

Theatre Terminology

To help you out through the rehearsals and performances



- Director/Producer:** Bess. She is in charge of everything, but has an awesome staff to help her.
- Assistant to the Director:** Wally. He is amazing...a great person to go to for questions and clarity and will do everything he can to help you. He handles cast fees, t-shirts, refreshments and organizes the prop and costume part of the show
- Stage Manager:** Each show has a different stage manager. His or her job is to make the show and rehearsals run as smoothly as possible. They are the right hand person to the director.
- Audition:** To try out for a part in a play or musical. GCT auditions are fun and are used as a teaching experience for all involved. If you bring a prepared monologue or song you will be heard, but it's not required.
- Prepared Audition:** If you have a 1 minute monologue or 16 bars from a song prepared that is more than adequate for an audition for a show.
- Call Back:** If you are asked to come to a call back the director/choreographer/music director might want to see you do another reading or a song or a dance in order to better assess your abilities. A callback does not promise you a role. More importantly, if you are not called back that does NOT mean that you are not in the cast. PLEASE always check the posted cast list.
- Cast List:** The posting of a cast list is the most efficient way to announce the cast of a show. It is usually done a day or two after the final call back or audition. The list will be posted on the front door of the theatre. If you are cast and if you accept the role, you are to put your initials by your name. This lets us know that you are on the team and also confirms your commitment to be in the show.
- Call Board:** In the downstairs hallway of the theatre is the callboard. This is the central location for all information dissemination. Every actor and techie should look on the callboard prior to every rehearsal and performance for notes, announcements, etc...This is the most efficient way to communicate. Announcements will also be addressed to the entire cast, but often parents don't hear critical announcements from their children. So Parents, you are WELCOME to check the call board as well.
- Call:** The time the performers are expected to be at the theatre to start preparing for the rehearsal or performance. Each show and each character will require a different call. Usually, calls are 1 hour prior to the start of a rehearsal or performance.
- Rehearsal Schedule:** The rehearsal schedule will break down who, what, when and where for every part of rehearsal. There are MANY methods of creating rehearsal schedules. We do our best at being as clear as

we can. Please ask the stage manager about rehearsal schedule questions. The SM will come to the director if there is a question he or she can't answer. Here are some helpful hints: **ALL** means everyone in the cast regardless of what you are called. If an Act and Scene is mentioned, you need to know what acts and scenes you are in, so refer to your script. If in doubt, ask your Stage Manager. Be aware, sometimes multiple things will be happening at the same time in different locations. Start and stop times are listed. Only in tech week will the end time have to stay flexible. **Tech Week** is the week before the show when we put everything together. Everyone is called (required to be at rehearsal) that week.

- Master Calendar:** We will create a master calendar that will be posted on the callboard. Before you ask someone what you are doing that night, check the call board. It will fill you with all the information you need.
- Technical Rehearsal:** When we put all the technical and acting elements together...it's a very detailed and strenuous time for the staff. Please be patient with us!
- Tech/Dress Rehearsal:** Everyone in make up and costume
- Costume Parade:** The time where the costume coordinator/designer and the director look at every costume under the lights and makes notes, revisions, ask questions, etc....
- Costume Fitting:** Any time you are called to try on your costume and have it fitted, or tailored to you
- Run Thru:** A rehearsal of the complete show
- Blocking/Staging:** Staging the show; creating the movement onstage
- Review:** Reviewing the material learned in previous rehearsals
- Off Book:** Memorized. Should be accomplished as soon as a scene is blocked. Acting work is difficult to develop with scripts in hand, so to be off book early is an excellent thing!
- Actor Call:** When the actors/performers are expected to arrive at the theatre
- Cue to Cue:** A rehearsal where we are simply becoming familiar and looking at every moment, in sequential order, of lights, sound, special effects, scene changes, costume changes, etc....in order to get a smooth run of the show.
- Blacks/Rags/Curtains/Wings:** The black curtains that hang on the stage. They are called all these names. Please never touch these items when onstage.
- CYC:** The big white drop at the back of the stage. Do not poke at it, run past it or touch it.
- Traveler:** We have 4 black travelers onstage. Each can close off the stage area (called N1, N2, N3, N4) for scene changes to take place behind them. Please do not move these unless specifically instructed.

Spike Mark:	A mark onstage that tells you where to place the scenery and props and even actors! You specifically spike an onstage piece on the US corners...so its not visible from the audience once the piece is in place.
“Line”:	What an actor says who is offbook, but needs help remembering his or her line onstage. Stay in character and simply say LINE and the Stage Manager will give it to you.
SitzProbe:	A seated rehearsal where the singers sing with the orchestra in order to integrate the two.
Vocal Rehearsal:	TO learn and rehearse all the music
Table Work:	When actors and the director and stage manager sit around a table and work on line delivery, contextual meaning and character development. Every show doesn’t require this.
Speed Thru:	A line rehearsal (to practice having learned your lines)that goes really fast and is only about the words, maybe a little blocking, but no real acting involvement...simply a technique to help with difficult lines in scenes.
To “Mark”:	To go through a scene at the correct time and space, but with lower energy. Often used as a rehearsal technique to help learn the material, but to not wear out the voice and body.
Techie:	A person who is working on the technical aspects of the production.
Actor:	A person who is cast in the show.
Main Drape:	The gold velour curtain
Prop Table:	Where all the props are organized and placed prior to a show. All actors should check their props and arrange with the stage manager any specific set up. Also, at the end of a rehearsal or show the actors should return their props to the prop table in an orderly and neat fashion. There is always a place for everything. NEVER MOVE A FELLOW MEMBER’S PROP!!!!
Script:	Contains the text of the play. ALWAYS MARK IN PENCIL!!!! And plan to return them. There will be shows where the actors can keep their scripts, but assume you cannot and then be happy when you find out otherwise.
Score:	Contains the music for the play, usually just for the production team. Always must be returned to the rental company.
Libretto:	Contains the text and the sung lines for each character.
Sides:	Tams Witmark, Inc. is the only company that does this, but they produce “Sides” or mini-scripts that only has the actors lines and cue lines. Very hard to deal with, but that’s the way they do it!

- Script Sign Out:** Every script and/or libretto will be signed out. YOU are responsible for its return with all marks erased from it. This is a requirement of the rental companies.
- Rental Company:** Every show we do we have to pay royalties and the right/privilege to produce the play or musical. This costs us anywhere from \$600.00 to \$9000.00!!!! We must take care of their equipment and see that it is returned in excellent condition. Please take care of your scripts and librettos.
- Sign In Sheet:** There is a sign in sheet for every rehearsal and performance posted in the call board. Always sign in.
- Stage Door:** The entrance through which actors come into the theatre during tech rehearsals and performances.
- Tech Booth:** In the balcony on the second floor where the sound and lighting controls are. NO ONE IS ALLOWED UP THERE UNLESS THEY ARE ACCOMPANIED BY BESS OR Unless they are on tech staff.
- Blue Lights:** The backstage lights that are on during the run of a show. Please do not mess with them, but the control switch is on the SR wall beside the controls for the main drape and by the stage manager's position.
- Work Lights:** The control switch is on the DSL wall behind the little speaker. Just be aware of where they are in case you are requested to turn them on or off.
- Ghost Light:** A low wattage light bulb on a stand that is placed in the center of the stage at the end of rehearsal to gently illuminate the space for SAFETY.
- Strike:** Everyone is required to stay for strike. It is the complete tearing down of the set and lights and props and costumes and restoring it to its original excellent, clean, positions. Strike happens immediately after the final performance. Have parents and Friends bring cordless drills, hammers and pliers to help us with strike. Each person will be assigned to a strike list group with a leader to help them go about their jobs in an efficient, safe and organized manner.
- Strike Bucket:** A job that requires three or four literal buckets carried by younger members of the cast that clean up screws, hardware, and nails as the set comes down. This is a great, safe job at strike for the young ones.
- Cold Reading:** When you read from the script with little to no preparation during an audition.
- Prepared Audition:** At GCT we do not require this. If you have a prepared audition that is great! We will hear it. Actors typically have a number of monologues and songs ready to go at a moment's notice. A standard monologue is about 1 minute in length. Only in professional auditions do monologues MAYBE need to be 3-5 minutes. Songs typically are 16-32 bars preferably across a bridge. Pick a song that is not from the show if you can, but IS by the same composer/lyricist team!
- Stage Directions:** These are always given from the perspective of the actor (at least in America...in Europe its

backwards). Stage Right, Stage Left, Upstage (away from the audience) Downstage (toward the audience) Down Right and Left (diagonals to the downstage corners), Up Right and Up Left (diagonals to the upstage corners), and Center Stage (dead center in the middle of the stage/set) Down Center is on the centerline toward the audience and Up Center is on the centerline away from the audience.

French Scene: Any time an actor enters or exits the stage is the beginning of a French scene. Often rehearsal schedules are based around French scenes rather than the playwrights written Act and Scene breakdown.

Open the House: 30 minutes prior to the start of the show the house is opened for the public to take a seat. This time may vary by about 5 minutes in each direction depending on the requirements of the show. The Stage Manager and the Front of House Manager coordinate this with all the crew and the director to make sure everything is OK and ready to roll.

Will Call: Tickets that are prepaid and reserved in the box office are at the “will call” window. Ticket purchases that occur on the night of the performance are considered single ticket sales.

Reservations: No seat for a production can be reserved without prepayment