

## PARTS OF THE STAGE

W  
I  
N  
G

UPSTAGE RIGHT	UPSTAGE CENTER	UPSTAGE LEFT
CENTER RIGHT	CENTER STAGE CENTER	CENTER LEFT
DOWN- STAGE RIGHT	DOWN- STAGE CENTER	DOWN- STAGE LEFT

W  
I  
N  
G

OUTFRONT  
(THE HOUSE)

### STAGE CROSS

Movement from one part of the stage  
to another.

*Types of stage crosses include*  
Straight, Curved, Counter Cross

**SO YOU  
WANT  
TO BE IN  
SHOW  
BUSINESS!**

*A "How To..."  
get your foot  
in the door,  
and what to do with it  
once you have!*  
**TUTORIAL**



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# Getting In

Well, it goes without saying that you need to have talent to even have a chance of getting your foot in the show biz door. And being Arts people (theatre, dance, music, media, writing, visual), or Technical people (behind the scenes), be prepared to face the big interview (where you talk about and show some of your good work), or the big audition (where you have to demonstrate your skills). So let's take a few moments to go through the process—from the audition, onward.

You'll know if someone out there is looking for your talent if you see a notice posted, or hear from a friend, that a play or whatever is in the audition call stage. Take yourself to the place on the right day and time, and don't be late! This is when you get your chance to show your stuff. Be ready, innovative, and maybe just a little pushy. I mean, you don't expect to get the job if you are a wallflower, do you?!!

After the audition, go home and wait for the call...This can be an excruciating time. But be patient, and if you DO get a call, you hope it's the casting call kind, because that means, you're in!! You've got the job! Your foot is squarely in the door. Oh, by the way, when you answer the phone, be very calm and do not overdue the excitement. You can never look desperate and expect to get ahead.

The phone call, however, might be a call back. This means they want to see your stuff again, for any number of reasons. Don't ask why. Just go back, do your best, and if you don't get the part you want, appear willing to make a deal—less now, with promises of more later, or whatever. It always worked for us.

Some folks you should get to know and keep a friendly tone with are—the director (of course! He/she is your teacher, guide, mentor, boss—and you do what the director wants); the producer (he/she's the business person in charge of the production, and the one who signs your paycheck!!); and all the technical crew (they make all the magic really happen, so don't play the snob). And if you're in a play for the stage, the script was written by a playwright. A screenwriter

# Now What?

Our advice...ALWAYS  
be positive,  
enthusiastic, awake  
and flexible—  
physically,  
mentally and  
emotionally!

Okay, now it's time for your first rehearsal. Show up on time and ready to show 'em that they (meaning the casting director) made the right choice. If you are an actor, you'll get a script and you'll be told which part you'll be playing. Same goes for music, dance, etc., except they'll talk a different line with you. Anyway, check over your lines of dialogue and memorize quickly. The better prepared you look ON THE SPOT, the more kudos (now and later) you'll get from the boss.

Good performers know what staying in character means. Whatever the presentation format you are involved in, you need to stay focused. No director will tolerate watching you breaking character (falling out of) or corpsing (losing it) more than once! And stay on top of those cues (signals or prompts which indicate something needs to happen; action, sound or word-delivered).

The rehearsal process includes the readthrough, scene blocking, motivation/detail, final runthroughs (here you are off script), technical rehearsals, dress rehearsals and then the final dress rehearsal. We recommend you read more about this process in the fabulous Advanced Multimedia Productions brochure, "So You Want to be a Director!" written by two talented rising stars, Robyn Reiners and Jessica Marshall.

And now you're ready for the big event—show time!! You are excited, to be sure, but try to stay calm. Believe that you won't forget your lines...but there is help if you do. A prompter with a script is just off-stage, if you're performing live theatre. For TV, there are cue cards, and/or the TV teleprompter, which scrolls your lines. TV anchors use this. It takes practice to get good at it.

# BLOCKING! WHY?

- \*CREATES CLARITY—actors are visible (levels, space); defines movement and position.
- \*CREATES FOCUS—directing the attention of the audience to the primary character and action points of the moment.
- \*ESTABLISHES CREDIBILITY—staging makes sense to actors who become more familiar, and to the audience.
- \*ESTABLISHES AND HEIGHTENS INNER ACTION OF CHARACTER—including shifts in the emotions of the character.
- \*CREATES BEHAVIOR—movement not specifically called for, but can be naturally improvised into the presentation.
- \*CREATES SPECIAL EFFECTS—allows for schtick, pratfalls, etc. to be very visible.
- \*CREATES AESTHETIC EFFECTS—wonderful stage pictures can be created.
- \*CREATES VARIETY—movement and position are never boring.

\*(Courtesy of Bill Lambert, Hughes Middle—a talented friend)

Blocking is defined as “*the placement of actors on stage in relation to each other to best communicate the message .*”

CHECK OUT the diagram, over!