West Seattle High School Theatre Program



2022-23 Season
“Opening the Bridge”

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Technical Director: Alex Wren

Welcome to the West Seattle High School Theatre[1] Program! Here we strive to not only produce the highest-quality theatre possible, but also to provide hands-on experience in Theatre Arts under the tutelage of experienced professionals. Students will learn skills that will serve them not only in this capacity but in other ways through their everyday lives. For those considering a future working in theatre, this program will give them a strong foundation for further study post-high school.

1. Mission Statement

2. The West Seattle High School Theatre Season
    a. Schedule of shows
    b. Rehearsals
    c. Show proposals
    d. Student directed plays
    e. Opportunities

3. WSHS Union of Student Artists (WUSA)
    a. Purpose & mission
    b. Officers & officer election
    c. Responsibilities of members

4. Academics and Attendance

5. Costume Use and Maintenance

6. FAQ

7. Glossary of Theatre Terms

[1] In this document, “theatre” will be used to refer to the art, whereas “theater” will be used to refer to the structure itself.

Mission Statement

The West Seattle High School Theatre Program is dedicated to producing socially relevant and meaningful theatre that provides students with the opportunity to learn and practice skills that will provide a strong foundation for future study and/or career paths both in and outside of the arts.

The West Seattle High School Theatre Season

Our season of shows runs from November through April and includes three productions[2].

- Fall Play (November)
- Student-directed Play (January)
- Spring Musical (March)

Show Proposals

Staff directors will publicly present a proposal for their intended production, providing as much specific detail as possible as to their ideas regarding the following production aspects:

- Title of Play
- Playwright(s)
- Year of Original Production
- Placement in season (Fall, Winter, Spring)
- Style (Musical, non-Musical Full Length, non-musical One Act, Revue, Other)
- Primary Genre (Comedy, Drama, Mystery)
- Type of set required (realistic, unit, minimalist)
- Number of locations depicted
- List of interior/exterior locations depicted
- Time period(s) depicted in this production

[2] For the purposes of this document, the term "production" is used to refer to a full-length play or musical that is staged in the WSHS theater and is included in the program's annual budget.

- Number of actors required
- Characters/Descriptions
- Intended set construction
- Intended props
- Intended music
- Intended sound effects
- Intended costume/costume style

Directors are also asked to provide responses to these additional questions:

1. Why do you want to direct this play?
2. Why do you think this is an appropriate choice?
3. How does this production offer equitable casting opportunities?

Casting

Directors are strongly encouraged to propose shows that allow for at least ten actors to be cast. While casting for specific roles may be limited by the requirements of the production, opportunities must be available for any member of our school community who wishes to audition.

At least two understudies should be cast for each production. Understudies are considered cast members and will be expected to attend rehearsals as scheduled. When possible, each understudy should be given the opportunity to perform in at least one show during the run of a production.

Auditions

Auditions traditionally take place 6-8 weeks before the production's scheduled opening night and are held in the theater. Audition notices will provide any specific instructions regarding what auditioners will be asked to prepare for that individual production. In general, students who plan to audition for productions are advised to have the following prepared:

- For non-musical productions: A monologue[3] that allows the auditioner to highlight their strengths as an actor
    - No more than two minutes in length
    - Taken from a published play or screenplay
    - Appropriate subject matter and language for a high school setting
    - Familiarized or memorized

- For musical productions: Auditions are two days – day one is devoted to hearing auditioners sing a song (or excerpt) they have prepared, day two is devoted to seeing auditioners perform scenes and monologues selected by the director

The first round of auditions may take up to two days and is open to all WSHS students who wish to participate. Auditioners will be directed to a holding area where they may practice and wait to be called in. Once they are called, they will be led to the stage, where they will introduce themselves to the production staff and will then be asked to perform.

Callbacks

Callbacks are used to determine casting decisions left unmade following auditions. Students may be cast based on their initial audition and not called back. Therefore, a student whose name does not appear on the callback list may already be on the cast list. The callback list will be posted on the door to the theater the morning after auditions. It will also be shared on the program's Instagram account, @westsidedramawshs.

During callbacks, students will be given the opportunity to work with excerpts from the script. Directors will assign scene partners and students will have a short period of time to read, stage, and rehearse their excerpt on their own before coming into the theater to work with the director.

Callbacks for musicals may also require students to learn and perform sections of songs and choreography.

Student-Directed Show Proposals and Procedure

Potential student directors will present their proposals privately to program staff versus proposing to an open session. However, these proposals will follow the same format and ask directors to provide the same information as staff directors. These proposals will be presented in November, before Thanksgiving weekend.

[3] Monologue is a speech given by a single character to another character (seen or unseen) in which their thoughts are vocalized.

Student-directed rehearsals will be supervised either by the SDS supervisor or another WSHS staff member. Once a week, the student director(s) will meet with the SDS supervisor to provide a report on progress and production needs.

Communication Methods and Protocols

Caregivers may contact Production staff directly via e-mail or Talking Points, the district's preferred messaging app. Staff should be contacted with any questions or concerns, or in the event that a student must miss a rehearsal but is present during the school day (students absent from school during the day for non-academic reasons will not be permitted to attend rehearsal).

Important resources and documents can be found on the program Schoology page. You can join this page using the following access code: **JJQT-BGFR-4T94P**

Rehearsal Expectations

Company members are expected to arrive at rehearsal prior to the schedule start time so that they are ready to begin at that time and no later. They will be dismissed at the designated end time. If students have down time during rehearsals, they are directed to use that time for academic work. During the first several weeks of the process, rehearsals will be called after school for two hours. **Once we begin running full performances and incorporating technical aspects, rehearsals may be scheduled to run longer and later.**

Production staff will not schedule a rehearsal to end later than 9 pm. If a company unanimously decides that they would like to continue later, they may vote for an extension. No company member will be required to stay any later than 9 pm on rehearsal nights. ***This excludes dress rehearsals and performances, which may require students to remain on campus until no later than 11 pm. On these occasions, students will be under the supervision of production staff while on campus.***

- A standard two-hour rehearsal after school will run as follows:
  4:00-4:10 Warm-up
  4:10-4:50 Blocking
  4:50-5:00 Break
  5:00-5:45 Review and/or continuation of blocking
  5:45-6:00 Notes and announcements

Rehearsal Conflicts

Students auditioning should be prepared to provide days, dates, and times of ***any*** planned activities that could possibly interfere with rehearsals.

"Acts of Nature" – In the event of an illness or family emergency that requires a student's absence, the production stage manager and director should be notified immediately via Talking Points.

Tech Week – The week prior to a show's opening is considered "tech week"; this is traditionally the most demanding period of a production, as all aspects are being approved and finalized by production staff. Students should expect these rehearsals to run until 10pm. From this point on, conflicts **will not** be approved unless they qualify for emergency approval from the program head. *We ask that, in the event of an emergency conflict, the student's parent contacts the production staff directly.*

Non-performance roles

- Stage management – attendance required at rehearsals and performances
    - Stage Manager – in charge of creative team and Cast communications, blocking notes, understudy communication, calling show, safety checks.
    - Assistant stage managers (deck management) - stage right and stage left assistant stage managers coordinate backstage movements, set and prop blocking, transition rehearsals, lead managers for both sides of the stage.
    - Management shadow – a trainee position with less time commitment than a full manager or assistant stage manager
- Costumes – Design and/or obtain clothing based on the director's specifications that also appropriately fits the actor who will be wearing it; assist with costume changes during the performance and maintain them when not in use
    - Costume designer – picking pieces we have or understanding what patterns we need to pull to create the needed looks for the show
    - Stitchers and creation - working with designer to create needed garments and maintenance to any already in existence in our volt garments
    - Wardrobe management - takes care of costumes throughout the show, repairs, laundering, maintenance.
    - Wigs - wig maintenance person or wig sourcing for productions
    - Make up - responsible for creating looks for actors and training actors or helping actors get desired looks for the production, helping during rehearsals and dress rehearsals as well as being available for shows if needed for special effects.
    - Show dressers - responsible to help actors with quick changes and complicated wardrobe shifts, availability dependent on production needs
- Sound designer – chooses sound effects and programs them for each show

- Soundboard programmer - responsible for programming and routing microphones needed as well as seen creation for soundboard operator for readiness for tech week.
- Soundboard operator (mics) – controls and monitors mic levels throughout shows
- Sound effects operator - responsible for operating canned music as well as sound effects needed for production, needed for tech and dress rehearsals as well as show production dates
- Lighting designer – determining lighting styles, positions, levels, and effects; hanging and adjusting lights. Creating lighting plot and magic sheets, communicating with lighting team needs and timelines for upcoming work and tech week readiness. Creates cues for the needs of the script as the production calls for and works with the programmer to get cues in board to then work with stage manager to get cues into calling script.
- Lighting board programmer - lead programmer for the designer, responsible for pre-programming for tech week and tech week programming changes and dress rehearsals. Not necessarily needed for show dates if operator is available. Creates lighting effects needed for cues defined by lighting designer.
- Light board operator – operates lighting board and runs lighting sequences based off of cues from the stage manager; attendance required tech week and dress rehearsal and all show dates.
- Follow spot operators - depending on the amount of needed for spots this could be 2 to 4 operators, needed for Tech and Dresser rehearsals and also dates o streaming – operate cameras or control board during live performances; attendance required during the weekend prior to opening night and during all dress rehearsals and performances
- Build crew - responsible for physical building of set and prepping larger props for integration between departments.
    - Build carpenter - responsible for working with wood and tools to create different set structures, safety standards and collaborating with set designer.
    - Painters - responsible for painting the set once it's been fabricated, painting muslin to create backgrounds, maintenance throughout tech week.
    - Painters for marketing - responsible for painting marquee as well as any other painted advertisements or pieces that are used for communication.
    - Props creation - responsible for working to create props from scratch and integrating with the "Props wizard" if needed for advanced prop needs.
    - Props lead - responsible for creating a design plot of what props are needed for the production that we already own or need to fabricate or obtain.
- Running crew – manage prop tables and make sure that props are accessible by actors during the performance; attendance required at run-throughs, dress rehearsals, and performances

    - Responsible for daily stage maintenance like sweeping and mopping and preset readiness for rehearsals, also responsible for returning theater back to "a School "
- House crew – serve as ushers and run the concession stand; attendance required during the final two dress rehearsals and all performances
    - Responsible for pre-cleaning of the house before house opening vacuuming and mopping if needed, as well as clean up after a performance to get the house back to ready for the next day.
- Marketing team – Design advertising for productions and other program functions; create social media posts to promote program functions; Distribute advertising materials to local businesses; post advertising materials in the community; No attendance requirement outside of production meetings
- Capital campaign team - responsible for outreach into the community for donors and capital building for upcoming budgetary needs as well as improvements needed to the theater equipment or drama program in general.
- Webmasters – Maintain the program website, WestsideDrama.com, keeping information current and updating content; No attendance requirement
- Social media team - responsible for social media post creation and forwarding to directors for approval and re-posting.

WSHS Union of Student Artists (WUSA)

Professional theater artists become members of their trade unions to ensure that a safe and equitable working environment is maintained. Productions that hire union members are bound to follow specific rules and guidelines when it comes to how artists are employed and treated. We are adapting the structure of a professional labor union to suit the needs of our program here at WSHS.

WUSA Membership

Once you complete your first job for the program, you will be given your card[4]. To maintain your membership, you are required to contribute in some way, shape, or form, to each production. Listed below are several capacities in which you will be able to contribute. These opportunities range in how much time and effort are required, so that students engaged in other activities are still able to contribute without sacrificing those other interests.

- Performing
- Stage management

[4] Those students returning to the program for the 2022-23 school year will receive their cards based on their prior work.

- Stage crew
- Lighting team
- Sound team
- Costume crew
- Build crew
- Prop building and management
- House crew
- Playbill
- Social Media
- Student Webmaster
- TBD

Union Representatives

Each company (cast and crew) will elect two Union representatives, one to represent the cast and one to represent the crew. Once casting is complete and tech roles have been filled, cast and crew members (*with the exception of Stage Managers*) may nominate themselves or others as a Union rep using the digital form made available. Nominees will have an opportunity to address the group and share their reasons for seeking the role before an election is held. Reps will serve from the date of their election to the end of the theater strike, which occurs on the Monday following a show's closing.

Roles & Responsibilities

Representatives will serve as peer mentors and liaisons between the cast, crew, and program staff. They are considered Level One personnel on the Concern Resolution Path (see Safety & Health standards) and therefore should be considered mature, reliable, and trustworthy by their peers. Representatives will be required to attend a weekly production meeting during the extended lunch hour.

Reps are also expected to serve as advocates for themselves and their peers. Even if a concern does not elevate to the level of the Concern Resolution Path, a Union rep should feel comfortable bringing it up to the production director and/or other production staff.

Costume Use, Storage, and Maintenance

The dressing room will be used to store and maintain production costumes. Any damage to costumes should be reported immediately to the stage manager and/or costume team lead. All costumes used for a production will be labeled with the actor's name and their character. Costumes may only leave the dressing room if they are (a) being worn or

(b) are being pre-set for a costume change. Pre-set costumes may only be hung in designated areas.

Further guidelines regarding personal comfort and maintaining the safety of dressing areas can be found in the "Safety & Health Standards" document.

Prop Use and Storage

The prop room is located in room 161. Only program staff will be given access to this room. Students may access it with the permission of program staff. Any damage to props should be reported immediately to the production Stage Manager.

Scenery

Flats, platforms, and furniture are kept in a storage space accessible through the hallway running along the right side of the theater. This space is known as "Australia", because it is "down under" the house.

Academics and Attendance

Academics: Students are expected to prioritize their academics throughout a production schedule. Weekly grade checks will be instituted to ensure that nobody who participates in the theatre program does so at the expense of their in-class learning. Space and academic support will be provided during rehearsals so that students can use their time productively**. Any student artist who is unable to maintain a minimum 70%/C- average in all classes will be dismissed from the production.**

Attendance: Student artists will be asked to obtain signatures from their teachers in order to show that they attended class that day. Any student who does not present these signatures will not be permitted to attend rehearsal on that day. Exceptions include excused absences resulting from field trips or medical appointments.

FAQ

What if I want to quit a production?
We respect the self-awareness shown by realizing that you have taken on more commitments than you are able to fulfill. We ask that you come to this decision and communicate it to production staff within the first four weeks of the rehearsal schedule.

Will quitting a production hurt my chances of working on another one?
Quitting the production early in the process shows that you have the self-awareness to gauge how much commitment you can handle. Production staff will expect that, if you audition for future productions, you are doing so with full awareness of what will be required of you and whether you are able to fulfill that commitment. Quitting unexpectedly, especially after the first four weeks, shows that perhaps you are not able to meet the demands of a production and will be noted by production staff.

If I have rehearsal conflicts, will I still be eligible for casting?
As long as we know about conflicts and are able to schedule around them, they will not impact your eligibility. However, the number of regular conflicts may impact roles for which you are considered.

Will understudies have an opportunity to perform for an audience?
Our goal is to provide at least one performance during a run, in which understudies will perform. Since understudies may need to learn more than one role, each company will need to determine for itself who will sit out for that performance.

How can I participate in a production if I cannot commit to being a part of the cast or stage crew?
A Theatre Tech course will be offered at WSHS. Students who register for this course will not only earn credit for learning and practicing these tech skills but will also be able to contribute during school hours. Outside of that course, there are many opportunities for you to participate, including: Build days, marketing team, social media, and house crew. If you want a job, we will find one for you that matches the level of commitment you are able to make.

Why would we ever need to stay until 11 pm?
The dress rehearsals that take place during the days leading up to opening will be scheduled to replicate a performance night. Participants will receive a "call time", which is the latest they should arrive to the theater. This time is set to allow participants time to prepare for the job they will need to do during the performance.

Assuming that these rehearsals go according to schedule, the performance will begin at 7:30 pm and end no later than 10:30 pm, leaving at least thirty minutes for participants to complete their

post-show activities (i.e. changing, storing costumes, returning mic packs, cleaning the dressing area).

If there is not ample time for the director to give notes, participants will be expected to review the rehearsal notes file that will be sent electronically.

Glossary of Theatre Terms

adapted from Theatrecrafts.com

ACT

Subdivision between sections of a play. A short play is a 'One-Act-er', a play with one interval has two Acts etc. Acts are subdivided further into Scenes.

ACTING AREA

That area within the performance space within which the actor may move in full view of the audience. Also known as the playing area.
This term is also used to describe the smaller subdivisions of the main stage area which are lit separately by the lighting designer (e.g. 'The stage is split into 6 acting areas, 3 downstage and 3 upstage').

AISLE

A passage through seating.

APRON

The Apron is a section of the stage floor which projects towards or into the auditorium. In proscenium theatres, it's the part of the stage in front of the house tabs, or in front of the proscenium arch, above the orchestra pit. Also known as Forestage.
If an apron stage extension is added to an existing traditional proscenium arch theatre, this often results in poor sight lines from seats that are higher in the auditorium, leading to audience members having to lean forward in an attempt to see.

ARENA

Form of stage where the audience are seated on at least two (normally three, or all four) sides of the whole acting area.

ASM

Assistant Stage Manager.

AUDITION

Process where the director or casting director of a production asks actors / performers to show them what they can do. Sometimes very nerve-wracking, but auditions can be a fairly painless process if handled properly. Performers are often asked to memorize a monologue from a play they like to perform for the director. Books full of suggested monologues are available. You may be asked to do a 'Cold Reading' which tests your own response to a piece of text you've not prepared. Some audition processes have pages of text available outside the audition room for actors to familiarize themselves with before the audition.

AUDITORIUM

The part of the theatre accommodating the audience during the performance. Sometimes known as the "house".

BACKSTAGE

The part of the stage and theatre which is out of the sight of the audience. The service areas of the theatre, behind, beside or underneath the stage. Also refers to the personnel who work in the technical departments that work to create the performance, alongside the actors and musicians.

BEGINNERS

A call given by Stage Management to bring those actors who appear in the first part of a play to the stage. e.g. "Act One Beginners to the stage, please". The actors/actresses are then called by name.

BLACK BOX

A kind of flexible small studio theatre where the audience and actors are in the same room, surrounded by black tabs (curtains). Doesn't necessarily describe the audience layout, which can be easily reconfigured. The stage can be defined by a change of flooring (e.g. black dance floor), or a raised platform. If actors leave the stage, they do so through gaps in the curtains.

BLACKOUT

1) Complete absence of stage lighting. Blue working lights backstage should remain on and are not usually under the control of the board, except during a Dead Blackout (DBO), when there is no onstage light. Exit signs and other emergency lighting must remain on at all times.

2) The act of turning off (or fading out) stage lighting (e.g. "This is where we go to blackout")

3) Blackout Check takes place in some multi-purpose venues to ensure that window curtains or blinds are closed and that there is no stray light either from adjacent rooms or the outside world, before the audience is admitted.

BLOCKING

The process of arranging moves to be made by the actors during the play, recorded by stage management in the prompt script. Positions at the start of scenes are noted, as are all movements around the stage (using terms such as 'Gardener X DSL' meaning the Gardener crosses to downstage left.) It must be described in minute detail, but simple enough to enable anyone to read and understand it. As well as being used to 'run the show' the prompt book is also used for the rehearsal of the understudies.

BOOK FLAT

Two flats hinged together on the vertical edge, to be free standing, and normally used as a backing for a doorway or window. They should always be 'run' with the hinged edge leading, to prevent them opening up. Book flats are free-standing when angled open, allowing quick setting and compact storage. Booking describes the action of opening or closing a book flat.

BORDER

A narrow horizontal masking piece (flattage or cloth), normally of neutral color (black) to mask the lighting rig and flown scenery from the audience, and to provide an upper limit to the scene. Often used in conjunction with LEGS.

BOX OFFICE

Part of the theatre front of house area where audience members can buy tickets.

BOX SET

Naturalistic setting of a complete room built from flats with only the side nearest the audience (the fourth wall) missing. A single static box set that represents more than one room is called a COMPOSITE SET (for example if the living room and the kitchen are both on stage permanently).

BREAK A LEG

A superstitious and widely accepted alternative to 'Good Luck' (which is considered bad luck).

CALL

1) A notification of a working session (eg a Rehearsal Call, Band Call, Photo Call, Focus Call). A rehearsal call for the next day / week used to be posted on a Call Sheet on the stage door noticeboard, but is now often an online document, updated by the stage management team. A 'Company Call' means the full cast and crew are called for the rehearsal.

2) The period of time to which the above call refers. (eg "Your call for tomorrow nights show is 6.55pm")

3) A request for an actor to come to the stage because an entrance is imminent (these are courtesy calls and should not be relied on by actors - eg "This is your call for the finale Mr Smith and Miss Jones")

4) An acknowledgement of applause (eg Curtain Call)

5) The DSM on the book is said to be "calling the cues".

CALLBACKS

Following an audition, the director may ask to see a shortlist of actors again - they are called back for an additional audition to enable the director to make her/his decision.

CAST

The members of the acting company. The Cast List contains the names of the actors and the characters they'll be playing.
Dramatis Personae is a Latin term for a list of the characters in a play.

CASTING

The process of the director choosing actors to perform the characters in the play.

CENTER CENTER/CENTER STAGE

The position in the center of the stage space. Downstage Centre (DSC) is the position at the front of the stage, Upstage Centre (USC), and Centre Stage (CS) or Center Center (CC) is the center. House Center is the center line of the auditorium (which is usually the same as that of the stage).

CENTER LINE

Imaginary line running down the stage through the exact center of the proscenium opening. Marked as CL on stage plans. Normally marked on the stage floor and used as a reference when marking out or assembling a set. A chalked snap line can be used to mark the line in the rehearsal room and on stage.

CLEARANCE

Message passed to Stage Management from the Front of House Manager that the house is ready for the performance to begin. (i.e. everyone is in their correct seat and there are no coach parties coming through the doors). Announced as 'We have Front of House Clearance'.

COMPANY

The cast, crew and other staff associated with a show.

COSTUMES

Clothes worn by the actors onstage.

CUE

1) The command given to technical departments to carry out a particular operation. E.g. Lighting Cue, Fly Cue or Sound Cue. Normally given by stage management, but may be taken directly from the action (i.e., a Visual Cue).

2) Any signal (spoken line, action or count) that indicates another action should follow (i.e., the actors' cue to enter is when the Maid says "I hear someone coming! Quick - Hide!" - this is known as a **Cue Line**. Cues given verbally may be known as 'audible cues', although as this is the normal type of cues, they're usually just called 'Cues'. Cues that technical operators take themselves, without an audible cue, are known as Visual Cues.

CUE TO CUE

Cutting out action and dialogue between cues during a technical rehearsal, to save time. (e.g. "OK, can I stop you there - we'll now jump to the end of this scene. We'll pick it up from Simon's line "And from then on it was all downhill" in a moment. OK - we're all set - when you're ready please.")

CURTAIN CALL

At the end of a performance, the acknowledgement of applause by actors - the bows.

CYCLORAMA

Usually shortened to just cyc (pronounced sike). The Cyclorama is a curved plain cloth or plastered wall filling the rear of the stage or TV studio. Often used as a sky backing to a traditional set, or as the main backing for a dance piece etc. The term is often loosely applied to

a blue skycloth, or any flattage at the rear of the stage. Although strictly a cyc should be curved, most cycs are flat with curved wraparound ends. A more effective backing can be obtained by hanging a sharkstooth gauze just in front of the plain white cyc which gives a hazy effect of distance.

DARK

A venue that has been closed to the public. Some theatres go dark temporarily during production periods, when the next show is in preparation on stage.

DIALOGUE

The spoken text of a play - conversations between characters is dialogue.

DIRECTOR

There are many types of director.
Broadly, the role involves being responsible for the overall artistic vision of a production.

- ARTISTIC DIRECTOR - Normally in charge of the programming of a venue. May also direct shows.
- EXECUTIVE DIRECTOR - Manager in charge of the administration of a venue.
- TECHNICAL DIRECTOR - In charge of the technical requirements of a production.

DOWNSTAGE

The part of the stage nearest to the audience. It's called Downstage because it's the lowest part of a raked stage. Downstage Left (DSL), Downstage Centre (DSC) and Downstage Right (DSR) are commonly used for the areas towards the front of the stage.

DRAMATIC PAUSE

A brief pause (a few beats) in an actors' delivery of a line to emphasize a moment or to heighten anticipation.

DRESS REHEARSAL

A full rehearsal, with all technical and creative elements brought together. The performance as it will be 'on the night'.

DRESSING ROOMS

Rooms containing clothes rails and mirrors (often surrounded with lights) in which actors change into their costumes and apply make-up. Dressing Room doors have a list of the actors contained within.

FLAT

A lightweight timber frame covered with scenic canvas, or plywood. Flats are used to provide a lightweight and easy to move and re-configure backdrop to a stage set. Flats sometimes have windows or doors built into them to provide extra flexibility, for use in realistic settings. Masking flats are used to hide areas the designer does not want the audience to see, or to provide actors with an exit, or somewhere to store props.

A flat is supported by a stage brace and brace weight, connected to the flat using a screw eye. Hardboard is sometimes used but is unnecessarily heavy and will lose its shape in time. Most theatres have a range of stock flattage made to a standard size and re-used many times.

- A Rail is a horizontal batten within a flat.
- A Stile is a side or vertical piece within a flat.
- A Sill is the bottom rail of a flat.
- A soft flat is covered with canvas, and a hard flat is covered with plywood.

FRONT OF HOUSE (FOH)

1) Every part of the theatre in front of the proscenium arch. Includes foyer areas open to the general public.

2) All lanterns which are on the audience side of the proscenium and are focused towards the stage.

The backstage areas of the theatre are known as Rear of House (ROH).

GREEN ROOM

Room close to the stage (i.e. the green) for the actors to meet and relax before or after going on stage.

HOUSE

1) The audience (eg 'How big is the house tonight?')

2) The auditorium (eg 'The house is now open, please do not cross the stage')

IATSE / I.A.T.S.E.

International Alliance of Theatrical Stage Employees (USA) Stage employee’s union.

INTERMISSION

Break between sections of a performance. During a play, the intermission is normally halfway through a standard-length performance (approx 1 hour each half) and is usually 15 or 20 minutes in duration.

LINES

Scripted words to be spoken by actors.
Example phrases: "Do you know your lines for Scene 2 yet?", "You missed a few lines at the end of the scene", "What's my next line".

MARKING OUT

Sticking tapes to the floor of the rehearsal space to indicate the groundplan of the scenery. Also for marking position of furniture etc. within a set. Always be aware that some tapes may damage or mark some wooden floor surfaces! (sometimes known as the markup).

MATINEE

Afternoon performance of a show.

NON-VERBAL

Literally, anything involving communication or expression without words. PHYSICAL THEATRE and DANCE are examples of types of theatre which can be non-verbal.

OFFSTAGE

1) A movement towards the nearest side of the stage from the centre. (e.g. 'Focus that spot offstage a bit please')

2) The area out of sight of the audience (e.g. 'Get that donkey offstage !')

OPEN

The start of the run of a show in a venue. (e.g. 'When does the new musical open at the Variety Theatre?' or 'The show opened a few weeks ago - it's had some great reviews'.)

PLAY

A piece of text containing lines and stage directions designed to be performed live on a stage in front of an audience.

PLAYWRIGHT

The author of a play. Also known as a dramatist.

PRESET

1) Anything in position before the beginning of a scene or act (eg Props placed on stage before the performance, lighting state on stage as the audience are entering.)

2) The process of putting any part of the production into its' starting position / setting. A Preset Checklist is used by stage management and all other technical teams, to ensure that everything is correctly set to start the show.

3) An independently controllable section of a manual lighting board which allows the setting up of a lighting state before it is needed. Each preset has a master fader which selects the maximum level of dimmers controlled by that preset. A control desk with two presets is sometimes known as a '2 scene preset' desk.

PRESHOW

The period before the performance begins, when the audience may be in the front-of-house areas, or even in the auditorium. The preset (preshow lighting state) is shown on stage, and can be used to set the mood for the performance. Preshow music or a soundscape is also used for the same reason.

PROFESSIONAL

Normally used for someone who's regularly paid for a particular job (as opposed to an amateur, who does it for fun). A professional attitude is essential when working in the theatre - this means you have to behave as if you were being paid. The theatre world is a very small community - if

you behave badly or upset someone, it's highly likely you'll meet them again, and they will remember you!

PROMPT CORNER

Area, traditionally on the stage left side of the stage, from which the stage manager (or DSM) controls ('prompts') the performance, from the prompt desk.

PROPS

(Properties) Furnishings, set dressings, and all items large and small which cannot be classified as scenery, electrics or wardrobe. Props handled by actors are known as hand props, props which are kept in an actor's costume are known as PERSONAL PROPS.

PROSCENIUM ARCH

The opening in the wall which stands between stage and auditorium in some theatres; the picture frame through which the audience sees the play. The "fourth wall". Often shortened to Proscenium or Pros Arch.

RADIO PLAY

A play that has been written specifically for an audio-only environment, usually to be broadcast on the radio.

RAKED STAGE

A sloping stage which is raised at the back (upstage) end. Many theatres with a 'stalls' seating area used to be built with raked stages as a matter of course. Today, the stage is often left flat and the auditorium is lifted to stage level and above to improve the view of the stage from all seats. A rake is expressed as a ratio (eg a 1:25 rake rises by 1cm vertically over 25cm horizontally).

RUN

1) A sequence of performances of the same production. (e.g. 'How long is the run of this show?' or 'This show runs for two weeks')
2) A rehearsal of the whole show or a section of it (e.g.'This afternoon's rehearsal will be a run of Act II followed by notes'). Run-throughs early in the rehearsal schedule are sometimes known as STAGGERS as actors are unsure of their lines.

A SPEED RUN is a rehearsal at faster than normal pace, concentrating on actor moves and entrances/exits rather than the quality of performance. Once technical elements are included, a CUE TO CUE run is used, which jumps over long sequences with no technical elements to concentrate on polishing the cues.

SET

1) To prepare the stage for action. (verb) - e.g. 'Have you set the chairs for Act 1?'
2) The complete stage setting for a scene or act. (noun) - e.g.'What's the set for the finale?' French: décors.

SIDES

Sides are also given out at auditions for actors to work with, without needing to give them the whole script.

STAGE LEFT / RIGHT

Left/right as seen from the Actor's point of view on stage. (i.e. Stage Left is the right side of the stage when looking from the auditorium.)

STAGE MANAGER PHRASES

- "Get on your cues" - actors and crew members must concentrate so that they react as soon as they get a cue, not once they notice others reacting.
- "Quiet Backstage" - there should be no talking backstage or in the wings unless essential, and then only at a whisper.
- "Quiet On Coms" - the headset system (for communicating between crew members) must only be used for giving and receiving cues. There should be no unnecessary chatter.

TABS

Originally "tableaux curtains" which drew outwards and upwards, but now generally applied to any stage curtains including a vertically flying front curtain (house tabs) and especially a pair of horizontally moving curtains which overlap at the center and move outwards from that center.

TECH

1) Short for Technical Rehearsal. (e.g. 'The Tech took 14 hours')
2) A member of (amateur) crew ('I'm the lighting tech for this show')

TECHNICAL ELEMENTS

Technical elements stand alongside the text of the performance and help to reinforce themes and communicate ideas, and to ensure the audience understand and appreciate the story, and to help the actors tell the story.
Commonly used technical elements include:

- Scenery / Set: The physical environment in/on which the actors perform
- Costume: Everything worn by the actors
- Props: Small items placed on the set and/or carried by the actors
- Lighting: Enables the audience to see the actors and physical elements, and adds additional atmosphere and layers of meaning through use of colour and direction of light.
- Sound: Enables the audience to hear the actors and/or music, and also adds a layer of audio in addition to the text, to, again, reinforce meaning and add atmosphere.
- Wigs, Hair & Make-Up: Adds a layer of additional character to the actors' performance by altering their physical appearance to be more in-keeping with the period or character being portrayed.

TECHNICAL REHEARSAL

(also known as the TECH RUN, or just TECH)

Usually, the first time the show is rehearsed in the venue, with lighting, scenery and sound. Costumes are sometimes used where they may cause technical problems (eg Quick changes). Often a very lengthy process. Often abbreviated to the Tech.

- A DRY TECH is without actors to rehearse the integration of lighting, scenic changes etc. It follows that a WET TECH is a full technical rehearsal with actors and all technical elements, although this term isn't used as often as DRY TECH.
- A PAPER TECH is a session without the set or actors when the technical and design team talk through the show ensuring everything's going to work as planned. Stage Managers can use this session to ensure all is written correctly in the Prompt Book.
- CUE TO CUE