we commence with that activity.
- SPECIFICALLY FOR THIS PRODUCTION: Because this production is based upon a royalty play under arrangement with Samuel French, we are required to purchase script books from Samuel French for each cast member. As indicated at auditions, we are adding the requirement that each cast member cover the cost of his/her script book. The books will become the property of each participant. **The fee for this is \$10 each due at orientation.**

It should be noted that other programs of this kind charge \$400+ in tuition and other fees IN ADDITION to requirements of the nature provided above!

EXPECTATIONS – ALL CAST MEMBERS

- To want to act in this production and to behave accordingly;
- To obey all rules/requirements and willingly follow all instructions;
- To be at all workshops and rehearsals to which they are called, and to be on-time and to not leave before being properly dismissed;
- To be off-book when requested;
- To assist with completion of sets, costumes or props; AND,
- To support and promote the production as set forth in General Expectations

EXPECTATIONS – PARENTS

- Help your child to honor the commitment to be on time, to be at all rehearsals to which they are called, and to behave in a courteous, respectful, obedient manner.
- Attend all mandatory parent meetings.
- Volunteer time (directly or through a family member or friend) in **ALL** required areas.
- To treat CPP with the same respect that you should treat your child's school.

EXPECTATIONS – ADULTS AND EXPERIENCED CAST MEMBERS

- TO SET THE PROPER EXAMPLES FOR PROFESSIONAL BEHAVIOR;
- TO VISIBLY SERVE AS A MENTOR AND ROLE MODEL TO YOUNGER, LESS-EXPERIENCED ACTORS;
- TO BE MINDFUL OF YOUNGER EARS IN THE VICINITY AND KEEP LANGUAGE AND INUENDO APPROPRIATE TO THE SETTING;
- TO WANT TO ACT IN THIS PRODUCTION AND TO BEHAVE ACCORDINGLY;
- TO OBEY ALL RULES/REQUIREMENTS;
- TO WILLINGLY FOLLOW ALL INSTRUCTIONS AND DIRECTIONS;
- TO BE AT AND ON-TIME TO ALL REHEARSALS;
- TO NOT LEAVE REHEARSALS BEFORE BEING DISMISSED;
- TO BE OFF-BOOK WHEN REQUESTED;
- TO ASSIST WITH COMPLETION OF SETS, COSTUMES AND PROPS; AND,
- TO SUPPORT AND PROMOTE THE PRODUCTION AS SET FORTH IN GENERAL EXPECTATIONS

FURTHER EXPECTATIONS AND NOTES

- Bookmark the CASTINFO site immediately and begin checking it regularly for required actions, casting information and other notices (even after casting is complete this site should be checked regularly for cast notices, schedules, etc.).
- Casting will remain preliminary through a probationary period ending April 6, 2013. During this time, CPP staff will be looking for demonstration of commitment, willingness to follow instruction, non-disruptive behaviors and compliance with all rules on the part of participants and parents.
- March rehearsals will focus on particular scenes. Participants are expected to be “off-book” for each scene by the date that rehearsal for that scene arrives. For this purpose, “off-book” means that they know their lines, their cue lines, and the context of the scene. They will be allowed to call for a line if they have a temporary lapse, but not if they just do not know the lines at all.
- By the end of probation, participants are expected to be 100% “off-book”.
- The bulk of the volunteer work for sets and costumes is expected in March and April!
- Work days for sets will be on SUNDAYS and volunteers are expected to assist at least two Sundays.
- By the end of the probation period, it is expected that 90% of all sets will be completed with volunteer help, that all payments for tickets and videos will be received, and that those who do not demonstrate the necessary commitment will be replaced or moved to different parts. Of course, CPP retains the right after the probationary period to dismiss any cast member who later violates any rules or expectations.

THE WAY IT IS! THAT IS – THE RULES!

ATTITUDE AND BEHAVIOR

- Commit to this production and be serious about participating and about acting.
- Put CPP first for all rehearsal and show days/times - consider that these times belong to CPP!
- Put the required time in to learn and improve your skills.
- Be off-book when asked (or before).
- Respect your co-cast members and work as a team to create the best production possible.
- Experienced actors should be a role model and mentor for other cast members.
- All roles are equally important to the production - do not consider your role "too small" to care about putting effort into it and attending required rehearsals.

REHEARSALS

- Consider that your time belongs to CPP whenever there is a rehearsal or show scheduled! All cast members must be at each rehearsal to which they are called.
- Even where a distributed schedule may not call you for a certain date/time, you should not make other definite plans for these days/times until you are certain - after consulting with the director/staff - that a schedule change will not require your attendance.
- Each cast member is responsible to know his/her own schedule - when in doubt, show up at 9:45 a.m. on the next Saturday. Not knowing your schedule is not a valid reason to miss!
- Be on time and stay until officially dismissed - do not just walk out when your ride comes!
- Sign in immediately when you arrive.
- Additional rehearsal days/times other than scheduled may need to be added, particularly in the week before the show dates; if so, you will be expected to arrange schedules to attend.
- Do not expect fewer rehearsals or be indifferent about attending because you think your part is minor.
- CPP will make every reasonable effort to respect the time of cast members; however, it is an inevitable part of the acting profession that there will be times when cast members must wait patiently while the director/staff work with others. Such times are not a reason to expect that you should be able to leave or act in a disruptive manner.
- Use down time effectively to practice for your role - either alone or in groups.
- You are expected to arrive at rehearsals prepared to work through the whole time; do not request special breaks or permission to leave early. Eat before you come!
- CPP's rehearsal space does not have a water fountain, refreshments, or snacks. Cast members are strongly encouraged to bring their own water, and food if desired. Food/drink are permitted in the rehearsal space BUT cast should only eat/drink at breaks AND must clean up after themselves.
- If you must miss or be late to a rehearsal (which should only be for an extraordinary reason), you must notify the stage manager, in writing, immediately after you are aware of the conflict. In no event should any cast member miss or be late without contacting the stage manager.

PARENTS OF MINORS

- Must support their child's commitment by getting them to rehearsal on time and must not keep them from being at scheduled rehearsals or performances as a part of any punishment.
- Must attend each mandatory parent meeting that is scheduled and otherwise must be at any rehearsal when their presence is requested. It is not sufficient that a "carpool" parent or related parents attend for a group of minors.
- CPP must have written authorization before a minor will be allowed to leave with someone other than a parent/legal guardian (including at the end of rehearsals, at breaks, shows, etc.)
- CPP cannot be responsible for any child that is not picked up within 10 minutes of the end of a scheduled rehearsal or pick-up time. Please be on time to pick up your minors.
- Parents may stay during rehearsals but can not coach their minors - that is the director's job.

PROBATION PERIOD AND NON-COMPLIANCE FEES

PROBATION LASTS FROM AUDITIONS THROUGH APRIL 6, 2013

DURING THIS PERIOD WE ARE LOOKING FOR

- Commitment
- Non-disruptive behaviors
 - Respect
- Compliance (cast & parents)
 - Following of direction
 - Timeliness
- Desire to excel in acting

Repercussions for sub-par performance:

- **You will be asked to pay non-compliance fees per the set schedule**
 - You may be asked to leave the production
 - You may be given a lesser role in the production
 - You will not be refunded your deposit money*
(*if so, you will still get 5 show tickets and a DVD)

Triggering violations include (but are not limited to):

- Failure or refusal to complete and turn in forms when due
- absence/tardiness from rehearsal without prior notification to staff;
- inappropriate or disruptive behavior at rehearsal;
- failure to work at level of capability;
- unwillingness to follow instruction;
- not being off-book when requested;
- leaving rehearsal before dismissed;
- failure to comply with other rules, requirements, and expectations.

IMPORTANT NOTE

Returning cast members are reminded to make sure they understand any changes to CPP's rules, requirements, or expectations. New cast members are encouraged to ask questions if unclear. It is not our desire to have to ask anyone to leave the production once they (and we) have invested time and effort - therefore, if you are unable or unwilling to comply with CPP's requirements, please be courteous and responsible by dropping from the production earlier rather than later. **Out of fairness to the many cast members who do comply, CPP will follow a strict compliance policy in this production.**

McCALLUM THEATRE RULES (APPLICABLE FOR SHOW WEEK)

#1 RULE: WE ARE GUESTS AT THE McCALLUM: Please respect the McCallum's property and staff! This means no rough-housing, mess-making, furniture-climbing, excessive noise, running around, etc.

LEAVE VALUABLES HOME: Neither CPP nor the McCallum Theatre will be responsible for lost items!

ENTER AND EXIT ONLY THROUGH THE STAGE DOOR: The stage door is at the back of the theatre on the side closest to Monterey Avenue. A sign-in sheet will be placed at the entrance - PLEASE USE IT! Only cast members, approved staff and approved volunteers will be allowed in the back stage area. Unless you have volunteered and are on duty, please do not even try to come backstage or to the cast only areas. Our parent volunteers will be backstage to support and supervise your Actors.

PICK UP ACTORS PROMPTLY WHEN SCHEDULED

NO GUESTS OR FAMILY ALLOWED BACKSTAGE: Parents or family members should not expect to see their Actors between daytime shows, and Actors will not be allowed to go out of the theatre or into the audience area between these shows. Guests may greet Actors outside of the stage door after the evening show only.

NO OUTSIDE FOOD OR DRINK: To prevent damage to costumes or the McCallum Theatre furnishings, approved drinks and snacks will be provided to the Actors for consumption between the daytime shows. We will also provide straws so the Actors may drink without smearing make-up or soiling costumes. No other food or drink should be brought into the theatre. If you or your child has any special needs, please make sure that we are aware of them in advance so that we can provide and plan accordingly. Each Actor will be responsible for getting his or her own meals during the afternoon break on Tuesday. While costumes will not be an issue during this time, most Actors will still have make-up on that they must take care not to destroy before the evening show. It is also recommended that each Actor rest during this afternoon break as well.

MAKE-UP CALL TIMES: Each Actor must be aware of his/her make-up call time and report to the make-up area promptly when scheduled. There are too many actors in this production to deal with late arrivals or have to spend time tracking down cast members.

KNOW YOUR SPECIFIC COSTUME AND MAKE-UP NEEDS: Each Actor must know and comply with any specific instructions given regarding self-supplied costume pieces and hair styling to be done at home before coming to the theatre. Questions regarding this should be addressed sufficiently prior to the show days to ensure time to resolve problems and provide adequate guidance.

BE QUIET AT ALL TIMES IN THE THEATRE -- BACKSTAGE WHISPER!!!

DO NOT TOUCH ANY PROPS UNLESS THEY ARE USED BY YOUR CHARACTER IN THE SHOW, AND THEN ONLY WHEN SCHEDULED. RETURN PROPS TO THE PROPER SPOT FOR THE NEXT SHOW.

BE ALERT FOR YOUR CUES...BE IN PLACE AT LEAST 2 MINUTES PRIOR TO YOUR ENTRANCE.

COLLECT ALL OF YOUR BELONGINGS, CLEAN YOUR AREA(S) AND RETURN YOUR COSTUME TO THE COSTUME PERSON PRIOR TO LEAVING/MEETING GUESTS AFTER THE SHOWS.

HELP WITH LOAD-IN AND LOAD-OUT: Each cast member and his/her parent is expected to help in some way with Load-In and Load-Out as provided above and explained at the final Parent Meeting.

VOLUNTEER REQUIREMENT: Remember, each family of cast members under 18 agreed to volunteer significant time on this production! Volunteering during the show day process is one separate volunteer requirement. This is not optional!

DETAIL SHOW WEEK INFORMATION AND EXPECTATIONS

SUNDAY: In the morning we will be completing any last work on sets and preparing all materials for loading into the trucks to move into the McCallum Theatre. In addition to our **final rehearsal**, we will have what we call **LOAD-IN PHASE 2**. Trucks will be at the set workspace to load with the sets and props that are there (all sets, props and costumes from the Palm Springs' studio will have been loaded into a truck on Saturday as part of Load-In Phase 1) and need to be transported to the McCallum on Monday morning. All cast members and parents are required to stay and help with this process to the extent they are physically able. The more people that help, the easier it is for everyone! If no one helps, we will not have a show! CPP staff cannot physically do it alone. Once loaded, we will need a couple of volunteers to help drive the trucks to the McCallum Theatre area so that they will be there for early morning unloading.

MONDAY: Monday morning beginning at 8:00 a.m. is **LOAD-IN PHASE 3**. We need volunteers at the theatre to unload the show pieces from the trucks and to set up our things in the theatre. Sets pieces will need to be assembled, costumes will need to be sorted and placed in dressing rooms, props will need to be sorted and placed at prop tables in the wings, etc. This show is heavy with sets and costumes. If we are to get everything done in time for the cast's arrival at 3:15 pm, we will need as many volunteers as possible. Even if you don't think you have "building skills," there are plenty of things that you will be able to help with. In the afternoon/evening, the cast will arrive and have a brief theatre orientation, get assigned to dressing rooms, and prepare for the full dress rehearsal that will happen that evening.

The following two days will be very busy and exciting! Everyone, please get plenty of rest.

TUESDAY: There are **3** morning shows for local school audiences (at **9:10 am, 10:40 am, and 12:10 pm**) and **1** evening show for the public (at **7:00 pm**). From 1:15 pm until 5:00 pm, we will not be able to stay at the McCallum Theatre. All cast members will need to be picked up and taken away from the theatre for this break period. CPP staff will be busy with details for the evening performance and will not be able to be responsible for minor cast members that are not picked up on time. **Unless otherwise instructed, no one should disturb their make-up between the morning and evening shows. PLEASE NOTE: Our parent volunteers are our backstage crew. Not everyone can be in the audience for the evening show or we will not be able to run the show. Those who help in the evening show will be able to sit in the audience during one of the daytime shows.**

WEDNESDAY: There are **3** morning shows for local school audiences (at **9:10 am, 10:40 am, and 12:10 pm**). After the last show, each cast member and his/her parents that pick them up are expected to assist with the **Load-Out** process (i.e., take down sets, pack costumes and props, and transport everything by truck back to the CPP storage facilities in Palm Springs). As with Load-In, the more people that help, the easier it is for everyone. CPP staff cannot physically do it alone. Once Load Out is done we will all relax and celebrate a great show at the cast party (see separate flyer for details).

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 of 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.