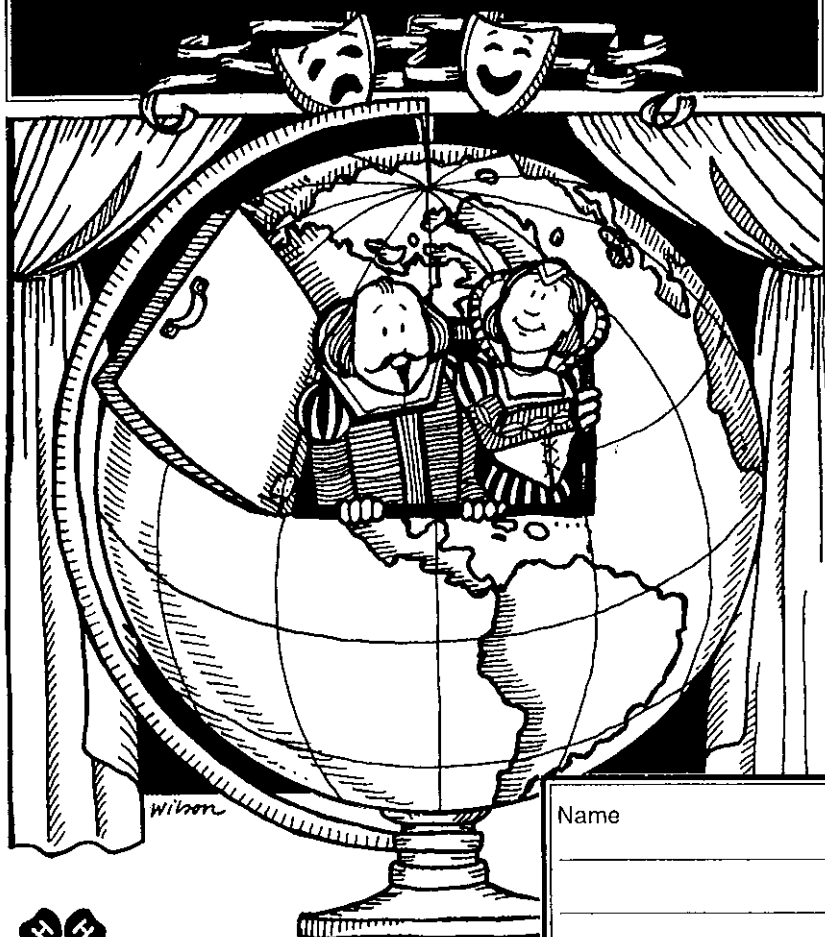


# ALL THE WORLD'S A STAGE DIGGING DEEPER



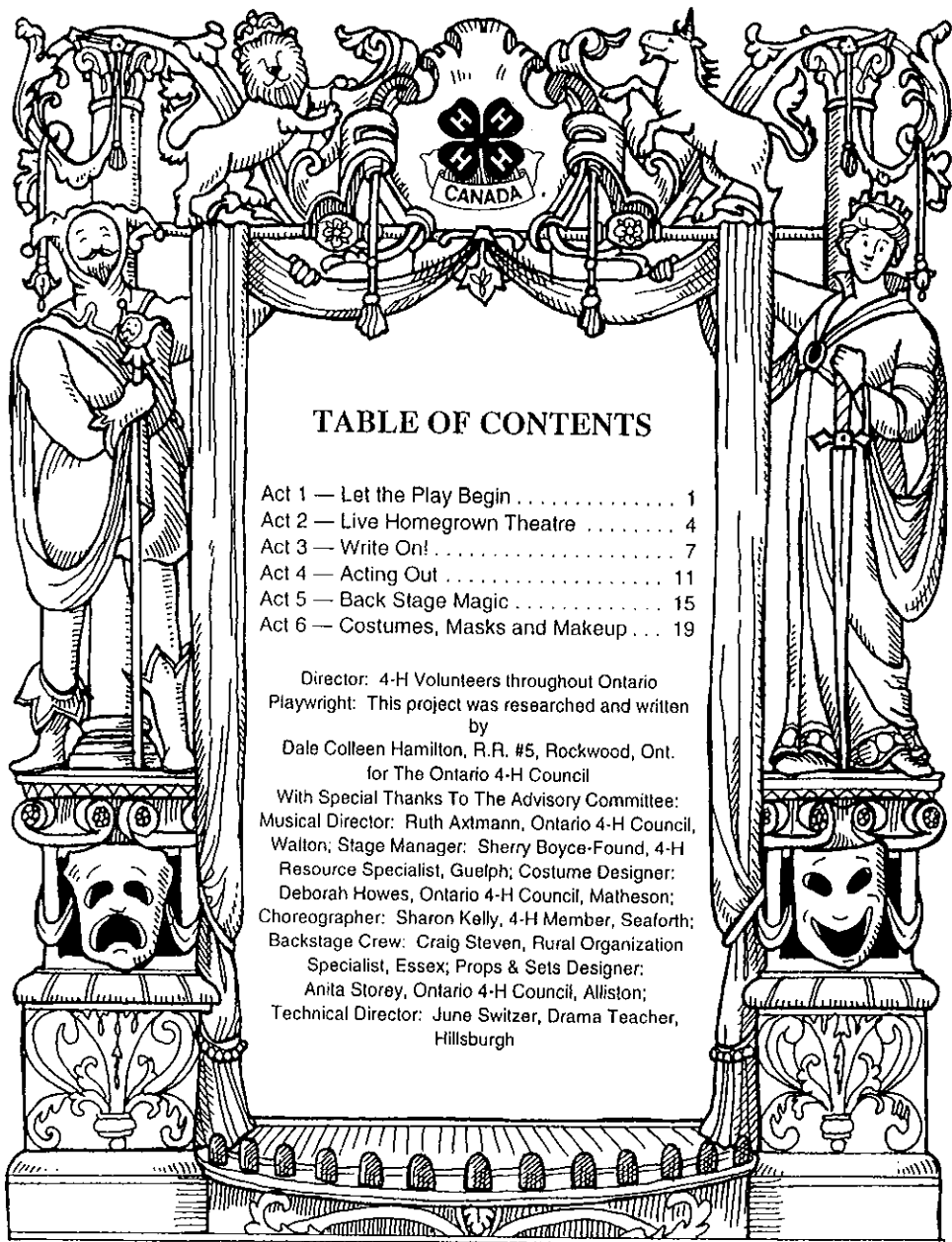
Ministry of  
Agriculture  
and Food

Ministry of  
Culture, Tourism  
and Recreation

Name \_\_\_\_\_

Age \_\_\_\_\_

Club \_\_\_\_\_



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Director: 4-H Volunteers throughout Ontario  
 Playwright: This project was researched and written  
 by

Dale Colleen Hamilton, R.R. #5, Rockwood, Ont.  
 for The Ontario 4-H Council

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Design & illustrations © 1993 by Debbie Thompson Wilson, Guelph

Producer: This project was jointly funded by the Ontario 4-H Council, Ontario Ministry of Agriculture & Food and Ontario Ministry of Culture, Tourism & Recreation through their Reflections '92 program.

Theme: The primary purpose of the 4-H program is the personal development of youth in rural Ontario.

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# ACT 1

## Let the Play Begin!



### SCENE ONE: Celtic (Irish) Story

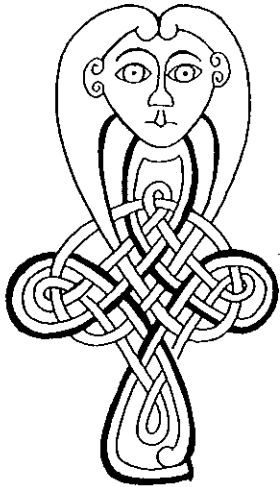
Most Celtic stories have come down to us through the Romans because the pre-Christian Pagan Celts did not believe in using writing to record their knowledge, particularly anything that was sacred to them. They believed that writing something down caused it to lose its sacredness, its "magic." Also, because they were the subject of frequent attacks by other cultures, they were afraid that written materials would fall into the wrong hands. They did however, record some of their mythology through incredibly complex and detailed drawings and geometric knot patterns such as those found in "The Book Of Kells."



Celtic people originally inhabited much of present day Europe, but were gradually pushed west to the British Isles, particularly Scotland and Ireland. Because of Ireland's relative isolation, it being an island, Celtic culture survived there the longest and is still evident today.

The Irish gods and goddesses, known as Tuatha de Dannann (people of the goddess Danu) inhabited the Otherworld. Sometimes the faery folk or "little people" from the Otherworld entered the world of mortals. There are many stories about these magical "little people."

Celtic culture was almost destroyed by the coming of Christianity. Celtic gods and goddesses were adapted to become early Irish saints. One example is St. Bridget of Kildare, a Christianization of the goddess Bridget or Bergusia. Although the male was quite dominant in early Celtic society, the mother goddess was the deity from whom all the others were descended.



Here is an example of a story about Brigid.

**B**ridget was born at sunrise on the first day of spring. In Gaelic, the language of the Celts, Brigid means Fiery Arrow. Her mother was a servant and Brigid grew up to be a serving girl. She ate or drank nothing except the milk of a white red-eared cow that was set apart for her by a Druid.

Everything that Brigid touched increased. If there were five pieces of bacon to feed five people, she could give three pieces to a starving dog and there would still be five pieces left. She wove the first piece of cloth in Ireland and wove magical white threads into it that had the power to heal. She bettered the sheep, satisfied the birds and fed the poor.

The people of the west still go every year to Brigid's blessed well, praying and remembering her. In that well there is a little fish that is seen only once every seven years, and whoever sees that fish is cured of every disease. It is at this same well that "the little people" are sometimes seen, but rarely. They sometimes carry sacks of gold. If anyone is greedy enough to try to steal their gold, the little people disappear but return to play tricks on the greedy person.

Sources:

*Druids, Gods And Heroes From Celtic Mythology*, by Anne Ross.

*Irish Folk Tales*, edited by Henry Glassie from a story told by Lady Gregory.



## SCENE TWO:

### Native (Ojibwa) Story

**E**ach Native tribe has their own stories. Sometimes stories are "owned" by certain families and can only be told by them. It is important to respect Native stories and not change them or use them without permission or without acknowledging the source. The following story was told in 1880 by a Seneca man, who claimed it to be true, to a man named Erminie Smith. It's called *The Little People And The Greedy Hunters*. References to "little people" are found in many Native North American legends. The "little people" are often said to have painted pictures on rocks and cliffs and caves and to keep the paint fresh over the centuries. They looked like human beings but were very small. Note the similarities between the Celtic and the Seneca belief in "little people."

Here is the story.

**A** long time ago a party of hunters went on a hunting expedition to a place that was far away from their homes. They found the game to be very plentiful, so they killed many animals just for their fur and skin and threw away

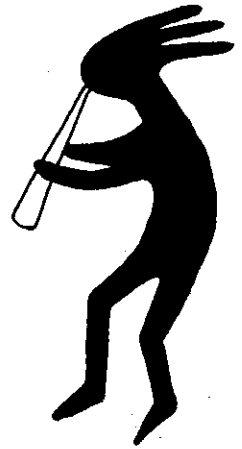
a great deal of meat.

They packed up the furs and skins and pushed further north, hoping to find even more game. But there was none and soon they were near starvation, wishing they had the meat they had thrown away. When they had not eaten for several days, a "little person" appeared before them. He told them they were being punished for being wasteful and greedy. He told them he would bring them food but only if they would give up the furs and skins from the animals they had killed so disrespectfully. If they didn't do so, they would starve.

The hunters, who hated the thought of giving up the furs and skins, asked the little man for some time to think and discuss it amongst themselves. The little man told them just to tap on a rock when they were ready and that one of his people would hear them and come for their answer.

The hunters discussed their situation at great length and decided to ask the little people for better terms; to give them food but also to give them a guide to show them the way home. The little man told them he would have to consult with his people but that he would bring them enough food to prevent them from starving. He led them to a cave in which they found some food and told them to stay there.

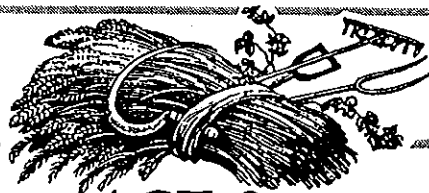
The next day the little man returned with good news; the little people had decided to forgive them and would give them food and take them home without asking them to give up their furs and skins. They were told to stay in the cave until they were called. Around midnight, they woke up and found themselves back at home. The hunters told this story to the rest of the Seneca and never forgot the lesson the little people had taught them.



Source:

*Indian Legends Of Canada*, by Ella Elizabeth Clark.





## ACT 2

### Live Homegrown Theatre



#### SCENE ONE:

##### The Roots Of Theatre

It's impossible to know when and where theatre began, but every culture in the world practises some kind of theatre. There are certainly some connections between theatre and religious rituals. Rituals serve some purpose, whether real or symbolic and often tell a story or enact a series of actions using props and costumes; and so does theatre.



In Medieval times, ordinary people who were certainly not professional actors performed what were called Mystery Cycle or Passion Plays. Different "guilds" re-enacted biblical stories in their communities, on a series of outdoor stages (often carts or wagons) with the audience on their feet promenading. A guild is an organization or union, such as carpenters or stone masons. The carpenters, for instance might decide to do the birth of Christ and the stone masons might get together to perform their version of Noah's Ark. Usually these biblical stories were done in contemporary style and language, as if it was happening right there and then. It gave the stories new meaning. This kind of play was the forerunner of the Community Play Projects discussed in Act Two.

Theatre gradually became a profession; at first not a very reputable one. For many decades, in Shakespeare's time for instance, women rarely performed on stage. Instead, the men played the women's parts. It is only more recently that acting has become an acceptable (and even idealized) career.



#### SCENE TWO:

##### The Diversity of Professional Theatres in Toronto

There are many professional theatres in Toronto. Some of them stage plays that will appeal to just about anyone and others select plays that will be of interest to certain groups of people. Here are some examples.

*Canadian Stage Company:* Two medium-sized theatres joined together to form this one large theatre company. They do a wide range of plays that appeal to many people.

*Theatre Passe Muraille:* A very important theatre where they develop new Canadian drama and plays that have a political or social message.

*Mixed Company:* They do more experimental work than some theatres. Many of their plays are about poor people or people who don't often get a chance to be seen or heard. They also do community theatre where "ordinary" people get up on stage and tell their own stories.

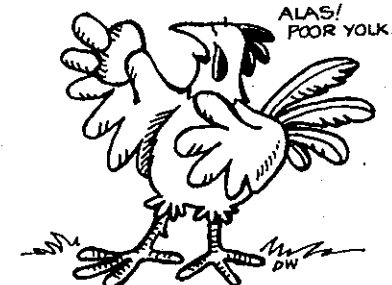
*Nightwood Theatre:* This group does plays written by women and about women's issues. It was started because it was hard for women playwrights to have their plays produced in the big professional theatres. Many women felt this was because most of the Artistic Directors who pick the plays are men and the *male* playwrights wrote plays that appealed to the *male* Artistic Directors. Nightwood does not have a big fancy theatre, but they do good plays about women's lives.

*Native Earth:* This theatre company does plays by and about Native people. The artistic director is Thomson Highway, a Cree playwright from Manitoba. Two very famous plays they've done are: "Dry Lips Oughta Move To Kapiskasing" and "The Rez Sisters," both written by Thomson Highway. They also do plays written by Daniel David Moses, a Mohawk playwright

#### THEATRE TRIVIA

Which Canadian theatre company combines theatre and farming?

Caravan Farm Theatre in the interior of British Columbia. They farm a hundred acres and keep horses, chickens, pigs, cattle and a team of Clydesdale work horses and they produce professional summer theatre in a gazebo in the middle of a field.



originally from the Six Nations Reserve near Brantford.

*Theatre Wum:* This relatively new theatre company is dedicated to the exploration of African culture and the experiences of black Canadians in both a local and world context.

*Buddies In Bad Times:* In the same way that Nightwood Theatre does plays by and about women and Native Earth does plays by and about Native people, Buddies In Bad Times does plays about gay and lesbian people.

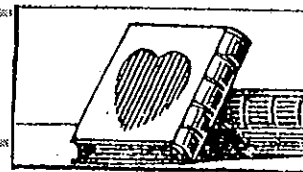
This is just a small sampling of professional theatres in Toronto. A complete listing of professional theatres in Canada is available through

The Professional Association of Canadian Theatres (P.A.C.T.),

64 Charles St. E.,

Toronto, Ontario M4Y 1T1

(416) 968-3033.



## ACT 3

### Write On!



#### SCENE ONE:

##### Playwriting

When searching out ideas for a play you will want to interview lots of people. Here are some tips for doing an interview.



- Get information first hand whenever possible. In other words, get it from "the horse's mouth."
- Always phone the person to ask for an interview and to arrange a time to visit him or her. Explain who you are and why you want the interview (because you're writing a play, or whatever the reason).
- It's a good idea to write down some questions you want to ask before you go to do the interview. Always keep in mind the 5 "W" questions: Who, What, Where, When, Why. The next section gives you a sample of some actual questions you might want to ask.
- When you arrive, ask how much time he or she has to spend with you and also ask permission to use a tape recorder, if you hope to use one.

- ☞ Ask the questions you have written down, but you don't have to stick to those questions if there's something else you decide you'd like to know while you're there. Try to ask questions that require more than "yes" or "no" as an answer.
- ☞ If the person you're interviewing seems to be getting tired, cut it short, even if you haven't asked all your questions. Ask if there's anything he or she would really like to add, and thank him or her for the interview.

To get you started on writing the interview questions take a look at these examples.

- When and where were you born?
- What was your childhood like?
- What is your best memory?
- What is your worst memory?
- What did (do) you do for fun?
- What kind of work did (do) you do?
- How has this area changed?
- What do you think it's like to be a newcomer to this area?
- What do you like about the place you live?
- What don't you like?
- What do you think will happen in the future?
- Do you have any photos of your life that you could show me?



Keep in mind that as your interviewee answers these questions, the answer may spark other questions you want to ask. Remember the 5 Ws when asking additional questions.

## SCENE TWO: Basic Steps in Directing a Play

So, you want to direct a play. There will be lots of things to consider along the way. To keep you headed in the right direction, remember these steps.

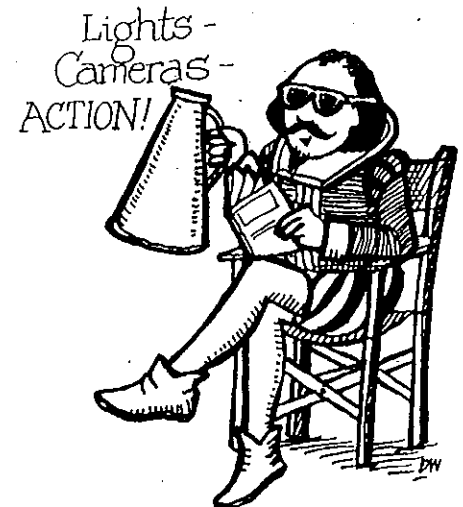
*Picking A Script:* It's important to know your target audience and your limitations in terms of experience, time, people power and budget. Don't forget to support Canadian culture by considering Canadian scripts. Also, it's a good idea to start with a script that has something to do with your own experiences or the experiences of your immediate community. A play set in Rome (if you've never

been to Rome) is going to take a lot more research and thought than a play set in a community similar to your own.

*Scene Breakdowns:* Once you've picked a script, break it down into manageable "bites." A bite may be as small as half of a scene. Work on each bite and then fit it all together. Read the script several times and write down the theme(s), the plot (in your own words), the climax (in your opinion), the setting(s) and the essence of each character, plus anything else that strikes you. Is there a particular style you'd like to use? For instance, maybe it could be done in a funny clowning style, or a very serious style or a sarcastic style. Always be on the lookout for ways to *show* the audience something through an image, rather than just *tell* them. Usually this makes for much more interesting theatre.

*Casting:* Find out who's interested in being in your play. If you know someone who would be perfect for a part, ask him or her to do it. It's fun to decide who would be best for each part. Take into consideration the character's and the actor's age, voice quality and volume, physical appearance and the amount of time he or she can devote to the play. If possible, spread the parts around and give everyone who came out to casting at least a small role, or offer a position backstage.

*Blocking:* This is a theatre term that means deciding where, when and why the various characters are going to move or do certain actions on stage. A character should always have a reason for moving around or doing something on stage. This is part of what is called character motivation; the other part is identifying why a character is saying something. When you decide on the blocking, be sure to write it down right on your script, so you know that when a certain character says something he or she is to shake someone's hand or walk off stage. It's a good idea to write the blocking in pencil because you may change your mind later. Don't be afraid to experiment. Have the actors try something and then see if it works. Try to put yourself in the audiences' shoes. Your goal is to keep them on the edge of their seats.



*Conducting A Rehearsal:* Get the cast together to read the whole script out loud, with people reading the roles they've been assigned. Then you can arrange to hold smaller rehearsals to practise the bite-size pieces into which you've broken down the script. The director's job is to interpret the playwright's words; to bring the words and the characters alive. The director also helps the actors interpret their characters. Ask the actors to try doing a character in a few different ways, using different emotions, and then see what feels best for both of you. It has to feel good to the actor too or it won't work very well.

Some directors make artistic decisions like a dictator; others work co-operatively, listening to other ideas and giving the actors, designers, etc. a chance to express themselves creatively. Try the co-operative route first and see if it works for you. Sometimes you might have to make artistic decisions on your own, but it usually helps to consult with others. A really good director is often a Jack or Jacqueline of all trades and that takes time, so don't be too hard on yourself if you make mistakes. It's a learning process for everyone; and there's no better way to learn than to try it. Remember to keep your sense of humour!



**THEATRE TRIVIA**

Playwrites often try to find *catchy* titles for their plays. Here are a few:

"Mother Gets Her Wings,"  
 "Footprints on the Moon,"  
 "Buffalo Jump,"  
 "He Won't Come in From the Barn," and  
 "Dry Lips Oughta Move to Kapiskasing."



# ACT 4

## Acting Out



### SCENE ONE: Canadian Actors

Did you know that all of these actors are Canadian?

Megan Follows (Anne Of Green Gables), Meg Tilley (Agnes Of God, The Big Chill), Jackie Burroughs (Road to Avonlea, The Winter Tan), John Candy (Uncle Buck), Linda Griffiths (Maggie & Pierre), Sheila McCarthy (I Heard The Mermaids Singing), Tantoo Cardinal (Dances With Wolves), Don Harron (Charlie Farquharson), Donald Sutherland (The Making Of A Hero: Norman Bethune), Keifer Sutherland (The Bay Boy, A Few Good Men), Michael J. Fox (Family Ties, Back to the Future) Jason Priestly (Beverly Hills 90210), Graham Greene (Dances With Wolves), Eric Peterson (Street Legal), Martin Short (Father of the Bride, Black's Camera).



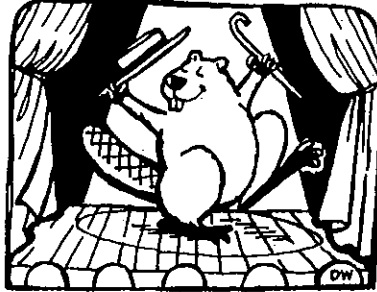
Maybe you haven't heard of many or any of these Canadian actors; or maybe you've just heard of the ones that work in the United States. That's because American culture is much more geared towards a star system than in Canada. That doesn't mean that Canadian actors are any less talented; they just don't become "household names." In some ways maybe this is healthier, seeing as many American "stars" have a difficult time when they become famous. It can be very hard on their personal lives and it doesn't allow them much privacy.

Often TV and movie actors began their acting careers in live theatre. Many of them continue to act on stage from time to time, even after they've established



successful careers in TV and/or the movies. Quite a few well-known actors have been quoted as saying that they prefer working in live theatre because it often means more rehearsal time and also gives them a chance to act in front of a live audience instead of a camera.

Here's how two Canadian actors got started on their careers.



### **Sarah Polley**

Sarah plays Sarah Stanley in *Road To Avonlea* on CBC TV. She started her professional career as an actor at the age of three when she appeared in "One Magic Christmas." Both Sarah's parents have been involved in theatre professionally, so she grew up surrounded by theatre. Sarah is now represented by an agency in Toronto called "Credentials." Her mother, Diane Polley, was a casting agent.

### **Rod Beattie**

Rod is the star of the one-man show "Letters From Wingfield Farm" and the several spin-off shows that have come about because of "Wingfield's" immense popularity and success. The "Wingfield" plays have toured all over Canada and were the subject of a CBC TV special.

During his performances, Rod plays the part of at least half a dozen different characters including an urban businessman, a newspaper editor, an eighty year old man, a dairy farmer and a farmer's wife. Rod's versatility and skill has made him one of the best known actors in Canada.

In an interview conducted especially for this 4-H project, Rod pointed out that a formal education in theatre is great, but that there's no real substitute for on-the-job training and lots of practise. An education in theatre can help you get an organized sense of what acting is all about and saves you from some "trial and error," although not all of it.

Rod Beattie has had no formal training in theatre but has spent, and continues to spend, countless hours practising and practising his acting skills. He says you have to be very determined and really love the theatre. In the words of Rod Beattie: "Never do it at less than full effort."

## ◆◆◆◆◆

### SCENE TWO: Arts Administration

If you want to try your hand at acting and decide to perform a play in public, there are some administration details to keep in mind.



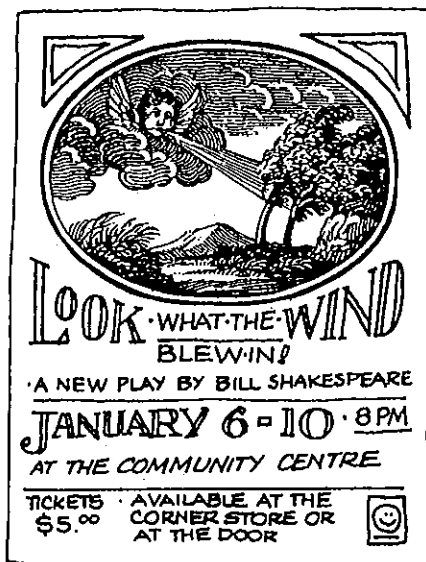
**Box Office:** This is the selling of tickets to people who want to see a play. An inexpensive way to produce tickets is to do them on a computer or by hand, with several on a page. Then just photocopy the page and cut out the individual tickets. You can sell tickets in advance or at the door or both. Whoever is in charge of the Box Office must keep a careful account of who has been given how many tickets to sell; then that person must return unsold tickets or the money.

**Budgeting:** A budget should be written up before you even start rehearsing. List all your expected costs on one page and all your expected income on another. These two figures should be the same. This is called a balanced budget. If your income is greater than your expenses, then congratulations, you've made a profit. If your expenses are greater than your income, then you've lost money (a deficit). For a small amateur production, expenses might include royalties (see below), photo-

copying tickets and posters (unless someone is willing to do it for free) and a few materials for making costumes and sets (always try scrounging first). Your income would be from your box office sales. Figure out your expenses first and then decide how much you will have to charge for tickets to cover your costs.

**Royalties:** If you choose a play written by a professional playwright you will have to pay royalties. This is how professional playwrights earn a living. If it's a Canadian play from the Playwright's Union catalogue, you can write or phone them to find out how much it will cost. For an amateur group, it's a lot less expensive than for a professional group. For a full length play it's about \$60.00 for the first performance and \$40.00 for each additional performance. For a one act play, it's around \$30.00 for the first performance and \$20.00 for each additional performance.

*Promotion:* If you want to attract an audience, you'll have to let them know about your play. Try making a poster to put up in all the "hot spots" in the area such as the post office, grocery store, bank, schools, municipal office, churches, etc. Be sure to get permission before putting up a poster. A good poster has only the necessary words and an interesting picture of some kind. Don't forget to include the title of the play, one line that tells what it's about or what kind of play it is, the playwright's name, maybe the director's name, the time, date and place for the performances plus the ticket price and where tickets can be purchased in advance.



### SCENE THREE: Selecting A Script

If you aren't writing your own play here is a sampling of Canadian plays for young audiences and young performers.

- "Signe's Lost Colours," by Lenni Eleanor Albanese: Signe is an eight-year-old girl whose world gets turned upside down when her mom and dad split up. The play follows Signe's journey, through friendship and song, as she comes to accept and understand.
- "For Crying Out Loud," by Henry Beissel: Teenaged Rocky learns about death, social responsibility and communication when, in a weird dream, he is made leader of a nation.
- "Sarah's Play," by Rex Deverell: Ivan invents a computer but can't make it work. Sarah tinkers with it and finds she can make wishes come true, but that it can't create friendships.
- "You'll Be Just Fine," by Diane Gordon: Sasha's move from the country to the city is frightening, especially when she must leave her two best friends behind.

If you'd like to get a whole catalogue of Canadian plays (\$2.00 postage and handling), write to  
 Playwright's Union Of Canada,  
 54 Wolseley Street, 2nd Floor,  
 Toronto, Ont. M5T 1A5.  
 Tel: (416) 947-0201 Fax: (416) 947-0159



## ACT 5 Back Stage Magic



### SCENE ONE: Puppets

There are many different kinds of puppets.

*Rod Puppets:* A rod puppet means any puppet that has a wooden rod or wire running inside of it allowing you to make it move.

*Marionettes:* Sometimes called string puppets. This is any puppet that is manipulated by external strings.

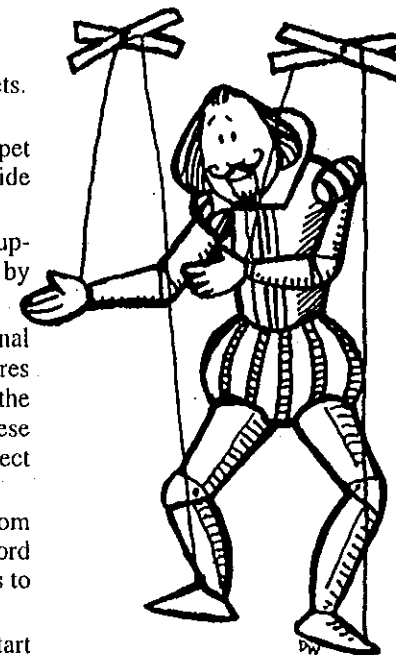
*Shadow Puppets:* Make flat one-dimensional puppets out of cardboard. Cut out features with scissors and a paper punch. Secure the moveable parts with paper clips. Lay these puppets on an overhead projector and project the image onto a screen or wall.

*Body Puppets:* Large puppets made from cardboard or fabric that hang from a cord around your neck. Attach the puppets arms to your wrists to make it move.

It is quite easy to make a puppet if you start with a base and add to it. The following bases could be used to create a rod puppet or a marionette.

*Box Puppets:* Turn a plain cardboard box into a puppet by cutting holes and painting and gluing on features. Make a cardboard flap mouth and cut two holes about the mouth for your fingers. Staple a rubber band to the mouth flap so you can make it move from inside.

*Paper Cup Puppets:* Be on the lookout for paper cups of all different sizes. They make a great base for puppets. Use your imagination! You can attach a stick or piece of wire to parts of the puppet to make it move.



*Paper Plate Puppets:* Staple two paper plates together. This creates the base for the head. Then stick an empty paper towel tube through the middle of the plates. This makes the neck. Then cut out a fabric body for the puppet and attach it to the neck. You can also staple the plates together only part way around and use that as a base for a flapping mouth puppet.

*Paper Bag Puppets:* Stuff a paper bag and tie it at the bottom. This forms the base for a head for a puppet. Add ears, paint features, etc.

*Sock Or Mitten Puppets:* Stuff a sock or mitten as the base for a puppet head. Attach an empty toilet paper roll as the neck. Cut a body out of fabric and attach it to the neck.

*Stocking Puppets:* The same idea as using a sock or a mitten, but stockings, nylons and leotards give you more of a base to work with if you want a gnarled twisted effect.

*Paper Mache Puppets:* You can create a base out of chicken wire or a balloon and then cover it with small strips of newspaper dipped in a mixture of flour or wallpaper paste and water and a bit of glue. Form the wire or twist the partially inflated balloon into the shape you want, then cover it with the paper mache. When it's dry, you can paint and decorate it. If you use a balloon, stick a needle through the dry paper mache to burst it.



#### Sources Of Information For Making More Complex Puppets And Marionettes:

- ☛ The Puppet Book, Bill Hawes.
- ☛ Puppets For Play Production, Nancy Renfro.
- ☛ Making Puppets And Puppet Theatres, Joan Moloney.
- ☛ The Magic Of Marionettes, Anne Masson.

#### Sources Of Information For Puppet Plays (Writing Your Own Or Pre-written):

- ☛ Puppetry And The Art Of Story Creation, Nancy Renfro.
- ☛ Puppet Plays From Favourite Stories, Lewis Mahlmann and David Cadwalader Jones.

These books are available through most libraries. Check the Children's section and Adult's section. If your local branch doesn't have a copy, see if the librarian

can order it in for you. You will also be able to find directions for making puppet stages. One popular style is a stage made from PVC pipe and fabric curtains.



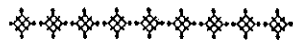
## SCENE TWO: To Be or Not to Be

If you would like to study theatre, here are some Canadian schools to consider.

- ☐ The National Theatre School, Montreal. N.T.S. is for post-secondary students who are serious about working in theatre. It's not just for aspiring actors, but also for those interested in technical (tech) and design. A lot of people apply, so they have to hold auditions. Not everybody who auditions is admitted, but you can always apply again. If you want it bad enough, you'll eventually get in. N.T.S., 5030 St. Denis Street, Montreal, Que. H2S 2L8. (514) 842-7954.
- ☐ The Banff Centre Of Fine Arts, Banff, Alberta. You can send away for their extensive catalogue. Many of their courses are geared for people already working in professional theatre, but there are some courses for beginners. Contact at Box 1020, Banff, Alta. T0L 0C0. (403) 762-6180.



- ☐ Native Theatre School, Toronto and Kimberly, Ontario. This is a theatre school aimed specifically at Native people. It's intended for both experienced and novice Native students. They have an office in Toronto and a farm near Kimberly where they hold their classes each summer. Contact at 39 Spadina Ave., 2nd Floor, Toronto, Ont. M6J 2R9. (416) 972-0871. Summer address: Kimbercote Farm, R.R. # 1, Heathcote, Ont.
- ☐ Drama Programs, Certificates & Degrees: Many high schools, colleges and universities offer drama courses. If you can, pick a school that offers drama. The University Of Toronto has the largest drama department in Ontario.
- ☐ Apprenticeships With Professional Theatre Companies: Some theatres will allow you to observe and help as a volunteer. It doesn't hurt to ask.



## SCENE THREE: Support Organizations

There are various support organizations for people in theatre. Here are some of them and the types of services they provide.

- ☛ ACTORS EQUITY - a union for actors.
- ☛ A.C.T.R.A. - Association of Canadian TV & Radio Artists. A union for these kinds of artists.
- ☛ I.A.T.S.E. - The International Association of Technical and Stage Employees. A union for theatre designers and technicians.
- ☛ P.U.C. - Playwright's Union Of Canada.
- ☛ P.A.C.T. - Professional Association Of Canadian Theatres.
- ☛ O.A.C. - The Ontario Arts Council. This is a provincial government funding body that offers grants and scholarships to all kinds of artists, including theatre artists. Usually you have to be a professional to qualify, but there are some grants for students to further their studies. O.A.C., 151 Bloor Street West, Toronto, Ont. M5S 1T6. Toll Free: 1-800-387-0058.
- ☛ C.C. - Canada Council For The Arts. The same kind of funding body as O.A.C. but operated by the federal government. Contact at Box 1047, 99 Metcalfe Street, Ottawa, Ont. K1P 5V8. Toll Free: 1-800-263-5588.
- ☛ THEATRE ONTARIO - They offer support for amateur theatre in Ontario by sending out professionals to teach theatre skills. Contact at 344 Bloor St. W., 6th Floor, Toronto, Ont. M5S 3A7. (416) 964-6771.
- ☛ E.T.C. - Everybody's Theatre Company. A newly-formed theatre company which is going from community to community helping them to do all-inclusive community play projects.

### THEATRE TRIVIA

In the 19th century, the temperance movement began in an attempt to stop people from drinking. But these temperance people were also responsible for starting a lot of theatre. They formed drama clubs as an alternative to the saloons and bars.



## ACT 6 Costumes, Masks and Makeup



### SCENE ONE: Costume Design

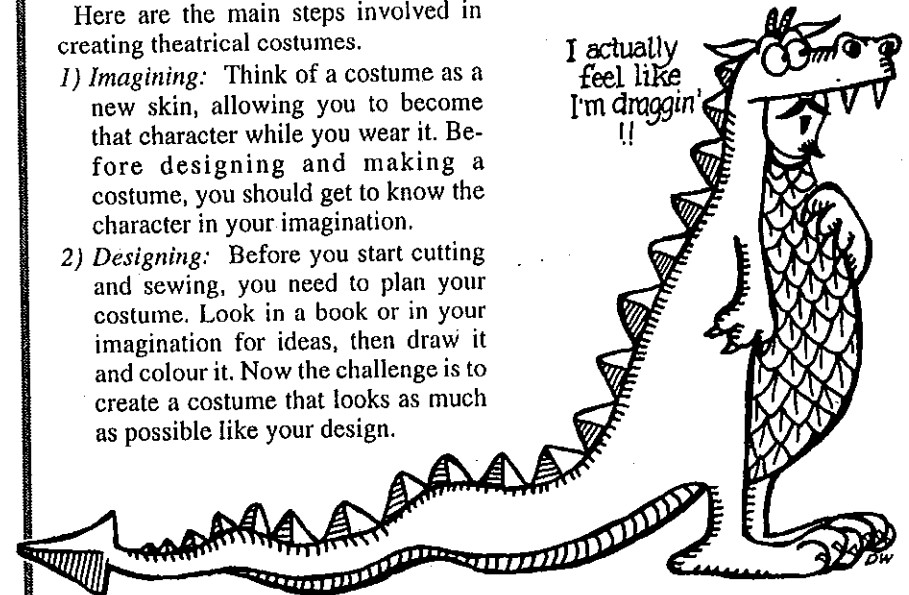
Why do we wear clothing? To keep warm, to protect our bodies and our modesty, to tell people something about our status, and sometimes to tell people how old we are, whether we're male or female and whether we belong to a certain group or organization. But we also wear clothing for decoration. Even tribes of people living in extremely hot climates decorate their bodies in some way.

In theatre, costumes tell us a lot about a character; his or her age, economic status, historical time period, taste and ethnic origin. Costumes also make the play more visually exciting. They are a tool for communication of ideas.

Here are the main steps involved in creating theatrical costumes.

- 1) *Imagining:* Think of a costume as a new skin, allowing you to become that character while you wear it. Before designing and making a costume, you should get to know the character in your imagination.
- 2) *Designing:* Before you start cutting and sewing, you need to plan your costume. Look in a book or in your imagination for ideas, then draw it and colour it. Now the challenge is to create a costume that looks as much as possible like your design.

I actually  
feel like  
I'm draggin'  
!!





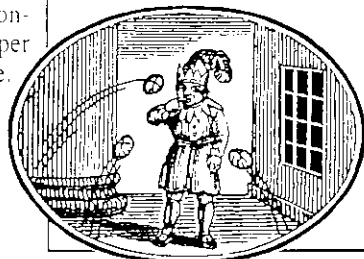
3) *Assembling:* Decide on a base for your costume and then add to it from there. You don't have to spend any money to make a great costume. Scrounge in your closets and at the local second-hand store for old clothing, night gowns, slips, shoes, accessories, belts, jewellery, trim, fabric, fur, paper, etc. You can adapt clothing that is too big using safety pins. Remember, there are many different ways to make the same costume.

4) *Treasure Box:* Store the "treasures" you scrounge in an old trunk or box. Keep a smaller box inside the big box to store things like safety pins, makeup, beads, etc. In a theatre, a costume shop is really just a larger version of a treasure box.

5) *Starting From Scratch:* If you want to make a costume from scratch, you could buy a pattern or make your own. To make your own pattern just lie down on top of sheets of newspaper taped together and get a friend to draw an outline of your body using a thick marking pen. Don't trace too close to the body. Remember the body has depth to it so you will need to make the pattern large enough to wrap around the body. Add at least 3 cm to each side if you're going to sew it and 5 cm to each side for edges that will be glued. This would make a snug fitting garment. Add more if you want a looser fit or if the fabric doesn't stretch. If you have to cut out several pattern pieces, pin them together and see if it's what you want.

Once the pattern is ready, pin it to the fabric and cut it out. Then glue or sew the costume together. Often you can glue instead of sew because the costume will only be worn a few times. Hot glue guns are great, but be careful: it's easy to burn yourself. You can also consider just making your costume out of paper and holding it together with masking tape.

6) *Accessories:* You might want to add a hat, mask, makeup, a wig, special shoes, jewellery or even build an extension such as wings. The sky's the limit!



### THEATRE TRIVIA

As the audience enters performances of a one-person play called "Napalm the Bufoon," they are handed stale buns and encouraged to throw them at the performer if they don't like the show.

# STAGE NOTES

