



## IN THIS EDITION...

- What is theatre nomenclature? Ya gotta read to find out!
- In theatre you need to powder your nose! Why? Find out when we review make-up "IN THE SPOTLIGHT"
- Our guest in "10 Questions" is Carol Kruskamp...what is she up to with CNT?
- Check out the shows being performed around us. Check one out and support the performing arts in NE Georgia

### UPCOMING CPAC THINGS:

The always popular **VARIETY SHOW** will be presented September 23-25. There will be singers and dancers and musicians and many other surprises.

Keep an eye out for tickets being sold soon. You DO NOT want to be left out of the fun this year

Tickets always sell fast for this event so get ready!



### UPCOMING CNT PRODUCTION:

COMING *November 18-20*, the Cresswind Neighborhood Theatre is proud to present...

#### **MURDER IN THE AIR**

by Peg Sheldrick

Directed by:

*Scott Larson*

This is a **DINNER THEATRE** murder mystery production. We plan on feeding you AND entertaining you!

Keep these dates open as you do not want to miss these wacky characters and figure out "who done it"

### CONTACT US:

The Cresswind Neighborhood Theatre is made up of residents that love the performing arts.

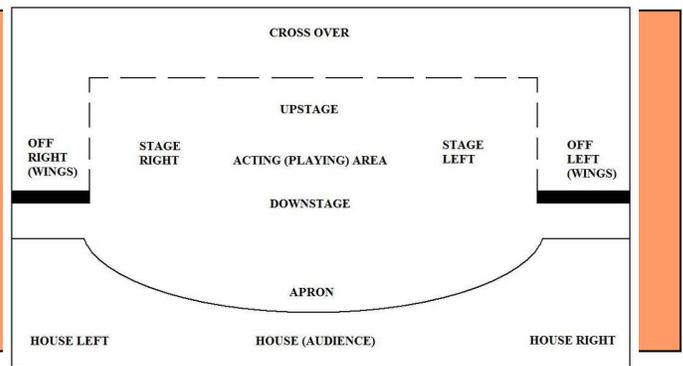
Have a question or want to get involved? Check out our website at [cresswindpa.com](http://cresswindpa.com)

The theatre group can always be contacted at [cresswindtheatre@gmail.com](mailto:cresswindtheatre@gmail.com)

The Cresswind Performing Arts Club (CPAC) can be contacted at [performingartscresswind@gmail.com](mailto:performingartscresswind@gmail.com).

You can always get this information in our club binder in the clubhouse. Several ways to keep in touch

# THEATRE NOMENCLATURE



In last month edition we spoke about stage directions but did you know that there is a lot more 'direction' than what is found in a script? Here we discuss many areas of theatre as well as the physical building that you may not know.

There are many types of theatres. How many have you been to?

## Types of theatres

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- Arena: A large open space with seating capacity for very large groups. Seating layouts are typically similar to theatre in the round, or proscenium (though the stage will not have a proscenium arch. In almost all cases the playing space is made of temporary staging (risers) and is elevated a few feet higher than the first rows of audience.
- Black box theatre: An unadorned space with no defined playing area. Often the seating is not fixed allowing the room to be re-configured for the demands of a specific production. Typically, the seating and performance space are on the same level.
- Proscenium: The audience directly faces the playing area which is separated by a portal called the proscenium arch. The stage is often raised a few feet higher than the first rows of the audience.
- Theatre in the round: The playing area is surrounded by audience seating on all sides.
- Thrust: The playing area protrudes out into the house with the audience seating on 3 sides.
- Traverse: The elongated playing area is surrounded by audience seating on two sides. Similar in design to a fashion show runway.

## Stage

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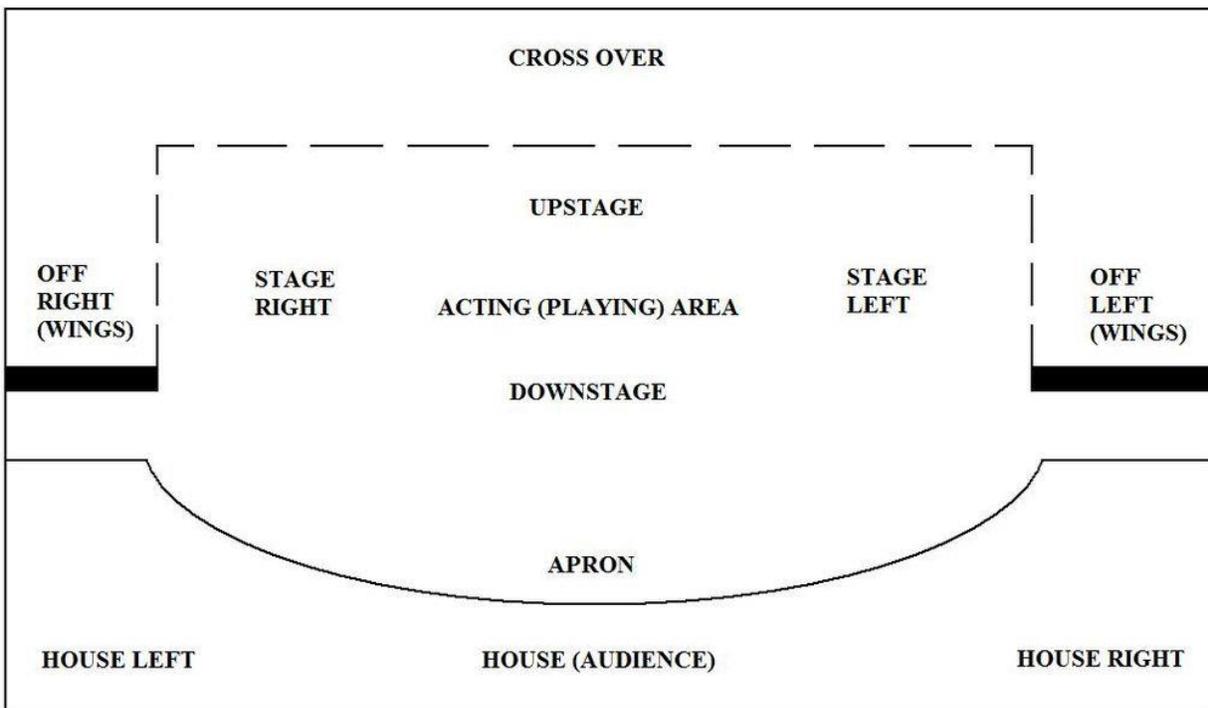
The area of the theatre in which the performance takes place is referred to as the stage.

### Stage directions or stage positions

In order to keep track of how performers and set pieces move around the space, the stage is divided up into sections oriented based on the performer's perspective to the audience. Movement is choreographed by blocking which is organized movement on stage created by the director to synchronize the actor's movement onstage in order to use these positions.

- Upstage: The area of the stage furthest from the audience.
- Downstage: The area of the stage closest to the audience.
- Stage Left: The area of the stage to the *performer's* left, when facing downstage (i.e. towards the audience).

- Stage Right: The area of the stage to the *performer's* right, when facing downstage (i.e. towards the audience).
- Center Stage: The center of the playing (performance) area.
- Center Line: An imaginary reference line on the playing area that indicates the exact center of the stage, travelling from up to downstage. That is why it is called so
- Onstage: The portion of the playing area visible to the audience.
- Offstage: The area surrounding the playing space not visible to the audience. Typically, this refers to spaces accessible to the performers but not the audience, such as the wings, crossovers, and vomms (entrances or exits under audience seating.)



## Stage components

- Apron: The area of the stage in front of the proscenium arch, which may be small or, in a thrust stage, large.
- Backstage: Areas of the theatre adjacent to the stage accessible only to performers and technicians, including the wings, crossover, and dressing rooms. Typically this refers to areas directly accessible from the stage and does not include spaces such as the control booth or Orchestra pit
- Crossover: The area used by performers and technicians to travel between sides of the stage out of sight of the audience; sometimes created onstage with flats, or masking and drapery.
- Plaster Line: An imaginary reference line on the playing area that indicates where the proscenium arch is. Typically, the plaster line runs across the stage at the back face (upstage face) of the proscenium wall.

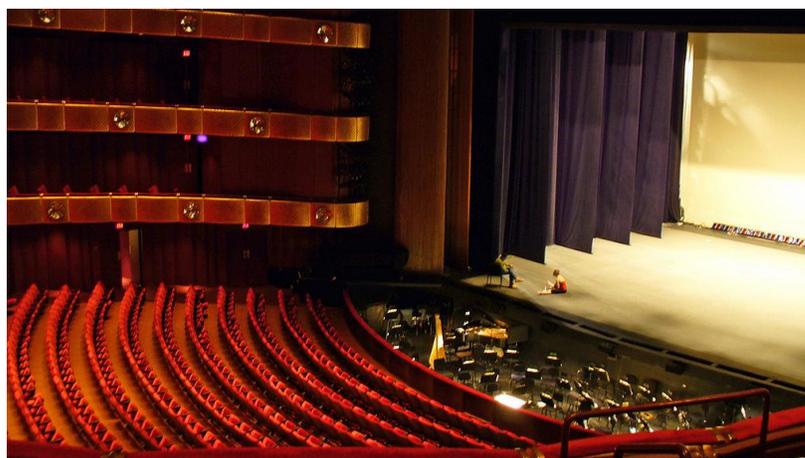
- Proscenium: The portal that divides the audience from the stage in traditional Western theatres.
- Prompt corner: Area just to one side of the proscenium where the stage manager stands to cue the show and prompt performers.
- Rake: A slope in the performance space (stage), rising away from the audience.
- Safety curtain: A heavy fireproof curtain, in fiberglass, iron or similar material placed immediately behind the proscenium.
- Shell: A hard, often removable surface, designed to reflect sound out into the audience for musical performances.
- Smoke Pocket: Vertical channels against the proscenium designed to contain the safety curtain.
- Thrust stage: A performance space projecting well in front of the proscenium arch, usually with the audience on three sides.
- Wings: Areas that are part of a stage deck but offstage (out of sight of the audience). The wings are typically masked with legs. The wing space is used for performers preparing to enter, storage of sets for scenery changes and as a stagehand work area. Wings also contain technical equipment, such as the fly system.

## House

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The **house** can refer to any area which is not considered playing space or backstage area. Outside the theatre itself this includes the lobby, coat check, ticketing counters, and restrooms. More specifically, the house refers to any area in the theatre where the audience is seated. This can also include aisles, the orchestra pit, control booth, balconies and boxes.

- Orchestra or Orchestra Pit: In productions where live music is required, such as ballet, folk-dance groups, opera, and musicals, the orchestra is positioned in front and below of the stage in a pit. The pit is usually a large opening ranging from 4–6 feet wide, 20–40 feet long and 6–10 feet deep. Some orchestra pits have lifts or elevators that can raise the floor of the pit up to the same height as the stage. This allows for easier movement of instruments among other things. Often an orchestra pit will be equipped with a removable pit cover which provides safety by eliminating the steep drop off and also increases the available acting area above. In most cases, some sort of lattice or sound port is built into the front of the orchestra pit, to allow audience members in the front rows to hear the music while still having a wall to keep them separated from the orchestra. The orchestra pit is the closest to the audience.



- Auditorium: The section of the theatre designated for the viewing of a performance. Includes the patrons main seating area, balconies, boxes, and entrances from the lobby. Typically the control booth is located in the back of the auditorium, although for some types of performance an audio mixing positing in located closer to the stage within the seating.
- Vomitorium: A passage situated below or behind a tier of seats.
- Control booth: The section of the theatre designated for the operation of technical equipment, followspots, lighting and sound boards, and is sometimes the location of the stage manager's station. The control booth is located in the theatre in such a way that there is a good, unobstructed view of the playing area without causing any (or minimal) distraction to the audience (i.e. preventing distracting light leak or noise), and is generally an enclosed space.



- Catwalks: A catwalk is a section of the house hidden in the ceiling from which many of the technical functions of a theatre, such as lighting and sound, may be manipulated.



Front of house

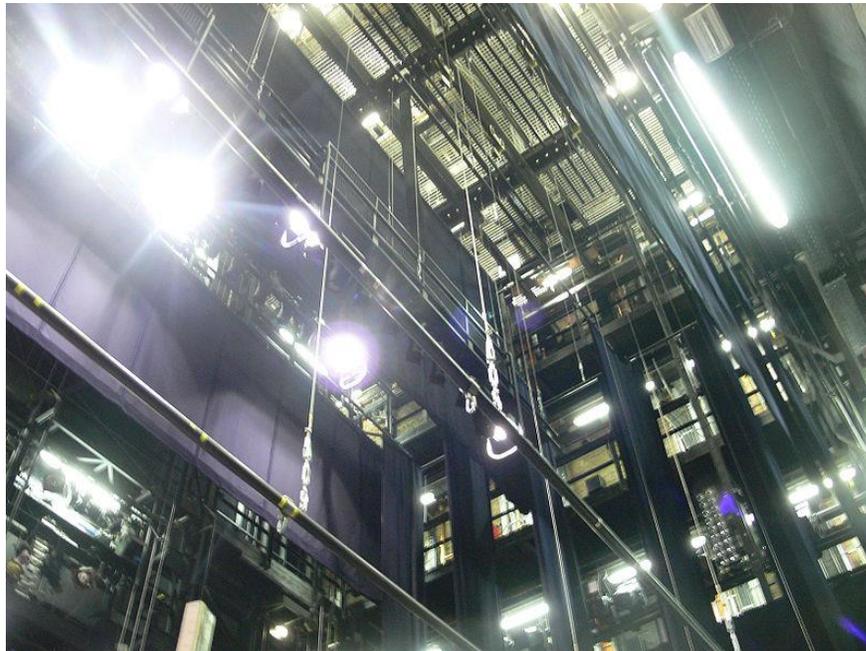
- Lobby: The lobby is a room in a theatre which is used for public entry to the building from the outside. Ticket counters, coat check, concessions and restrooms are all usually located in, or just off the lobby.
- Box office: A place where tickets are sold to the public for admission to a venue
- Marquee: Signage stating either the name of the establishment or the play and the artist(s) appearing at that venue.

## **Backstage or offstage**

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The areas of a theatre that are not part of the house or stage are considered part of backstage. These areas include dressing rooms, green rooms, offstage areas (i.e. wings), cross-overs, fly rails or linesets, dimmer rooms, shops and storage areas.

- **Dressing rooms:** Rooms where cast members apply wigs, make-up and change into costumes. Depending on the size of the theatre, there may be only a male and female dressing room, or there might be many (i.e. one for each member of the cast). Often in larger spaces, cast members in lead roles have their own dressing room, those in supporting roles share with one or two others and those in the background or "chorus" roles share with up to 10 or 15 other people. Dressing rooms generally feature a large number of switchable outlets for accessories like hair dryers, straightening irons, and curlers. They also feature mirrors, which are often lit. Sinks are present for the removal of makeup and sometimes a dressing room will have showers and restrooms attached. Lockers, or costume racks are generally used for storage of costumes. In some performances, dressing rooms are used as a secondary green room because of space limitation or noise, especially by performers with long breaks between stage appearances.
- **Green room:** The lounge backstage. This is the room where actors and other performers wait in when they are not needed onstage or in their dressing rooms.
- **Crossover:** A crossover is a hallway, room, or catwalk designed to allow actors in a theater to move from wings on one side of a stage to wings on the other side without being seen by the audience. Sometimes this is built as a part of the theater, sometimes exiting the building is required, and still other times the set includes a false wall to create a temporary crossover. A trap room, orchestra pit, or even the front of house can be used as crossovers.
- **Fly system:** A fly system is a system of ropes, counterweights, pulleys, and other such tools designed to allow a technical crew to quickly move set pieces, lights, and microphones on and off stage quickly by "flying" them in from a large opening above the stage known as a fly tower/flyspace.



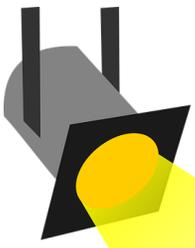
- **Catwalk:** A catwalk is an elevated platform from which many of the technical functions of a theatre, such as lighting and sound, may be manipulated.
- **Dimmer room:** The room backstage which contains the dimmer racks which power the lighting in the theatre. Often dimmer racks may not be housed in dedicated room,

instead they may be in a mechanical room, control booth, or catwalk, or even on the side of the stage as is often the case on Broadway, touring shows, or at corporate events. When the dimmers are stored onstage, this area of the stage is known as the "Dimmer Beach". In the UK it is known as "Dimmer City".

- Shops and storage areas: Depending on the space available a theatre may have its own storage areas for old scenic and costume elements as well as lighting and sound equipment. The theatre may also include its own lighting, scenic, costume and sound shops. In these shops each element of the show is constructed and prepared for each production.
- Call board: Literally a backstage bulletin board which contains information about a theatrical production including contact sheets, schedules, rehearsal time changes, etc.
- Trap room: A large open space under the stage of many large theatres. The trap room allows the stage floor to be leveled, extra electrical equipment to be attached, and most importantly, the placement of trap doors onto the stage (hence the name). It is usually unfinished and often doubles as a storage area. It is often also used as a substitute for a crossover.



“Acting is the ability to live truthfully under imaginary circumstances.”



# SPOTLIGHT ON MAKEUP

## HOW DO THEY DO THAT?

**Make up plays an integral part of a character's composition.**

**WHY? Read on to find out**

Thousands of years ago, people in many parts of the world discovered that powdered pigments mixed into a base of wax or grease could be used to create striking effects of personal adornment and transformation. The survival of that practice is reflected in a common term for theatrical makeup, "grease-paint." Select types or styles of makeup were often used for special occasions, which could include going to war, celebrating stages of life, and religious festivals. The latter often included performative aspects, such as dance and reenactments of mythical events. Modern theatrical makeup therefore is heir to a very ancient performance tradition.

## Ancient Theater Traditions

Some ancient theatrical traditions have relied on masks for the creation of visual characters; others have relied on makeup for the same purpose. In Asia, for example, one can point to the masked theater of Java and the elaborately made-up Kathakali dance theater of southwestern India, or the masked religious dances of Tibet and the strikingly masklike makeup of the Peking Opera and related theatrical forms in China. In Japan, the Noh drama is masked, while Kabuki drama employs extravagant makeup.

## Stage Makeup

Ancient Greek theater was masked, but later European theater usually used stage makeup to create characters, heighten facial features, and compensate for the effects of stage lighting. (The Italian Commedia del'Arte, which continued to employ masks, was an important exception.) Until well into the twentieth century, performers were expected to do their own makeup, as they were expected to supply their own stage costumes. The professional theatrical makeup artist is a modern phenomenon, as is the theatrical costume designer.

### Purpose

Theatrical makeup is inseparable from the act of performance itself. The aim of theatrical makeup is to delineate and enhance the role of a character and to give performers an additional tool for conveying the characters being performed. Stage makeup is often used to create visual stereotypes or clichés that will be readily understood by the audience. Stage makeup is usually much more colorful and graphic than ordinary cosmetic makeup. When viewed closely, it can seem excessive and exaggerated, but it works when the performer is on stage being seen at a distance by the audience. Theatrical makeup itself is also heavier, more dense, and more strongly colored than ordinary cosmetics, and it is often produced in the form of lipstick-like waxy crayons or pencils. For many performers, the act of putting on makeup is an

important part of the ritual of preparing for a performance; it allows the performer to move psychologically into the role of the character as the makeup is being applied.

## **Modern Makeup Artists**

Makeup artists are employed today in a variety of roles, and they often specialize in, for example, theatrical makeup, cinema makeup, fashion photography and runway makeup, or special effects. Regardless of specialty, they typically require years of training and practice to perfect their skills. Special effects makeup is particularly prominent in the world of film, but has also played an important role in the success of many popular Broadway productions, such as *Jekyll and Hyde* and *Beauty and the Beast*. In the film trilogy *The Lord of the Rings*, the prosthetic feet worn by the hobbits were made by a team of special effects makeup artists. Hundreds of pairs were made, as a new pair had to be worn daily by each actor in a hobbit role. In executing such assignments, makeup artists have to draw on skills in sculpture and other plastic arts as well as in the use of cosmetics.

## **Establishing a Character**

Whether in the dramatic makeup of a horror film or the powerful aesthetic appeal of the unique makeup employed by the Cirque du Soleil, makeup plays an important part in establishing the characterization and impact of a performed role. Baz Luhrmann's successful films of *Romeo and Juliet* and *Moulin Rouge*, and his stage production of *La Bohème*, owed a significant part of their theatricality and audience appeal to his production team's careful use of makeup techniques that evoked a period style. As these examples indicate, by the early twenty-first century makeup in different theatrical and fashion genres began to cross previously rigid barriers. The world of film, especially in special effects, has had a profound impact on the development of new techniques of stage makeup, and today theatrical makeup shows up regularly on fashion catwalks as well. Recent fashion shows by Dior and Givenchy, for example, have been notable for their strong sense of theater. Fashion makeup artists have begun to borrow liberally from traditional stage makeup techniques to create striking new designs that help to showcase the fashions on display. Meanwhile, theatrical makeup is enriched by new developments in film, fashion photography, and other media.

**HAVE YOU EVER WANTED TO BE PART OF THE SHOW BUT NOT ON STAGE?**

**We are always looking for people that want to be part of show biz! Let us know  
at [cresswindtheatre@gmail.com](mailto:cresswindtheatre@gmail.com).**

# 10 Questions

In every newsletter we will focus on one member of the Cresswind Neighborhood Theatre by asking 10 questions. This month's focus is on...



CAROL KRUSKAMP

**1. How did you get started performing?**

I really started to love theater as a kid when my aunt took my cousins and me on the bus with the little Italian ladies to see Broadway shows in NYC. I began performing in plays while in high school and college.

**2. Isn't it scary to be on stage in front of all those people?**

Yes, I get nervous before I go on stage, but once I am on stage the nerves just go away.

**3. What shows have you performed in for CNT?**

I have performed or been part of performances since theater began in Cresswind in 2014. Our first show was 39 Steps.

**4. Do you have a favorite role?**

My favorite role was that of Rose Blossom in the show Deadwood Dick.

**5. What advice do you have for fellow Cresswinders that are thinking about trying out for a show but are hesitant?**

Don't be hesitant! We just have fun with our friends and neighbors. No one is there to judge. We are there to share our love of theater. Each time I perform I learn. I have made my closest friends in Cresswind from being in the theatre. I don't have plans anytime soon to head to Broadway. Cresswind theater is next best! 😎

**6. You have also worked behind the scenes. Do you like on stage or behind the scenes more?**

I prefer to perform on stage. It's great to pretend to be someone else. I also like being assistant director and watching the action come to life.

**7. How long does it take you to memorize your part?**

Memorizing is an ongoing process for me. It takes time each day to read and reread the script. My husband is very patient as he listens and puts up with the constant recitation of lines. On the actual days of the performances, I read and recite again and again.

**8. What is the most embarrassing thing that every occurred during a performance?**

I don't really have a most embarrassing event on stage. Maybe when I had to faint on the floor in Deadwood Dick. Or when I realized I totally messed up a line.

**9. What do you do when you "go up" (forget) your lines during a scene?**

If you forget a line while on stage FAKE It and keep going. The audience doesn't usually know when that happens. Have fun with it.

**10. At the Pearly Gates, what would you like to hear God say when you arrive?**

When I arrive in Heaven, God will say..." Did you always do your best? Did you have fun and were you kind and loving to all? Come on in, I have a great part for you."





# 10 Things You Didn't Know About Theatre

1. World Theatre Day was initiated in 1961 by the International Theatre Institute (ITI).
2. The word 'thespian' comes from the first person to have taken the stage in Ancient Greece, Thespis.
3. Repertory theatre came about during the World Wars, as an initiative sponsored by rich theatrical benefactors introducing audiences to a wide variety of theatre at a price they could afford. These sponsors also sought to support local writers and help train young regional actors. Some 'rep' companies took over existing theatres, with assistance from their sponsors.
4. The oldest and most haunted theatre in London is [Theatre Royal Drury Lane](#), which currently hosts *Charlie and the Chocolate Factory*. *The Man in Grey* wears an 18th Century hat, wig and cloak and is seen in the fourth row of the Upper Circle between the hours of ten and six. When the theatre was being refurbished in the 1840s, a cavity was found that contained a skeleton with a knife in its chest.
5. The Ghost Light - A light, often a bare bulb, is still left on the stage of many theatres so it is never completely dark.

In the early nineteenth century theatres were lit by gas. There were hundreds of theatre fires before London's Savoy Theatre becoming the first to be electrically lit in 1881. Leaving a flame burning overnight would prevent pressure building up in the gas lines and a subsequent explosion.

It also gives the theatre's ghosts a light to perform by so they don't curse the production.

6. The first woman to appear in a Shakespeare play was in 1660, 44 years after Shakespeare's death. It was previously illegal in England for a woman to act on stage.
7. The first major use of revolving stages began in Japan in the 1750s, and is currently most notably used in *Les Misérables*, with 63 rotations per performance.
8. The word theatre comes from an ancient Greek word meaning a 'place for seeing.'
9. The old superstition of no whistling on stage comes from the time when theatres used to hire sailors as stagehands and riggers, and cues were called using whistling commands. Whistling a happy tune backstage could be an accidental call cue causing an accident or early curtain call!

10. One of the most unusual theatres in the world is *The Seebühne* (floating stage) in Austria. Featured in a few scenes in 2008's *Quantum of Solace*, the theatre is the location for musical and opera performances on the shores of Lake Constance.



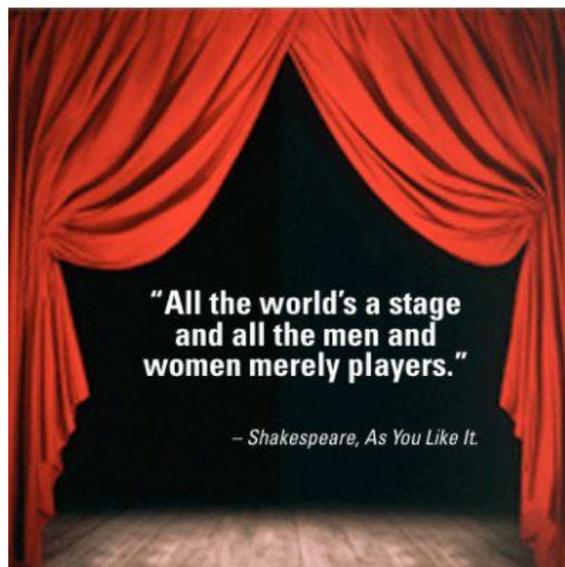
# THEATRE AROUND US

**MANY THEATRES AROUND US ARE GETTING BACK TO PERFORMING.**

**Here are some upcoming productions.**

## AUGUST 2021

<b>THEATRE</b>	<b>LOCATION</b>	<b>SHOW</b>
Gainesville Theatre Alliance	Oakwood	Living Out
Fox Theatre	Atlanta	Hamilton
City Springs Theatre	Sandy Springs	Sound Of Music
Lionheart Theatre Company	Norcross	Nunsense: The Musical





## UPCOMING EVENTS FROM THE WORLD OF CPAC

**Variety Show—September 23-25**

**Storytelling Showcase—October 14-16**

**Murders in the Air: Dinner Theatre—November 18-21**

**Holiday Music Celebration—December 9-12**

Subject to change based on community and health guidelines. Check out the Daily Update or go to [www.cresswindpa.com](http://www.cresswindpa.com) for more information.

### **The world of CPAC includes:**

- Cresswind Neighborhood Theatre
  - Mainstage Productions
  - Scene It
  - Tribute to Comedy Legends
- Cresswind Chorus
- Variety Show
- Liar's Club
- Storytelling Showcase
- Neighborhood Bands
- Playscript Readers
- Performing Arts Technical Team

Want to get involved in any of these areas? Feel free to reach out to get more information.

If you are interested in getting involved with CNT, contact us at [cresswindtheatre@gmail.com](mailto:cresswindtheatre@gmail.com).

If you are interested in any other area, you can email [performingartscresswind@gmail.com](mailto:performingartscresswind@gmail.com)