

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

PRODUCTION HANDBOOK for Aladdin @ Riverside County Fair and National Date Festival (RCDF)

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

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

CPP's Main Number	(message line only)	to leave message for non-urgent matters anytime or to contact someone during rehearsal times.
PRODUCERS/DIRECTORS Richard De Haven Chuck Balgenorth	(760) 303-1990 (760) 409-6018 (760) 409-1369 (text)	1 st number cannot be answered – it is only to leave a message Use other numbers for time-sensitive matters or when you do not receive a timely response from a message on CPP's main number.
ASSISTANTS TO DIRECTOR Taylor Graham Ayanna Wilson	PHONE	EMAIL
MUSICAL DIRECTOR Rachel Zumberge	PHONE	EMAIL
CHOREOGRAPHY	PHONE	EMAIL
COSTUME DEPARTMENT LEAD Isabella Ceja	PHONE	EMAIL
MAKE-UP DEPARTMENT LEAD James Rodriguez	PHONE	EMAIL
BACKSTAGE & PROPS LEAD Lorelei Ceja	PHONE	EMAIL
LIGHTING DEPARTMENT LEAD Phil Murphy	PHONE	EMAIL

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: Instructions describing the movement of actors in each *SCENE* from entrance onstage to exit offstage.

CALL/CALL TIME: 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.

CHOREOGRAPHER: Designs the movements of dancers in each production number in relative to the visual conception of the director.

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.)

COSTUMER: Designs the many costumes worn by the characters to aid in creating the illusion of the fantasy depicted in the production and in accordance with the visual conception of the director. New costumes are made or existing costumes are re-worked to create the overall look of the show in collaboration with other department heads.

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. The creator of the overall visual conception for a production. The director retains creative control of all artistic components and coordinates all actors, artists and technicians working on a production in order to realize the desired visual conception. He/she takes a play and brings it to life.

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

DOWNSTAGE: Stage direction moving 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 area designated to sit and wait for your time to perform once you are in costume and make-up. 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 DESIGNER: Designs the many looks of the characters with respect to hair, make-up, prosthetic effects and the like to aid in creating the illusion of the fantasy depicted in the production and in accordance with the visual conception of the director. Visual effects are designed to create the overall look of the show in collaboration with other department heads. The make-up designer also coordinates the efforts of a staff of make-up artists to realize the designs selected for the production.

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 and blocking, 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.

OPENING CIRCLE: The tradition of gathering cast members to focus before each performance begins.

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 for the production and handling the non-creative aspects of a production. The producer often is responsible for bringing the separate artistic entities/staff together and makes sure all necessities for a production are secured.

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.

PROPS/HAND PROPS (PROPERTY): Any movable articles, objects or and other non-set-piece items that are used on the set of a performance. The most typical are hand props (i.e., hand-held items used by a character). Other types include: trim/dress and set props (aka Set Décor)

PROPS MASTER/MISTRESS: One who assists with the design, creation, maintenance and handling of props for a production.

SET DECOR: Furniture, objects hanging on walls of a set, and other standing “props”; often unused by the characters in the play (e.g., set dressing items such as ashtrays).

STAGE MANAGER: The person who coordinates the efforts of the producer, director, playwright, actors, technicians, and the like. Works directly with the director to keep record of cast members, cast blocking, script changes, sound cues, light cues, music cues, special effect cues, set change cues, and the like. The Stage Manager “runs” creates, updates, and holds the master Marked Script with all production cues, runs the production during performances and, typically, calls the various show cues.

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.

STAY IN CHARACTER: Walk, talk and act like your character would at all times.

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).

STRIKING: Tearing down and putting away of sets, props, make-up and costumes no longer needed in a show or, more globally, at the conclusion of a performance or production.

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: Stage direction moving 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.