

CURTAIN UP!

RESOURCES PACK

DIRECTION

VOCAL DIRECTION

CHOREOGRAPHY

PRODUCTION DESIGN

PUPPETS & PROPS

SCRIPTWRITING

LIGHTING DESIGN

PUBLICITY

PLANNING

The *Curtain Up!* Resource Pack has been compiled for you to download, print and/or photocopy, and distribute as required to your cast members, students or colleagues – in order for them to develop a shared creative vocabulary, and have worksheets and reference guides to skills such as auditioning and puppet manipulation. You'll also find a useful spreadsheet for preparing your budget, and the materials required for the Random Idea Generator.

Curtain Up!: How to Stage Great Youth Productions and the *Curtain Up!* Resource Pack were edited by Charon Williams-Ros and illustrated by Greg King, and designed, typeset and first published in 2023 by Nick Hern Books Limited, The Glasshouse, 49a Goldhawk Road, London W12 8QP. The Resource Pack is copyrighted to the authors, should not be altered, and must not be published or distributed via any other website.

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STAGE DIRECTIONS

Backstage: That part of the stage that is out of view of the audience.

Blocking: The director's process of arranging the actors' movements in each scene. These are recorded in the script by the stage manager or assistant stage manager.

Downstage: The area of the stage closest to the audience.

House: The auditorium.

Placing call: The first cast rehearsal in the theatre where the production team 'places' the cast in specific positions on set for each scene.

Playing area: The performance space within which the actor is in full view of the audience.

Upstage: Towards the back wall of the stage.

USL: Upstage left.

USR: Upstage right.

Stage left/Prompt: The actor's left when they're facing the audience.

Stage right/OP (Opposite Prompt): The actor's right when they're facing the audience.

Wings: The out-of-view area on each side of the stage.

TIPS FOR ACTORS AUDITIONING

What am I going to perform?

You're going to need to select an appropriate piece for an acting audition, but don't panic. Narrow down your selection:

Style: If you're auditioning for Shakespeare, don't select a piece from *Winnie the Pooh*.

Range: The piece must contain enough emotional range to show what you can do.

Length: It doesn't have to be long – just impactful.

It should also be age appropriate.

How am I going to remember the lines?

Don't just sit and try and learn them! There's a process:

Make sense of them first. Do you understand what the character is going through? Does every line make absolute sense to you?

Break the piece up into smaller chunks and map out the emotional journey – e.g. In the first few lines she suspects something is wrong. In the next three lines she realises that her friend has betrayed her. In the next four lines she breaks down, and in the last few lines she gets angry and plots her revenge.

Find the **key words** in each section. These are the foundations you'll build on.

How am I going to perform it?

Put your character into a setting – e.g. Where was she when she began to suspect something? The kitchen? What was she doing? Baking? Well, now you can introduce a prop to work with. A prop can turn a monologue on its head. A serious monologue can become funny if the character is holding an inappropriate or surprising prop throughout the entire thing – e.g. a cake. Plot out some movements for your character that seem to come naturally. Maybe she's about to throw the cake, decides against it, and eats it instead.

How will I know if my performance is any good?

Perform it for someone you respect before the audition. A drama teacher is an obvious choice. Be open to constructive criticism.

How do I overcome my nerves on the day?

It's normal to be nervous for auditions. Let your nerves feed your performance. Other ways you can prepare are:

- Do a physical warm-up. You are less likely to freeze if your muscles are warm. Don't forget your jaw, tongue and lips.
- Do a vocal warm-up. Your voice needs to be relaxed.
- Run through your piece beforehand.

Get out of the audience and into your own body! You can't try and assess yourself from the outside.

Now go to the mirror, look at yourself and say, 'You're amazing!' Now you're ready for your acting audition.

THE ELEMENTS OF COMPOSITION

Composition means the arrangement of visual elements. This is particularly helpful in directing group scenes.

Unity: Do all the elements (characters in relation to the set and props) look as though they belong together or does something look awkward or out of place? Remember all the characters in each scene should be contributing to the same story.

Balance: A symmetrical composition adds a sense of calm, whereas an asymmetrical composition will create imbalance and unease.

Movement: It does not have to be a high-energy scene to create visual movement. A character's eyes following an imaginary moving object can sometimes suffice.

Rhythm: Repetition of shapes, colour or movement can create a pleasing rhythm. (Consider the costumes your cast are wearing when you create these pictures.)

Focus: A focal point is necessary, otherwise the viewer's eye wanders around not knowing where they should be looking.

Contrast: Strong differences between light and dark help to highlight certain areas and characters. This can be established with costume, lighting or characterisation.

Pattern: Be aware of the lines and patterns in your compositions.

Proportion: How big, small, near and distant all fit together.

VOCAL DIRECTION TERMS

VOCAL RANGES

Soprano: Highest female voice type. Range approx B3 to C6.

Mezzo Soprano: Second highest female voice type. Range approx G3 to A5.

Contralto: Lowest female voice type. Range approx E3 to F5.

Tenor: Highest male voice (unless counter-tenor). Range approx C3 to B4.

Baritone: Most common male voice. Range approx G2 to G4.

Bass: Lowest male voice. Range approx D2 to E4.

Range: The notes a singer is able to produce.

Weight: Light voices tend to be bright and agile, whereas 'heavy' voices bring darker, richer tones.

Tessitura: The part of a vocalist's range which is most comfortable to sing.

Timbre: A singer's unique voice quality and texture.

DYNAMICS

Piano: (*p*) Soft.

Mezzo piano: (*mp*) Medium soft.

Pianissimo: (*pp*) Very soft.

Forte: (*f*) Loud.

Mezzo forte: (*mf*) Medium loud.

Fortissimo: (*ff*) Very loud.

Crescendo: Gradually getting louder.

Decrescendo/Diminuendo: Gradually getting softer.

TEMPO

Allegro: Quick.

Lento/Largo: Slow.

Accelerando: Gradually getting faster.

Decelerando: Gradually getting slower.

A capella: Without accompaniment.

Cantabile: In a singing style.

Da capo: (*DC*) Repeat from the beginning.

Del segno: (*DS*) Repeat from the sign \mathcal{S}

Fine: Finish/the end.

Legato: Smooth/joined.

Staccato: Abrupt/separate.

Tutti: Together.

LOOKING AFTER YOUR VOICE

KEEPING HEALTHY

No one wants to hear the leading lady growling her notes or the chorus singing through blocked noses. It is vital that everyone does their level best to stay healthy and avoid colds and flu with particular attention to:

Good rest: With a busy schedule it is vital that you take time to relax and rest.

Healthy eating: Without advocating any 'diet', remember that healthy eating is always beneficial, but even more so when extra energy is needed to perform at our best. Nutritionally packed, low sugar, and preferably dairy-free meals and snacks are first choice if possible.

Hydration: Drink, drink, drink! Vocal cords love to be kept hydrated with good, old-fashioned H₂O.

Supplements: Vitamin C and ginger are a great combination for warding off colds and flu.

MAINTAINING THE VOICE

In the same way that we regularly check our cars' fuel level, oil and water levels and tyre pressure, so we need to keep a careful eye on our vocal health and fitness.

Here are a few points for consideration:

Warm-ups before each show: This is vital! All cast members must warm up together, not only to prepare your voices to be warm for the opening number, but to establish a collective focus.

Avoid cheer-leading: Sports-day screaming is to be avoided at all costs! If necessary, draw on your acting skills and mime the shouting, but do not abuse your vocal cords.

Sensible eating: Watch what you eat:

Dairy and sugar are two no-go foods as they create a lot of unwelcome mucus. The audience doesn't want to listen to a lead singer warble their way through a phlegmy delivery of the show-stopping number!

Anything very spicy is not good for the voice. Reflux can cause swelling of the vocal cords. Swollen vocal cords cannot vibrate which means you will not be able to sing.

If you have to eat before the show it should be a light snack. No one can sing easily with a full stomach putting pressure on the diaphragm.

Keep hydrated with lots of water although preferably not too cold close to a performance. When muscles get too cold they contract and you want your throat muscles to be warm and relaxed.

SOUND TERMS

Acoustics: The behaviour of sound. The acoustic of a room depends on its size and shape, as well as the number and position of sound-absorbing and reflecting material.

Amplifier: Sound equipment that amplifies a low-current signal from one source (e.g. mixing desk) into a higher-current signal suitable for driving speakers.

Backing vocals/BVs: Additional vocals for a musical which are performed offstage in an adapted space, pre-recorded or on a click track.

Backline: The basic equipment required by a live band aside from their hand-held instruments.

Click track: Pre-recorded music and/or vocals on one track and a second track which consists of a click used by the MD to keep the live performers and the recorded material synchronised.

Compressor: Sound-processing equipment that evens out unwanted changes in volume, and controls noise and distortion levels.

Feed: Power supply to a piece of equipment.

Headset: A headphone and microphone combination for theatre communication.

In-ear monitors: Small earphones worn by some singers so that they can hear the monitor mix which reduces the number of monitors needed on stage.

Mic: Abbreviation for microphone.

Mixer: A desk consisting of a number of input channels each having its own control channel. Also known as a sound desk.

Monitor: An onstage speaker which allows the performers to hear the output of the PA or the band.

Radio mic: A 'hands-free' microphone used extensively in musical theatre consisting of a small capsule which can be placed in the hairline or taped to the cheek. It is supported by a battery pack usually contained in a belt around the actor's waist.

Rider: A list of specific technical requirements for the production.

Soundscape: A background sound that runs under a scene to help establish atmosphere in the world of the play.

Voice-over/VO: The pre-recorded voice of an actor used for announcements, narration, to indicate a thought process or to cover a scene change.

CHOREOGRAPHY TERMS

Accent: The dominant beat of a measure of music. Usually the first beat in a bar.

Ad lib: To improvise. (Used in 'freestyle' dancing.)

Canon: A movement beginning with one person and repeated by subsequent individuals in turn.

Choreography: The design of a dance piece including sequences of steps, patterns and movements.

Choreology: The notation of dance movement.

Echo: An individual or group performs a movement which is repeated by a second individual or group.

Embellishment: A detail added to a basic movement.

Floorwork: Dance movements performed lying down, kneeling or sitting.

Genre: A specific form of dance characterised by specific movement conventions.

Improvisation: Spontaneous, unplanned, un-choreographed movement.

Mirroring: Movements performed in mirror image to one another.

Motif: A movement or gesture that can be developed or elaborated on within the choreography.

Narrative structure: Choreography that tells a story.

Phrase: A series of movements linked together to form a distinctive pattern.

Repetition: The repeat of a movement.

Rondo structure: A recurring section which alternates with contrasting sections (ABACADA).

Sequence: A series of phrases.

Style: a) A sub-division of a genre – e.g. Within the genre of ballet there are classical and contemporary styles.

b) The individual style of a dancer or choreographer.

Tableau: A still picture or shape created by performers.

Unison: The same movements at the same time.

PRODUCTION DESIGN TERMS

SETS & PROPS

Backing flat: Scenic piece that covers an opening in the set – e.g. window or doorway.

Book flat: Two flats hinged together on the vertical edge so that they can be free-standing. Often used as backing flats.

Border: Narrow, horizontal masking piece made of either cloth or flattage that masks the lighting rig or scenery from the audience.

Cyclorama (or Cyc): The rear wall of the stage.

Flat: Lightweight scenic frame covered with scenic canvas or plywood.

Legs: Narrow, vertical masking pieces.

Proscenium arch (or Pros): The frame through which the audience sees the performance.

Raked stage: A stage that slopes down towards the audience.

Revolve: A turntable built into the stage floor, which can be electrically driven or manually rotated.

Set dressing: Items on set that are not used by the performers but add a sense of reality to the set – e.g. pots and pans hanging in a kitchen, curtains, etc.

Skip: A large wicker basket or a box, generally on wheels, for costume and prop storage.

Strike: To take down the set and remove it.

Tabs (or House tabs): The front curtains.

Tech: Abbreviation for 'technical rehearsal'.

Thrust: A type of stage which projects into the auditorium with audience seated on three sides.

Truck: Wheeled platform on which a scene or part of a scene is built and wheeled on.

COSTUMES

Costume fitting: First meeting between the actor and their costume. An opportunity to see if all movement is possible and to adjust the fit if necessary.

Costume plot: Each character's scene-by-scene costume inventory with detailed breakdown of each item.

Dressing rooms: Changing rooms containing rails, mirrors and lights.

Gondola: Enclosed and easily transported costume rail for large quantities of costumes.

Quick change area: Allocated changing area close to the stage, with rails, mirrors and lights.

BASIC PRINCIPLES OF COSTUMING

Colour: What colours are you looking at and why? Which characters need to be in warm colours and which need to be in cool colours? Do you want your costumes to contrast with or reflect the colours in your set? Make sure that there's enough of a contrast for your characters to be seen against the set. Make sure you understand the different effects of lighting on the fabrics you have chosen – e.g. purple will change to brown in amber light.

Period: Are the costumes true to the era in which the production is set? Stay true to the period in shoes, hats and accessories too. You may want to play with the period a little – e.g. authentic period outfits in modern colours.

Practicality: Consider what the character is expected to do. It's unfair to dress a character in a thick, heavy and inflexible costume if they are performing high-energy dance numbers. Make sure the costume sits comfortably on the performer so that they don't have to keep pulling it back into place. The character's shoes should be worn in all rehearsals. This goes for any costume parts that will affect movement.

HOW TO MAKE A RECYCLED ROD PUPPET

MATERIALS NEEDED

- 30 x 25cm rectangle of cardboard (the side of a box)
- Extra cardboard pieces
- Newspaper
- Sticky tape
- Wood (PVA) Glue
- Water
- Two-litre plastic bottle
- Scissors
- Craft knife
- Paint
- Dowel rods (or broken umbrella spokes or chopsticks)
- Fabric for clothing (optional)

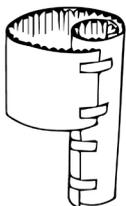
METHOD

1



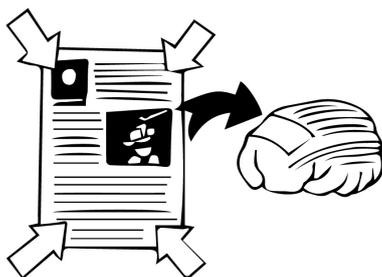
Take the 30 x 25cm rectangle of cardboard, make sure the 'corrugation' runs from top to bottom, then cut away one quarter to accommodate your hand.

2



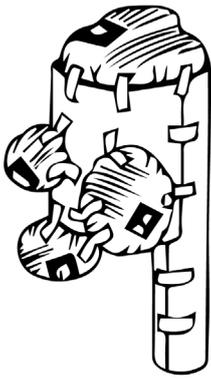
Roll the cardboard into a tight tube. Much easier if the corrugation runs from top to bottom. Let it spring back and use sticky tape to fix it. This becomes the base head and neck of your rod puppet.

3



Scrunch newspaper from sides to centre, forming a dome. MAKE LOTS!

4



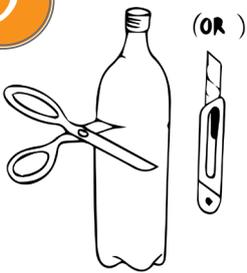
Sticky-tape the domes into position forming the cheeks, ears, eyes, lips, dome of head, nose... or whatever features you want.

5



Cover the whole thing in a layer of papier-mâché. Mix two parts PVA glue with one part water, and glue small strips of newspaper all over the head until you can't see the cardboard and newspaper features any more. Put it aside to dry... This might take some time depending on where you live and atmospheric conditions.

6



Wash and dry a two-litre plastic bottle. Using scissors and a craft knife, cut across the widest part of the bottle and again just below the neck of the bottle (where the plastic becomes thinner). This will be the shoulders of your rod puppet.

7



Slip your puppet head into the 'neck' hole. Check that it's big enough.

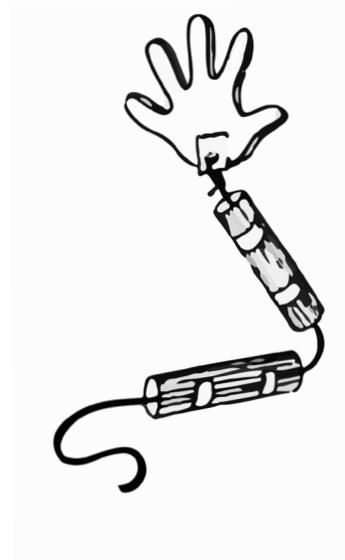
8



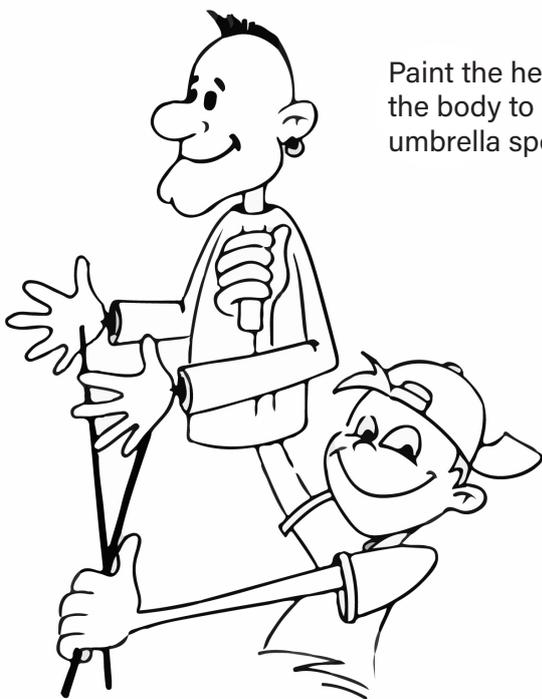
Cut hands from cardboard and put some sticky tape over the wrist (which will make it stronger). Punch a hole through the tape and the cardboard.

9

Make arms by rolling cardboard tubes (remember those corrugations), and tape them onto string. Punch two holes in the side of the shoulders and tie the string.

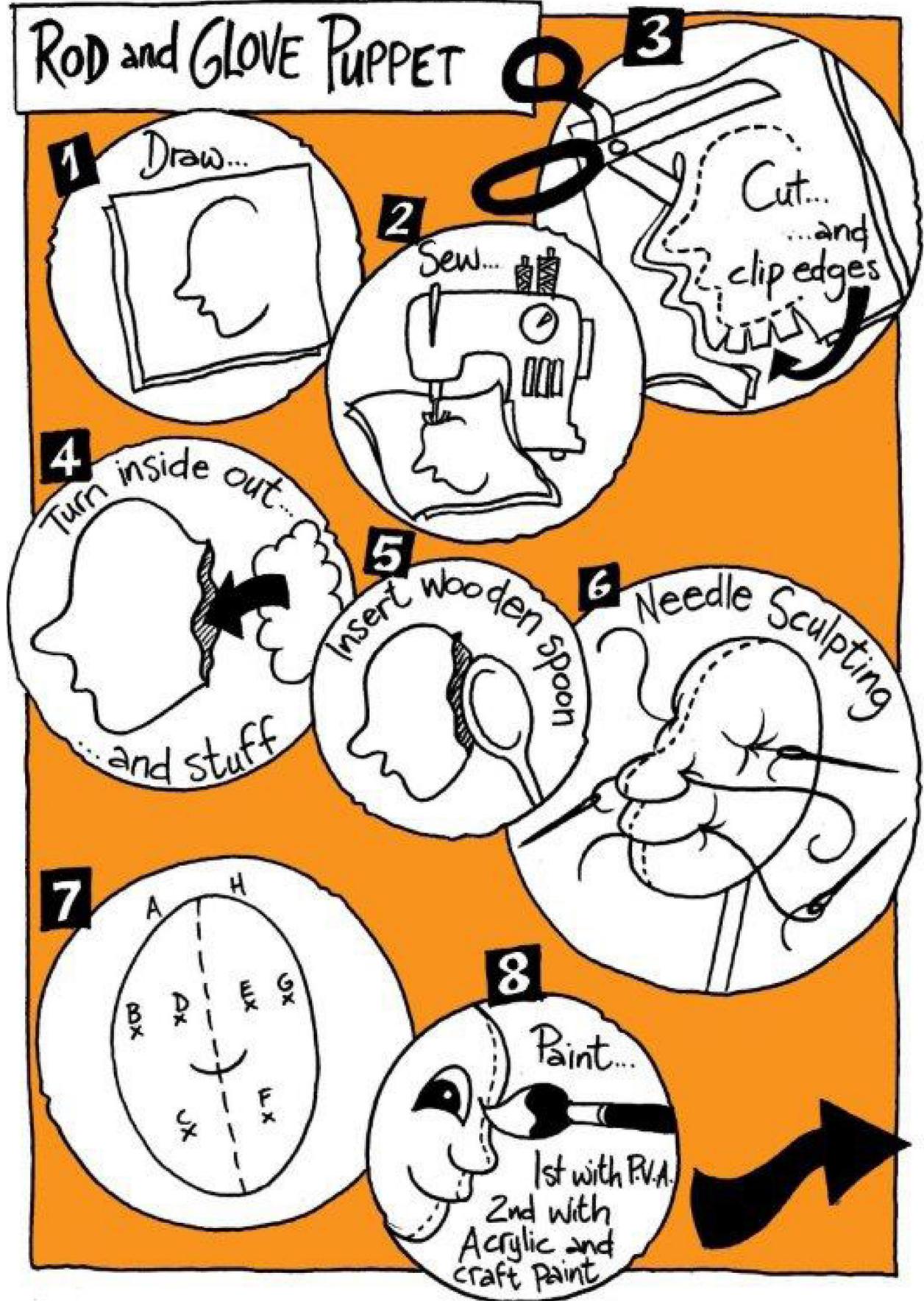


10



Paint the head and dress your puppet, or papier-mâché the body to match the head. Add control rods (broken umbrella spokes/chopsticks/dowel rods) to the hands.

ROD and GLOVE PUPPET





TIPS FOR PUPPET MANIPULATION

LIP SYNCHRONISATION

- If you are using a moving-mouth puppet, synchronise opening the puppet's mouth with the spoken word. Try not to move the mouth randomly during a sentence.
- Don't open the mouth all the way with each word. Try opening the mouth wider on vowel sounds (A E I O U) and only halfway for all the other sounds.
- Practise opening the puppet's mouth by moving your thumb downward, without moving your fingers upward. A slight forward thrust of the hand will help. This will help the bottom jaw move and not the top of the puppet's head.
- If you're using a puppet that doesn't have a moving mouth, try moving the head as the puppet talks but keep it subtle, don't bounce it about.

ACTION

Correct action is equal to good puppetry. Make sure to direct your puppets and puppeteers. Puppets rely on action. They look dead if they just stand around and 'talk'. Having said that, remember to suit the action to the words. Don't just let them bob about. A good rule of thumb is to rather let the puppet move each time there is a new thought.

EYE CONTACT

Make your puppets look towards your audience, who need to see the puppet's eyes, body language and expression if they are going to *believe and invest* in the production. The same rules for blocking actors applies to blocking puppets... they are just mini actors after all!

If your stage is raised above the audience, make your puppets look down a little, rather than over the heads of your audience. This will ensure more effective eye contact and credibility. And *always* angle your puppet to 'look' at the person or puppet they are speaking to.

POSTURE

If you want your puppet to look real, you can't ignore their posture. The way an actor holds their body tells the audience a huge amount about their emotional state, whether they're happy, sad, depressed or ecstatic. Think about the posture and how the puppet walks and moves as part of the character. Do they glide? Do they slither or do they galumph about like an oaf?

Unless you've made a decision based on character, always keep your puppets upright. Don't allow them to lean from side to side and never let them lean or slump on the stage.

ENTRANCES AND EXITS

While there are many ways to make a puppet enter or exit, each will be determined by the nature of the scene and the type of puppet:

- Puppets operated from above should be dropped in behind a piece of scenery and then walked out in front of the audience. (Unless you want them to appear to be flying, of course.)
- Puppets operated from behind should make a similar entrance or be held upstage of the puppeteer's body and then brought into view as the puppeteer turns to face the audience.
- Puppets operated from below can appear from behind scenery or to make your puppet appear as if they are walking up or down a ramp or stairs. This movement uses the whole arm and the puppeteer must keep their forearm straight, moving it up and down while the wrist is relaxed. The puppeteer moves forward and extends their arm as they bounce the puppet onto the stage. With each bounce of the arm, the puppet comes more fully into view. To exit, do the same in reverse.

SCRIPTWRITING TERMS

Accent: A way of speaking unique to a country or culture.

Act: A large section of a full-length production.

Ad lib: Dialogue in which the actors make up what they say during the performance.

Antagonist: The character who is the opposing force to the protagonist/hero.

Backstory: Character's experiences that have taken place prior to the action within the play.

Beat: A pause within a scene which might indicate a shift in direction.

Book: The story, dialogue and stage directions (non-musical part) of a musical.

Compilation: A collection of independent scenes or vignettes unified by a central theme.

Conflict: The central drama of a piece. A character wants something but is prevented by one or more obstacles.

Dialogue: The speeches between characters.

Form: A broad category of drama which may contain several styles.

Inner action: The character's thoughts, motivation and intention.

Monologue: One character's extended speech.

Mood: The emotional climate of a scene or moment.

Motif: An image, sound or idea that repeats in order to highlight the theme.

Narrative: An account of linked events.

Protagonist: The principal character whose story is being told.

Realism: Where art impersonates life.

Scene: Smaller sections of an act that take place (usually) in one location and move the plot forward.

Setting: The time and place in which the production is set.

Style: A specific type of drama within a broader form. Also used to describe a distinctive approach to a creative work.

Subtext: The unspoken thoughts or motivations of a character.

Symbol: Something used to represent something else – e.g. A sound to represent death.

LIGHTING DESIGN TERMS

Blackout: Literally a black state. No visible lighting. All channels at 0%.

Crossfade: Quite literally a crossfade between one state and the next. This is achieved by programming an up time (the time it takes to lead into the next state) and a down time (the time it takes to fade the first state out) on the lighting desk.

Cue: Point at which the lighting changes.

Cyclorama: The back wall of a theatre stage, often lit with floodlights to create saturated even colour washes across the back of the stage.

Dimmer channel: Electrical fitting used to control intensity and crossfade of light output.

DMX: Standardised lighting signal protocol is DMX 512. It is used to carry commands from the lighting desk to the fixtures regarding intensity and crossfade times, and in the case of intelligent lights choices around colour, beam shape, gobo and intensity.

Follow spot: Fixture which is controlled by a human operator. It can move left and right, and pan up and down. It can also change colour by manually inserting a new gel into the tube of the fixture.

Fresnel: Type of lighting fixture. Identifiable by the concentric circles on its lens, with the ability to make the beam bigger and smaller only. Often used to achieve a wash of colour across stage.

G-Clamp: Clamp which secures lighting fixture to a lighting bar.

Gel: Coloured filter placed into generic lights to colour their light beams.

General: A number of lighting fixtures which combine to light the entire stage.

Gobo: Pattern plate inserted into profiles and some intelligent lights to reveal patterns (e.g. tree branches).

Intelligent lighting: Term given to fixtures which do not use dimmer channels but instead use DMX signal to control them. They receive signal from the lighting desk to a particular address entered into the fixture. This address ensures that the light receives information intended for only that light's operation. The address can be any number between 1 and 512 – the number of channels in a DMX universe. I like to think of DMX as a postman delivering a letter (information) to a particular address (fixture) telling it what to do and how to behave.

Intensity: How bright the light is. Measured on the lighting desk between zero and one hundred per cent.

Iris: Inserted metal iris in a profile makes the light beam smaller. Like the iris in our eyes, it shifts (dilates or constricts) to control the amount of light that is coming out of the fixture.

Parcan: Type of lighting fixture, easily identifiable because it looks like a car headlight in a paint can. These lamps do not have separate lenses and reflectors and come in either narrow, medium or wide beams. No ability to shape the light output.

Patching: Process of plugging lighting circuits into dimmers. This is achieved by hard patching (physically manually plugging) and/or soft patching (on the lighting desk).

Playback: Term used to describe the 'playing back' of different lighting states during a show. At the most basic level, it is the process of setting the channels on the lighting desk to a specific intensity and then fading them up at the relevant cue so that the fixtures receive their particular commands.

Plotting: Process of programming states/cues onto the lighting desk.

Safety chain: Rated safety cable used between the lighting fixture and the batten to which it is attached to prevent lights falling in the event of clamp failure.

Special: Isolated area on stage usually achieved by a profile.

Splitter: Signal box which splits DMX signal from the lighting desk to various outputs.

Workers: Lights used to illuminate the stage and wings when stage lights are not in use.

PUBLICITY TERMS

Ad campaign: A series of linked adverts with a single idea or theme.

Banner ad: A display advert that sits horizontally on a website or app, usually at the top or bottom of the page.

Blog: Short for 'web-log' A regularly updated portion of a website containing informative posts. A vlog is a similar 'video-log'

Call-to-action: A button, image or clickable link on an advert, email or website that directs a visitor to take action – e.g. 'Subscribe now,' or 'Buy your tickets here.'

Content: Term used to describe the material used in online marketing.

Cross-channel targeting: Targeting users across different channels (Facebook, X, Instagram, YouTube, TikTok) with adverts.

Hashtag: A word or phrase preceded by the # symbol. Using recurring hashtags allows users to see all related posts. A major event will usually have an official hashtag.

Inbound link: Link from an external site that points to your website.

Lead: A person or company who has shown some interest in your product in some way.

Marketing strategy: The plan for creating awareness of your production. It must include the 4 Ps: Production, Price, Place and Promotion.

Meme: Any popular image or text (or both) that is shared and spread quickly.

Reach: The total number of people exposed to your advert over a specific period of time.

SEO: Search Engine Optimisation is the practice of trying to gain more traffic from internet searches by using keywords and link-building.

Target audience: The group of people identified as the intended recipients of marketing and advertising messages. Marketing can be adjusted to suit different target audiences.

RANDOM IDEA GENERATOR

This random idea generator is a fun way to break out of old mindsets. Print out the following tables, cut out each of the titles and place into three separate bags for Venue, Genre and Style.

Each member of your production team can choose one paper slip from each bag. You might laugh at the idea of doing a Caribbean Dance Drama on the back of a truck, but then... why not? This is also a great challenge for impromptu drama sessions and improvisation workshops. Have fun!

VENUE	
GYMNASIUM	PLAYGROUND
FOOTBALL FIELD	CHAPEL/CHURCH
SWIMMING POOL	LECTURE THEATRE
BENEATH A TREE	QUADRANGLE
LIBRARY	WAREHOUSE
STREET	TRUCK
PROMENADE	MIDDLE OF HALL
MARQUEE	PROMENADE
CLASSROOM	PUB

RANDOM IDEA GENERATOR

GENRE	STYLE
BOOK MUSICAL	OLD B&W MOVIES
MUSICAL REVUE	MELODRAMA
PLAY	KABUKI
FARCE	FANTASY
SHAKESPEARE	FUTURISTIC
VARIETY SHOW	ELIZABETHAN
CHILDREN'S PLAY	VICTORIAN
MIME	AFRICAN
DANCE DRAMA	CARIBBEAN
MURDER MYSTERY	EASTERN
PUPPET SHOW	BOLLYWOOD
MULTIMEDIA SHOW	GOTHIC
ROCK CONCERT	CARTOON
OPEN MIC	MEDIEVAL
PARODY	1920s
PANTOMIME	1930s
ROMANCE	WW1
POETRY PROGRAMME	USA 1950s
TWO x ONE-ACT PLAYS	UK 1960s
OPERETTA	1970s
CHORAL VERSE	1980s

BUDGET

NO	ITEM	BUDGET	ACTUAL COST
1	PRODUCTION RIGHTS		
2	MUSIC LICENCE FEES		
3	OTHER LICENCE FEES		
LEGALS SUBTOTAL			
4	PERFORMANCE VENUE		
5	REHEARSAL VENUE		
6	SET-BUILDING VENUE		
7	OTHER VENUES		
VENUES SUBTOTAL			
8	DIRECTOR		
9	MUSIC/VOCAL DIRECTOR		
10	CHOREOGRAPHER		
11	PRODUCTION SECRETARY		
12	STAGE MANAGER		
13	RÉPÉTITEUR		
14	OTHER		
CREATIVE TEAM SUBTOTAL			
15	SET DESIGN		
16	SET MATERIALS		
17	SET-BUILDING LABOUR		
18	EXTRA STAGING		
19	OTHER		
SET SUBTOTAL			
20	PROPS DESIGN		
21	PROPS MATERIALS		
22	PROP-BUILDING LABOUR		
23	OTHER		
PROPS SUBTOTAL			
24	COSTUME DESIGN		
25	COSTUME FABRICS		
26	COSTUME LABOUR		
27	COSTUME HIRE		
28	OTHER		
COSTUMES SUBTOTAL			
29	LIGHTING DESIGN		
30	LIGHTING EQUIPMENT		
31	LIGHTING CREW		
32	OTHER		
LIGHTING SUBTOTAL			

BUDGET

NO	ITEM	BUDGET	COST
33	SOUND DESIGN		
34	SOUND EQUIPMENT		
35	SOUND CREW		
36	OTHER		
	SOUND SUBTOTAL		
37	SCRIPT PRINTING COSTS		
38	SHEET MUSIC		
39	BACKING TRACKS		
40	OTHER		
	SUPPLIES SUBTOTAL		
41	POSTER DESIGN		
42	POSTER PRINTING		
43	DISTRIBUTION		
44	PUBLICITY COSTS		
45	OTHER		
	PUBLICITY SUBTOTAL		
46	PROGRAMME DESIGN		
47	PROGRAMME PRINTING		
48	OTHER		
	PROGRAMME SUBTOTAL		
49	MAKE-UP ARTIST/S		
50	MAKE-UP SUPPLIES		
51	OTHER		
	MAKE-UP SUBTOTAL		
52	TRANSPORT		
53	OTHER		
54	OTHER		
55	OTHER		
	EXTRAS SUBTOTAL		
	GRAND TOTAL		