

THE PAG RATS THEATRE COMPANY OF SOUTH SUBURBAN COLLEGE PRESENTS

— STUDY GUIDE —

ANY NUMBER CAN DIE

BY FRED GARMICHAEL



Directed by DEAN SCALZITTI

2009 PERFORMANCES

Fri., September 18 at 8:00pm

Sat., September 19 at 2:00pm and 8:00pm

Fri., September 25 at 11:00am and 8:00pm

Sat., September 26 at 8:00pm

Sun., September 27 at 2:00pm

KINDIG
PERFORMING ARTS CENTER

South Suburban College
15800 State Street * South Holland, IL

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Compiled by Ellie Shunko. Photos on pages 10-13 by Ellie Shunko. Some terms and definitions courtesy of Wikipedia and / or Jon Primrose, University of Exeter Drama Department.

Glossary of Terms for **ANY NUMBER CAN DIE**

Words, phrases and names that you might not be familiar with in our play.

BOOLA BOOLA: One of Yale University's football fighting songs. The author was 1901 Yale graduate Allan M. Hirsh, who adapted the song from an 1898 song called "La Hoola Boola."

LYRICS: Boola, Boola; Boola, Boola; Boola, Boola; When we "roughhouse" poor old Harvard,
They will holler Boola Boo. Oh! Yale, Eli Yale!

CERISE: [suh-rees, -reez]: moderate to deep red.

CHARLESTON: a dance named for the city of Charleston, South Carolina. The rhythm was popularized in mainstream dance music in the United States by a 1923 tune called The Charleston by composer/pianist James P. Johnson which originated in the Broadway show *Runnin' Wild* and became one of the most popular hits of the decade. *Runnin' Wild* ran from 10/29/1923 through 06/28/1924.



JOHN CALVIN COOLIDGE, JR.: (July 4, 1872 – January 5, 1933) was the 30th President of the United States (1923–1929). He was elected as the 29th Vice President in 1920 and succeeded to the Presidency upon the death of Warren G. Harding. Elected in his own right in 1924, he gained a reputation as a small-government conservative. Coolidge's inauguration was the first presidential inauguration broadcast on radio. On December 6, 1923, he was the first President whose address to Congress was broadcast on radio. On February 22, 1924, he became the first President of the United States to deliver a political speech on radio. On August 11, 1924, Lee De Forest filmed Coolidge on the White House lawn by in DeForest's Phonofilm sound-on-film process, becoming the first President to appear in a sound film. The title of the DeForest film was *President Coolidge, Taken on the White House Lawn*.

EAST LYNNE: an English sensation novel of 1861 by Ellen Wood. *East Lynne* was a Victorian bestseller. It is remembered chiefly for its elaborate and implausible plot, centering on infidelity and double identities. There have been numerous stage and film adaptations. The much quoted line: "Gone! And never called me mother!" (variant: "Dead! Dead! And never called me mother!") does not appear in the book version of *East Lynne*. Both variants come from later stage adaptations.



F. SCOTT FITZGERALD: (September 24, 1896 – December 21, 1940) was an American writer of novels and short stories, whose works are evocative of the Jazz Age, a term he coined himself. He is widely regarded as one of the twentieth century's greatest writers. Fitzgerald is considered a member of the "Lost Generation" of the Twenties. He finished four novels, including *The Great Gatsby*, with another published posthumously, and wrote dozens of short stories that treat themes of youth and promise along with despair and age.

GALLAGHER AND SHEAN: was a highly successful double act on vaudeville and Broadway in the 1910s and 1920s, consisting of Edward Gallagher (1873 - March 28, 1929) and Al Shean (real name Albert Schoenberg) (May 12, 1868 - August 12, 1949). The comedians led separate careers in the vaudeville tradition, but it was when they teamed up that they gained popularity. Gallagher and Shean first joined forces during the tour of "The Rose Maid" in 1912, but they quarreled and split up two years later. They next appeared together in 1920, through the efforts of Shean's sister, Minnie Marx (mother of the Marx Brothers).

Gallagher and Shean remain best known for their theme song "Mister Gallagher and Mister Shean", which was a hit in the 1922 Ziegfeld Follies.





HIPPODROME: The Hippodrome Theatre (aka New York Hippodrome, 1933) stood in New York City from 1905 to 1939, at 6th and 43rd/44th, on the site of what is now a large modern office building known as “The Hippodrome Center” (1120 Avenue of the Americas), in the Theater District of Midtown Manhattan. It was called the world’s largest theatre by its builders and held 6,000 with a 100x200-ft stage and a rising glass water tank.

HUPMOBILE: was an automobile built from 1909 through 1940 by the Hupp Motor Company of Detroit, Michigan, which was located at 345 Bellevue Avenue. Their first car, the Model 20, was introduced to the public at the Detroit Auto Show in February 1909. The company initially produced 500 vehicles.



INGÉNUË: [an-jay-new] is a stock character in literature, film, and a role type in the theatre; generally a girl or a young woman who is endearingly innocent and wholesome. Typically, the ingénue is beautiful, gentle, sweet, virginal, and often naïve, in mental or emotional danger, or even physical danger, usually a target of *The Cad*; whom she may have mistaken for *The Hero*. Due to lack of independence, the ingénue usually lives with her father or a father figure (although in some rare cases she lives with a mother figure). The vamp is often a foil for the ingénue. Photo: Mary Pickford, the perpetual ingénue.

JASON “JAY” GOULD: (May 27, 1836 – December 2, 1892) was an American financier who became a leading American railroad developer and speculator. Although he has long been vilified as an archetypal robber baron, modern historians working from primary sources have discounted various myths about him and evaluated his career more positively.



MARCELLED HAIR: A hairstyle characterized by deep regular waves made by a heated curling iron.

HELEN MORGAN: (August 2, 1900 – October 9, 1941) was an American singer and actress who worked in films and on the stage. Before the tragic legacies of songbird icons Edith Piaf, Billie Holiday and Judy Garland took hold, there was the original lady who sang the blues and started the whole “bawl” rolling. Like her successors, Helen Morgan lived the sad songs she sang... and more. A quintessential torch singer, she made a big splash in the Chicago club scene in the 1920s. Helen was the antithesis of the freewheeling “Jazz Age” baby as her deep, dusky voice seemed born to weave tales of sadness and lament rather than focusing on fun and frolic. The Chicago mobsters and underground bootleggers bawled like burly babies and really took to Helen’s “torch song” renditions while glamorously propped on a piano with trademark scarf in hand (originally used to disguise nerves). Prohibition-era gangsters even bankrolled her clubs which became very popular and were frequently raided. She starred as Julie LaVerne in the original Broadway production of Hammerstein and Kern’s musical *Show Boat* in 1927 as well as in the 1932 Broadway revival of the musical, and appeared in the first two of its subsequent film adaptations, in 1929 (prologue only) and in 1936, becoming firmly associated with the role. She suffered from bouts of alcoholism, and despite her notable success in the title role of another Hammerstein and Kern’s Broadway musical, *Sweet Adeline* (1929), her stage career was relatively short. Helen Morgan died from cirrhosis of the liver at the age of 41.

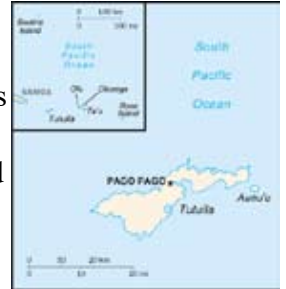




MOXIE: [mok-see] a carbonated beverage which was among the first mass-produced soft drinks in the United States, and is regionally popular to this day.

OMNES: Everyone. In the Samuel French bound copies of the script for *Any Number Can Die*, when all characters on stage are to speak at once, it is noted a “OMNES.” Possibly a shortened version of the legal term “erga omnes” (in relation to everyone).

PAGO PAGO: (pronounced “PAHNG-oh PAHNG-oh” to rhyme, more or less, with “bongo bongo”) is the capital town of American Samoa. It is actually a village area that is often mistaken to be a city of this south Pacific territory of the United States of America. Its 2000 population was 11,500. The village is located on Pago Pago Harbor, in the island of Tutuila. Tourism, entertainment, food, and tuna canning are the primary industries here. From 1878 to 1951, this was a coaling and repair station for the U.S. Navy.



PERSIMMON: a medium orange-red. It is very similar to the tints of coral red and vermilion.

MARY PICKFORD: (April 8, 1892 – May 29, 1979) was a Canadian motion picture star, as well as a co-founder of the film studio United Artists and one of the original 36 founders of the Academy of Motion Picture Arts and Sciences. Known as “America’s Sweetheart,” “Little Mary” and “The girl with the curls,” she was one of the first Canadian pioneers in early Hollywood and one of film’s greatest pioneers. Her influence in the development of film acting was enormous. Because her international fame was triggered by moving images, she is a watershed figure in the history of modern celebrity. And as one of silent film’s most important performers and producers, her contract demands were central to shaping the Hollywood industry. In consideration of her contributions to American cinema, the American Film Institute named Pickford 24th among the greatest female stars of all time.



QUEER DUCK: someone regarded as eccentric or crazy and standing out from a group.



ROADSTER: a two-seat car, traditionally without either a roof, side or rear windows. Traditionally, roadster bodies were widely available, spanning the gamut from a Ford Model T to a Cadillac V-16. They are popular with collectors, often valued higher than even other open styles.

Photo: 1932 Duesenberg J Murphy-bodied roadster

SKIDOO (sometimes 23 skidoo): 1905, “to leave in a hurry,” perhaps a variant of skeddadle. Sense in early 20c. slang phrase twenty-three skidoo (1906) is obscure. An American slang phrase popularized in the early twentieth century, first appearing before World War I and becoming popular in the Roaring Twenties. It generally refers to leaving quickly, being forced to leave quickly by someone else or taking advantage of a propitious opportunity to leave, that is, “getting [out] while the getting’s good.” The exact origin of the phrase is uncertain.

23 skidoo has been described as “perhaps the first truly national fad expression and one of the most popular fad expressions to appear in the U.S.,” to the extent that “Pennants and arm-bands at shore resorts, parks, and county fairs bore either [23] or the word ‘Skiddoo.’”

SOTTO VOCE: [sot-oh voh-chee] in a low, soft voice so as not to be overheard.



STUTZ BEARCAT: a minimalist vehicle, with two seats, no protection from the elements, spare tires, and a large gas tank. Designed by Harry C. Stutz, they were lightweight and powerful and highly sought after by racing enthusiasts of its era. Owning a Stutz Bearcat became a famous status symbol for the wealthy of the era. In 1914 it was priced at \$2000, much less than some imported European sports cars, but about two to three times the cost of the average

American “basic” car. The history and image of the Stutz Bearcat made it one of the better known antique cars to later generations of Americans. It was often associated with the “Roaring 20s” and college students of that period. It was frequently mentioned with stereotypical accoutrements of the period such as racoon coats and illicit “bathtub gin”.

TIDDLY WINKS: a game played on a flat surface, in which players attempt to snap small plastic disks into a cup by pressing the edges of the disks with larger ones.



VAMOOSE: [va-moos] verb: to leave hurriedly or quickly; decamp.



RUDOLPH VALENTINO: (May 6, 1895 – August 23, 1926) was an Italian actor, sex symbol, and early pop icon. Known as the “Latin Lover”, he was one of the most popular stars of the 1920s, and one of the most recognized stars from the silent film era. He is best known for his work in *The Sheik* and *The Four Horsemen of the Apocalypse*. His untimely death at age 31 caused mass hysteria among his female fans, propelling him into icon status.



WET SMACK (Don’t Be a): Unpopular person.

This listing is courtesy of **Wikipedia**, the free encyclopedia: <http://en.wikipedia.org>

ANY NUMBER CAN DIE is set in 1928. What else happened during that year?

JANUARY

- 06..... Chaplin's *The Circus* opens.
- 12..... Adulteress and murderer Ruth Snyder is executed in the electric chair at New York's Sing Sing prison.
- 30..... Eugene O'Neill's *Strange Interlude* premieres on Broadway.

FEBRUARY

- 00..... Mississippi John Hurt records the first 8 of his 13 famous country blues sides, which came to be known as the "1928 Sessions," in Memphis, Tenn. The last 5 sides were made in December in New York City.
- 15..... Herbert Henry Asquith, 1st Earl of Oxford and Asquith dies.

MARCH

- 10..... *Legion of the Condemned* with Gary Cooper opens.
- 28..... Record trading on Wall Street: 4,796,270 shares.
- 29..... *The Dodge Victory Hour* allows the public to hear their stars for the first time. Features: Mary Pickford and Douglas Fairbanks, Charlie Chaplin, D. W. Griffith, John Barrymore, Dolores Del Rio, Norma Talmadge, and Gloria Swanson.

APRIL

- 04..... Maya Angelou, American poet, was born.
- 07..... James Garner, actor (*Rockford Files*, *Bret Maverick*), was born in Norman, Okla.
- 09..... Mae West's NYC debut in a daring new play, *Diamond Lil*.
- 21..... In Denmark, austere film masterpiece *The Passion of Joan of Arc*, directed by Carl Dreyer, premieres.

MAY

- 09..... The electron microscope is invented by Max Knoll and Ernst Ruska.
- 11..... General Electric begins first regularly scheduled television broadcasts, three days a weeks for two hours each, at station WGY in Schenectady, N.Y.
- 12..... Fascist Italy restricts suffrage only to men over 21 who are paying a special, high tax.
- 15..... Mickey Mouse premieres in *Plane Crazy*, a silent cartoon parody of the Lindberg craze.
- 15..... In the wake of the 1927 Mississippi River flooding, the U.S. government adopts the Flood Control Act, a \$325 million, 10-year program to control floods with dams built by army engineers.
- 15..... MGM, Paramount and United Artists get licenses to use MovieTone for sound films.
- 16..... Record trading on Wall Street: 4,826,840 shares.
- 17..... Shakespeare's *The Tempest* opens on Broadway.

JUNE

- 04..... Ruth Westheimer, sex therapist (WYNY-FM), was born in Germany.
- 17-18 ... Amelia Earhart is first woman to fly an across the Atlantic.
- 28..... Louis Armstrong records "West End Blues," a seminal jazz track of the twenties, for Okeh in Chicago.

JULY

- 00..... Women's events are featured for the first time at the Amsterdam summer Olympic Games.
- 03..... Television sets, manufactured by the Daven Corp. in the U.S., go on sale for the first time.
- 06..... First completely talking feature-length picture, *The Lights of New York*, from Warner Brothers, premieres. (*The Jazz Singer*, which premiered in 1927, had only bits of audible DIALOGUE, the remaining sound in that movie was MUSIC.)
- 11..... Big Stock Drop: Average of 4.41 of leading issues.
- 30..... The Dodge Bros. merge with Chrysler Corp. in a \$160 million deal. The Plymouth model appears. The De Soto follows in August.

ANY NUMBER CAN DIE is set in 1928. What else happened during that year?

AUGUST

- 00.....Olympics in Amsterdam: U.S. wins overall with 437 points.
- 02.....Ethiopia and Italy sign treaty of friendship, ostensibly for 20 years (later broken with Italy's invasion of Ethiopia).
- 03.....*Lilac Time* with Gary Cooper and Collen Moore opens in New York.
- 27.....The Kellogg-Briand Peace Pact, a universal renunciation of war, is signed by 15 nations, including the United States, in Paris. The Pact is named for U.S. secretary of state Frank B. Kellogg and French foreign minister, Aristide Briand.
- 31.....*Die Dreigroschenoper (The Threepenny Opera)* by composer Kurt Weill and playwright Bertolt Brecht premieres in Berlin. The play masterfully captures the decadence and spirit of the days of the Weimar Republic.

SEPTEMBER

- 01.....US Boy Scouts planted 3,000 Lincoln Highway posts at one mile intervals across the US. The 1st was at Times Square and the last in San Francisco at the Legion of Honor.
- 12.....Actress Katharine Hepburn (b.1907) made her stage debut in *The Czarina*.
- 15.....Alexander Fleming discovers penicillin in London.
- 19.....Al Jolson stars in *The Singing Fool*.
- 21....."My Weekly Reader" magazine made its debut.

OCTOBER

- 01.....Joseph Stalin's first five-year plan is announced, calling for development of heavy industry, seizure of farms, and collectivization of all workers.
- 02.....Spanish priest Josemaria Escriva de Balaguer (1902-1975) founded Opus Dei, a conservative Catholic organization, in Madrid. In 2002 Pope John Paul II raised him to sainthood.
- 06.....Generalissimo Chiang Kai-shek became President of China.
- 15.....Germany's Graf Zeppelin dirigible arrives at Lakehurst, N.J.

NOVEMBER

- 06.....Hoover wins presidency, defeating Al Smith.
- 12.....The British steamer *Vestris* sinks in a storm off Virginia, killing 113. The U.S. press hypes the story sensationally.
- 16.....S.B. Eielson And Sir George Hubert Wilkens make the first airplane flight in Antarctica.
- 18.....The world's first fully synchronized sound cartoon, Walt Disney's *Steamboat Willy*, starring Mickey Mouse, premieres at the Colony Theatre in New York City.

DECEMBER

- 08.....Wall Street Stock Market takes 22 point plunge.
- 11.....Police in Buenos Aires thwarted an attempt on the life of President-elect Herbert Hoover.
- 13.....George Gershwin's musical work *An American in Paris* had its premiere, at Carnegie Hall in New York. The debut was performed by the New York Philharmonic Orchestra under the direction of Walter Damrosch.
- 21.....Boulder Dam Act approved by U.S. Congress for construction of the massive dam in Nevada.
- 23.....The National Broadcasting Co. set up a permanent, coast-to-coast network.

WHO DOES WHAT?

There are many jobs in the theatre. Here are basic definitions of the core of the Production Team.

– The Cast, in order of appearance –

Chuck	<i>Marcus Flowers</i>
Judy	<i>Brittany Welles</i>
Zenia	<i>Jasondra Johnson</i>
Roger Masters	<i>Patrick Nevins</i>
Celia Lathrop	<i>Sandy Zurawicz</i>
TJ Lathrop	<i>Dean Scalzitti</i>
Edgars	<i>Eric Pradelski</i>
Ernestine Wintergreen.....	<i>Heather Young</i>
Sally VanViller	<i>Kamaria Jones</i>
Carter Forstman	<i>Terrell McKinney</i>
Jack Regent	<i>Erik Kennedy</i>
Hannibal Hix	<i>Robert Smagacz</i>

– The Production Team –

Director	<i>Dean Scalzitti</i>
Stage Manager	<i>Angela Martin</i>
Asst. Stage Manager	<i>Crystal Rodman</i>
Set Designer	<i>Anne Begora</i>
Lighting Designer	<i>Lydia Bellamy-Palma</i>
Sound Designer	<i>Dan Galbraith</i>
Costume Designer	<i>JoAnna Tassin</i>
Assistant Costumers.....	<i>Theresa Clark, Steve Turner</i>
Hair & Make-Up Designer.....	<i>Jennifer Balbuena</i>
Prop Master	<i>Jen Zurawicz</i>
Company Photographer	<i>Dave Martin</i>
Light Board Operators	<i>Chelsea Derrico, Bill Graham</i>



COSTUME DESIGNER

The costume designer is one of several technical crew heads who have to perform a tough balancing act. She needs to help create the director's world, be true to her own instincts, and help the actor be comfortable. Costume designers will typically seek to enhance a character's persona, and/or to create an evolving plot of color, changing social status or period through the visual design of garments and other means of dressing, distorting and enhancing the body -

within the framework of the director's vision. At the same time, the designer must ensure that the designs allow the actor to move in a manner consistent with the historical period and enables the actor to execute the director's blocking of the production without damage to the garments.

DIRECTOR

The director brings to life his own vision of what the writer's written. He's in charge. How nuts is Hamlet? Do the couples in "Who's Afraid of Virginia Woolf?" really love one another? Is the play at heart a comedy or drama? The director's function is to ensure the quality and completeness of theatre production and to lead the members of the creative team into realizing their artistic vision for it. He or she collaborates with a team of creative individuals and other staff, coordinating research, stagecraft, costume design, props, lighting design, acting, set design and sound design for the production. In contemporary theatre, the director is generally the primary visionary, making decisions on the artistic concept and interpretation of the text and its staging. Different directors occupy different places of authority and responsibility, depending on the structure and philosophy of individual theatre companies. Directors utilize a wide variety of techniques, philosophies, and levels of collaboration.



MAKEUP / HAIR DESIGNER

As with costumes, makeup helps enhance character traits and relationships. It also helps the actor to achieve certain character transformations, such as age, which might be hard without the aid of these tools. The Makeup Designer meets with the director and in some occasions the costume designer to talk about the general concept for the play, character relationships, ages, etc. From there, the Makeup Designer gathers the tools needed: greasepaint, powder, eye liners and shadow and applies the makeup to the actor to help create the character. He or she also decides what hairstyle an actor might wear and whether to style their own hair or use a wig.

LIGHTING DESIGNER

Member of the production team for a show who is responsible for the overall look of the lighting. The Lighting Designer is responsible for liaising with the director about style and with the set and costume designers about color and decides on the position, type, focus direction and color of every lighting instrument in the rig. He or she draws a lighting plan to communicate this to other members of his team (and to the theatre staff who are rigging the lighting).

WHO DOES WHAT?

There are many jobs in the theatre. Here are basic definitions of the core of the Production Team.

PROPERTY MASTER / PROP MASTER

Member of the creative team who has responsibility for all of the props (or properties) within a particular production. Props are various objects which are used by actors during their scenes. For example, in Shakespeare's play Hamlet, the title character holds up a skull in the fifth act, saying "Alas, poor Yorick." This skull is considered a prop, and the prop master is responsible for procuring it, keeping track of it, and ensuring that it is placed in the correct location on stage.

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 actors costume are known as personal props.

SET DESIGNER

Member of the artistic team for a show who works with the director to create the scenic 'look' for the stage throughout the show and any accompanying props. The scenic designer is responsible for collaborating with the director and other members of the production design team to create an environment for the production and then communicating the details of this environment to other members of the production team. Many theatres have a stock of scenery which means that items can be reused by recovering or repainting in a different production.



SOUND DESIGNER

Member of the production team who has the responsibility for planning and executing the layout of all sound playback and reinforcement equipment for the show. This role also includes the sourcing of music and sound effects for the production. The designer must first read the play and talk to the production's Director about what themes and messages they want to explore. It is here that, in conjunction with the director and possibly the composer, the designer decides what sounds he or she will use to create mood and setting of the play. He or she might also choose or compose specific music for the play, although the final choice typically lies with the director, who may want nothing but scene change music or, on the other extreme, will want ambient music under every scene.



STAGE MANAGER

In essence the stage manager is responsible for organizing the production, communicating across different disciplines and keeping everything running smoothly. This refers not only to seamless management of the technical aspects of a production, but of the human aspects as well. It is the stage manager's responsibility to ensure that the director's artistic choices are realized in actual performance. Typically in theatre, the stage manager acts as an adjunct to the director in rehearsal, recording the blocking and seeing that cast members stay on script, have necessary props, and follow the blocking. As the lighting, sound, and set change cues are developed, the stage manager meticulously records the timing of each as it relates to the script and other aspects of the performance. During rehearsals, stage managers are responsible for helping establish the show's rehearsal schedule and then ensuring that rehearsals run on time. Once the house opens, the stage manager essentially takes control, calling the cues for all transitions, as well as acting as communications hub for the cast and crew.

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The most up to date version can always be downloaded from <http://www.theatre crafts.com>

– and –

Wikipedia, the free encyclopedia: <http://en.wikipedia.org>



Basic Glossary of Theatre Terms

Sometimes we forget that not everyone knows the lingo, the jargon, the slang of the theatre. What do all these mysterious words mean to the first time actor? Nothing! With this basic glossary, you'll be ready to swing with the best of them. Even seasoned performers might learn a term or two. This certainly doesn't cover every word used specifically in the theatre; rather these are the more common things you'll hear at a rehearsal. If someone is speaking Greek to you, ask!

APRON: In a traditional theatre, the part of the stage which projects in front of the curtain.

AUDITORIUM: The part of the theatre in which the audience sits. Also known as The House.

BLOCKING: The setting of the actors' positions and moves at the beginning of rehearsals.

BOX OFFICE: The place where the tickets are sold. Also used colloquially to mean the size of the audience ("What's the box office like tonight?")

CALL: Generally, some sort of instruction to the company: a rehearsal call is an instruction to attend a rehearsal at a particular time; time calls are given just before each performance ("Ladies and gentlemen, this is your thirty minute call" i.e.: Half an hour before the show is to begin).

CALL FOR LINES: If the actor finds himself forgetting a line during a rehearsal, s/he may call "line" to the stage manager and the SM will read the first few words of the line to refresh the actor's memory. Being allowed to call for a line usually stops at a predetermined date set by the director.



CHEATING: To make an action on stage look realistic without actually doing what you seem to be doing; e.g. an actor looking towards the audience in the general direction of the person he is talking to, is cheating.



COMP: Complimentary. Free. Usually in reference to show tickets: Comp tickets.

CUE(S): Actor: The line just before yours. **Tech:** The line that prompts a lighting or sound effect.

CURTAIN CALL: Taking a bow in front of the audience at the end of a show.

DELIVER A LINE: The act of speaking your lines onstage.

DOUBLE TIME: To speak and move twice as fast as normally rehearsed. Similar to rain tempo.

DOWNSTAGE: Towards the audience.

HOUSE, THE: Where the audience sits.

HOUSE IS OPEN: Audience members are allowed into the auditorium to take their seats. Generally, one half hour before the show is to begin.

HOUSE LEFT: The left side of the auditorium as you are facing the stage.

HOUSE RIGHT: The right side of the auditorium as you are facing the stage.

LINE(S): The sentences of the script that are spoken by the actors.

LINE READING: When the director (usually out of frustration or anal-retentiveness) instructs an actor how to say a line, giving him specific inflections and emphases on particular syllables (putting the em-FAH-sis on the sil-LAB-ul). Used as a threat by some directors to get the actor to think for himself: "Don't MAKE me give you a line reading!"





NOTES: At the end of each rehearsal, the director will give his notes, which are his comments on the performance. Contrary to popular belief, no notes are A Good Thing. Unless the director is cowering in the corner, sobbing uncontrollably.

OFF BOOK: When the actor no longer needs to carry his/her script onstage because his/her lines are memorized.

PACE: The speed at which the story and action in a play runs.

PICK UP YOUR CUES: Reduce the time between one actor's lines and another's.

PROMPT SCRIPT: A copy of the script, kept by the Stage Manager, which includes all cues and notes.

PROP(S): The item(s) the actor carries onstage as part of the play. A basket, a beverage glass, etc.

PROSCENIUM ARCH: The archway which separates the stage and the auditorium.

PULLING FOCUS: When an actor draws the audience's attention away from another cast member to themselves (sometimes deliberately).

RAIN TEMPO: To speak and move more quickly than normally rehearsed. Probably this phrase came about from outdoor theatre. When it began to rain, you sped up the show so as not to get wet.

STAGE DIRECTIONS: (1) The positions given for movements onstage during blocking rehearsals (upstage, downstage, stage right, stage left) **(2)** The notes in the script, usually italicized and in parentheses, indicating where an actor is to move onstage or the appropriate emotion for a particular line. Example:

(As the narrator finishes speaking Hansel sneaks up behind Gretel. She is absorbed in her sewing and does not see him. He creeps up behind her, and suddenly puts his hands over her eyes.)

HANSEL: Boo!

GRETEL: *(screams)* Ohh! Oh. ouch! Oh, Hansel, you made me poke my finger!

STAGE LEFT: The actor's left, as s/he's facing the audience. *(see diagram on next page)*

STAGE MANAGER: The second in command after the director. The member of the production team responsible for the smooth running of a performance. Before a production opens the Stage Manager attends rehearsals and meetings with other members of the production, and in smaller companies is often the coordinator of all of the various aspects of the production. During the performance the Stage Manager cues the actors and the various technical departments. Please note: If you are not kind to the stage manager, they can hurt you.

STAGE RIGHT: The actor's right, as s/he's facing the audience. *(see diagram on next page)*

STRIKE: Taking down the set, putting things away. When the play closes, we strike the set, costumes, props.



TECHNICAL / TECH: The functions essential to a play other than those of the cast's actual interpretation of the script, in particular the set, lighting etc.

TECHIE: A person who works behind the scenes on the sets, costumes, props or lighting.

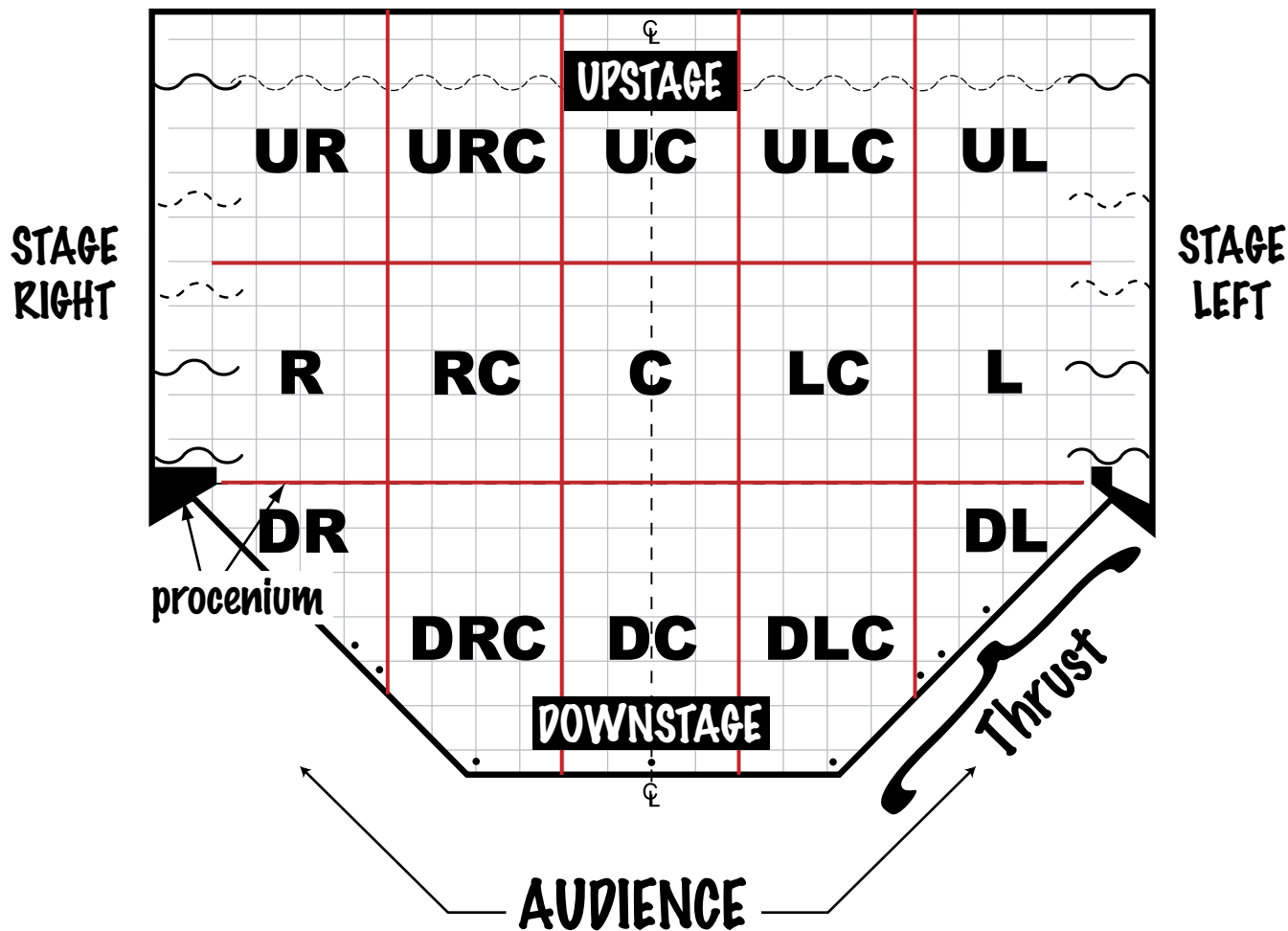
THRUST: A type of stage which projects out into the auditorium and has audience seated on three sides. The Kindig Performing Arts Center is a modified thrust stage.

UPSTAGE: As a noun: At the back of the stage; away from the audience. *(see diagram on next page)*

UPSTAGE: As a verb: (1) When one actor draws the attention of the audience to himself (sometimes deliberately and for purely selfish purposes). **(2)** When one actor positions himself in such a way that his back is completely to the audience in order to deliver a line to another actor, he is said to be "upstaging himself."



THE KINDIG PERFORMING ARTS CENTER STAGE has a Three Quarter Thrust Configuration



Blocking Notes Shorthand Key

C = Center L = Left
U = Up R = Right
D = Down X = Cross

So... URC = Up Right Center

Some Variations:

SR = Stage Right
SL = Stage Left
DCL = Down Center Left
DCR = Down Center Right

Examples:

King XL to DC bench
Queen XUC to small hedge
Rosalind swirls DCL

Theatrical "Logic"

*In is down, down is front. Out is up, up is back. Off is out, on is in. And of course, left is right and right is left. A drop shouldn't and a block and fall does neither. A prop doesn't and a cove has no water. Tripping is okay. A running crew rarely gets anywhere. A purchase line buys you nothing. A trap will not catch anything. A gridiron has nothing to do with football. Strike is work (in fact a **lot** of work). And a green room, thank goodness, usually isn't. Now that you're fully versed in theatrical terms, break a leg. But not really.*



Tips on Memorizing Lines



HIGHLIGHT. Emphasize your lines in the script with a highlighter or underline with a brightly colored pen. Use a different color to mark your cues (the lines or actions just before your line). Mark stage directions with another color or don't mark them at all. This will also aid you when you are reading from the script during early rehearsals.

READ THROUGH. Go over all your lines (out loud) several times. Read each line. In order, from the top of the play, read each line aloud, slowly. Concentrate on each word - especially the small words like and, or, but, if. At intervals, put the script down and check how much you remember. When that line is memorized, move onto the next until you can remember the entire speech without looking at the script. Then move onto the next speech, etc., until you've gone over them all. As you go on, the chunks of dialogue that you practice without using the script should get larger and larger. Make sure to look up words or pronunciation that you're not familiar with (once you learn it wrong, it's much more difficult to re-learn it). Don't worry about interpreting, or acting, the words at this time, just put them together in one long stream.

TYPE OUT YOUR LINES. The act of typing the words you will speak may help you. If you don't have a typewriter, or a computer (or are a lousy typist), try handwriting your lines.

MAKE AN AUDIO TAPE OF YOURSELF speaking your lines somewhat slower than normal, without much emotion, and with extra-careful enunciation (e.g. "There are one hundred forty three," not "There're one four three").

PLAY THIS TAPE in your car while you're on your way to work, around the house, on the train. If you're on the train, you should probably use headphones. For the first many times of playing, don't make any particular effort to memorize. Just listen and let your voice drone on. Over and over and over.

RECORD THE OTHER LINES INTO A TAPE RECORDER, leaving silent spaces where your lines would be. Read the passage silently, as slowly as you can - this will give you extra time to figure out the line when you play the tape back.

SING YOUR LINES. Some people find turning the script into a song makes it easier to memorize.

COVER A SCRIPT PAGE WITH ANOTHER PAGE, say each line, and then reveal it.

READ WITH A PARTNER. Arrange someone to read the other character's lines so you can learn where your cues are. They can also prompt you when you make mistakes or stumble.

PRACTICE WITH YOUR BLOCKING. A basic association of words and place is very useful: "Since I go left here, I must be saying X"; "I find myself saying X, so I must be going left."

DOUBLE TIME. When you have a solid handle on the lines, you can practice in double time, or speak the lines out loud as fast as you can, in order, word perfect. As soon as you can do a double time run without stumbling, you've pretty much got it made. You can also do a double time run involving your practice partner.



PRACTICE, PRACTICE, PRACTICE. The more you practice, the more you'll find it easier and easier, more fluid, and natural.