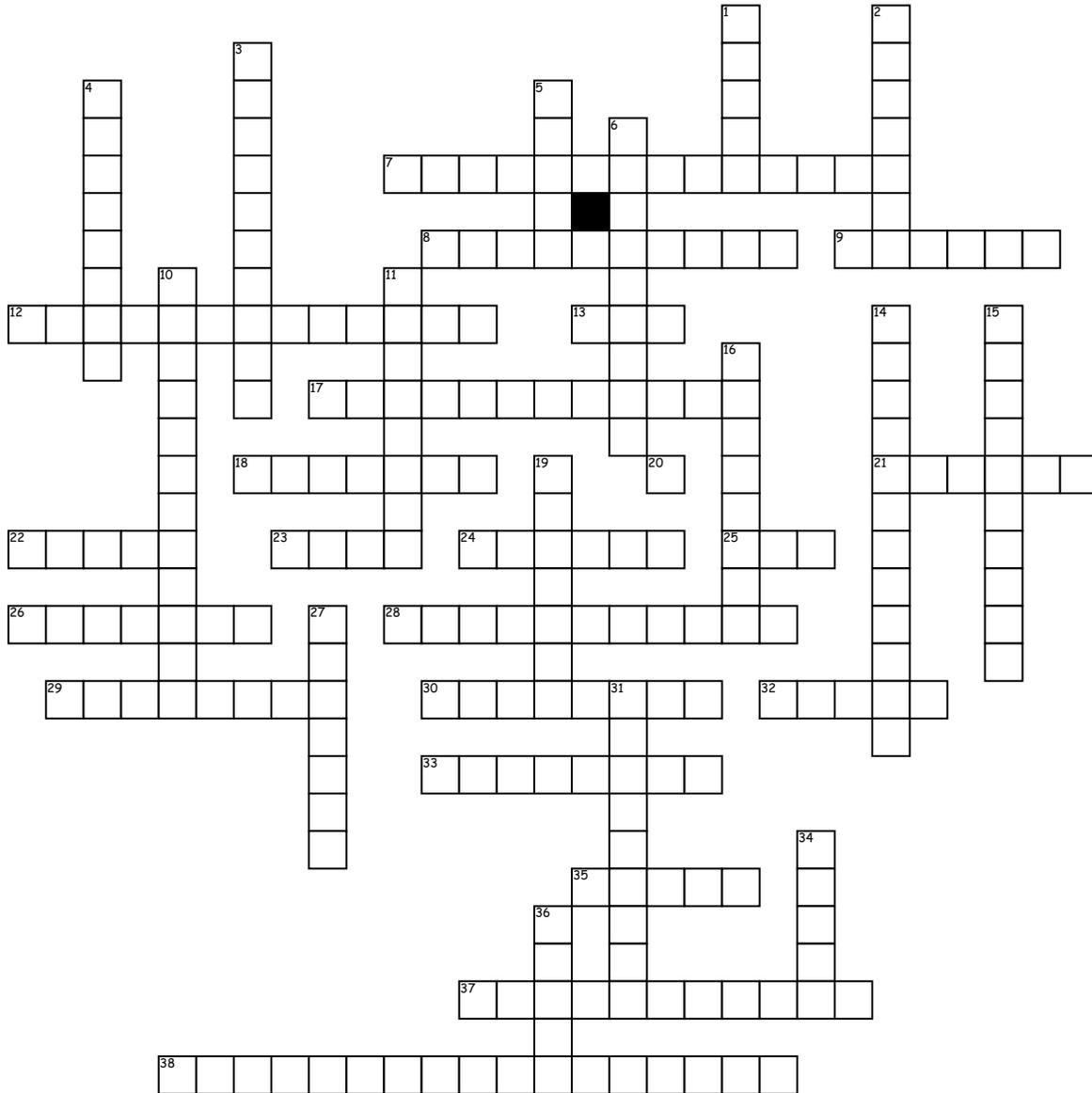


ACTING



Across

- 7. OVERALL WANT FOR A CHARACTER IN A PLAY
- 8. MOST TRADITIONAL TYPE OF THEATER
- 9. AUDIENCE SITS ON THREE SIDES
- 12. STAGES MUSICAL NUMBERS
- 13. MS. HAGEN OF THE NINE QUESTIONS
- 17. FATHER OF MODERN ACTING TECHNIQUE
- 18. FINAL LINE OF DIALOGUE IN A PLAY
- 20. SHORTHAND FOR "CROSS"
- 21. WHAT DO I DO TO GET WHAT I WANT?
- 22. A TYPE OF CIRCUMSTANCE REQUIRED BY A PLAY
- 23. A UNIT OF ACTION
- 24. TO FEED AN ACTOR A LINE
- 25. FINAL LINE OF DIALOGUE IN A COMEDY

- 26. AN ACTOR MUST HAVE THIS WHEN SPEAKING TO BE UNDERSTOOD BY THE AUDIENCE
- 28. WHO IS THE BARD OF AVON
- 29. CORRECT AUDIENCE RESPONSE TO SHOW APPRECIATION
- 30. WHAT'S IN MY WAY?
- 32. WHERE THE AUDIENCE SITS
- 33. FINANCES A PLAY OR MUSICAL
- 35. DOWNSTAGE DRAPE
- 37. MAIN CHARACTER IN A PLAY
- 38. AUDIENCE SITS ON ALL SIDES

Down

- 1. THE KIND OF "IF" USED BY ACTORS
- 2. SCOTTISH PLAY
- 3. LAUREN GUNDERSON IS THIS
- 4. MOST FLEXIBLE TYPE OF THEATER
- 5. MOST IMPORTANT PARTS OF SPEECH FOR ACTORS
- 6. WHAT DO I WANT?

- 10. WHAT KIND OF PRISON WITH A LIFE LONG LOCK?
- 11. WHAT KIND OF PLUCKER ARE YOU NOT?
- 14. A FEW STAEPS IN THE OPPOSITE DIRECTION OF THE MAIN MOVEMENT
- 15. BARE BULB LEFT ON A STAGE AT NIGHT
- 16. DEVELOPS A PLAY'S CONCEPT AND STAGES IT
- 19. AN ACTOR MUST DO THIS WHEN SPEAKING TO BE HEARD BY THE AUDIENCE
- 27. FIRST ACTOR
- 31. CURVED CURTAIN UPSTAGE FOR EFFECTS
- 34. AREAS ON THE SIDES OF A STAGE FOR ACTORS ENTRANCES
- 36. WHERE THE TECHNICAL ELEMENTS ARE RUN FROM