

Pro deo: the Green Booklet

With special thanks to Willem van Vliet

March 2016

1. Preface

Before you lie the fourth edition of the “Green Booklet.” This booklet contains everything. It contains what kind of association Pro Deo is, what her goals are, how we want to reach them as an association, what the most important rules are, how the organization works, which activities are organized yearly, etc.

This booklet is as they say very useful reading for new members, but old members will also be delighted with this piece of work. It is, ultimately, about us as members and what we have found important throughout the years. Finally, back on paper.

We wish you a lot of reading pleasure,

Your board

2. Theatresports association Pro Deo

Pro Deo is a theatresports association that wants to be known for content-rich play and for experimenting with improvisational theater.

We want to work together to reach this goal and hope that every member wants to bring the involvement and enthusiasm to make Pro Deo an open, fun theatresports association. By combining own effort with good teamwork, we hope that every member is willing to help bring the above goal closer.

2.1 Enthusiasm

Theatresports are fun, beautiful, funny, and moving. At Pro Deo players learn to play with all these different facets by different professional directors. This can only become a success if members themselves are enthusiastic and motivated and want to get the best out of themselves in the hopes of becoming an ever-better theatresports player. For this we also rely on the creativity of the players. Within Pro Deo we hope that players think about handling old games creatively. Moreover, it is our goal to introduce a new game every once in a while.

2.2 Effort

Of Pro Deo players it is expected that they show effort to, together with the other members, keep the association playing. On the one hand this means that players take their membership seriously. Being present at the rehearsals is necessary to become better at playing and to learn how to play together better. Every Thursday there is a rehearsal. Members can take this into account for the whole year.

Pro Deo can only exist because of the effort of its members. We therefore hope that every member has a certain feeling of responsibility towards their association. This can be shown in caring for the association through organizing, either by joining the board or a committee. Of each member it is expected that they have some moments free in the year to do a poster round.

2.3 Learning

To become a good player, it is essential that members learn new skills from each other and listen to each other. We hope that each member is open to positive and negative feedback of their fellow players. During rehearsals, the directors will try to help players forward on different levels.

This is firstly the elementary level. This level is about basic skills of play; convincingly portraying characters, playing basic emotions, and knowledge of singing.

Secondly, knowledge will be thought on the designing level. This is about building a scene, accepting suggestions, posing and solving problems, defining roles, etc.

Lastly, attention will be given to the match-level.

This is about the choice of games, the different roles a theatresports player can play, the energy and tempo in the scene, interacting with the audience and of course coming on stage.

Pro deo has two groups, beginners and advanced, that during rehearsals learn skills on all three of these levels. In each group however the emphasis is on these levels is different. Below is a schedule in which you can see what each group is supposed to know at each different level. On the basis of this a member can see what you can learn in a year, and what still requires work. Even though this schedule can be covered in some of the evaluations it is in no way a ticket on which you can mark which skills you possess to get certainty about your progress.

Goal schedule Pro Deo

Level	Elementary level Basic skills theatre, usage of the stage, play, emotions, singing, usage of light during a match	Designing level The building of a scene, accepting, posing and solving problems, defining, improvising on music	Match level Choice of games, different roles, energy and tempo, interaction with audience, coming on stage
Beginners; What is a beginner supposed to know after a year at Pro Deo?	<ul style="list-style-type: none"> - Usage of the stage; articulation, face the audience, moving around the stage. - Basic emotions; convincing theatre play - Introduced to singing - Singing together, trying to reach and keep the right tone. - Status; being aware of the status of fellow players and using this in play. 	<ul style="list-style-type: none"> - How do you make a story together? - Define and make clear how/what/where -Accepting -The build of a story; start/middle/end - Posing a problem 	<ul style="list-style-type: none"> - Being able to play 15 (basic) games - Get familiar with the role of captain - Know what the role of judge and presenter entails - Being able to come on stage - Knowing how a match works
Advanced; What is an advanced supposed to know after a year in the advanced group	<ul style="list-style-type: none"> - Retaining the attention of the audience - Being confident on stage - Playing and holding characters - Choosing clear characters - Being able to play multiple emotions, switching emotions - Being able to change status - Sing full of confidence - Working with the décor - Working with the lights 	<ul style="list-style-type: none"> - Keeping up the tension - Applying different role-patterns and structures in a story - Being able to combine singing and content - Deepening characters, portraying them convincingly - Being able to play and convincingly portray relationships - Mime and mise-en-scène 	<ul style="list-style-type: none"> - Being able to play judge or presenter - Being able to tell what impulse a match needs - Creative in the design of new games - Experimenting with existing games - In the role of captain; Being able to correctly handle suggestions by the audience - Being able to vary the length of a game - Being able to vary the content of a game - Taking care of immersion

3. The flow of a year

What does the year look like for Pro Deo? Next to weekly lessons there are also some activities that are organized for members. Even though there are always new things that are organized, and old things that cease to be, some things come back again every year. These activities are summarized here. First will be all the activities that directly relate to the organization of theatresports. Second will be the activities that relate to fun.

3.1 The organization of theatresports

3.1.1 Rehearsals

Every Thursday there are theatresports rehearsals. The association is split into two groups who rehearse at the same time. Both groups rehearse from 20:00 till 22:00. The rehearsals are very important. Not only do you learn as a player to play theatresports, but you also learn to play together. Directors often put a lot of effort and work into the rehearsals. Of members it is therefore expected to be present every Thursday. Cancelling can happen every once in a while, but if you really want to play theatresports well it is recommended to just be there every Thursday. After the rehearsals, most members stay and talk (and drink) for a bit. Everyone is very welcome to stay for a while in the Theatercafé. This is the best opportunity to get to know the other group.

3.1.2 Evaluations

Twice a year (once in December before the Christmas vacation and once at the end of the year) there is an evaluation. Together with your group and the director you will discuss how you are doing theatresports-wise. First you can say yourself how you think it is going. Afterwards the group will get the opportunity to say something about you. Both positive and negative things can be brought forward. Afterwards the director gets to speak. Of course, it is not the goal of the evaluation to 'bring someone down'. The point is that everyone gets certain points that they can work on in the next period. At the evaluation at the end of the year the director will also give advice on what group is best for you to join (beginners or advanced). This advice is not binding; but if you have missed more than 25% of the rehearsals it is binding, because then you miss too much of the base to go to the next group.

3.1.3 General member meetings

Generally, twice a year (Globally in October and March) there is a General Member Meeting. In some years there are more than 2, this depends on the subjects that play at that moment and the feeling of pressure on the board to discuss something with the members. At these meetings, the order of business within the association will be discussed. Not only do, for example, the finances get to be discussed, this is also the moment that new board members are chosen, and committees are filled. Everything that you might want to discuss with the members and the board can be put on the agenda of the GMM. For this, contact the chair. The GMM is a business meeting, but there is room for some fun. Afterwards it's time for a drink.

3.2 Activities, fun and matches

3.2.1 Camp

To give the beginning theatresports players and the advanced ones some opportunities to get to know each other better, there will be a camp organized in the first half of the year. The camp committee makes sure there is a camp with fun activities to get to know each other better, but also for room for relaxation and to think of something to do yourself. Pro Deo often asks for a contribution for this from the participating members.

3.2.2 Mix-tournaments

Every year around the end of December there is a mix-tournament. This is also the first time that the beginners get to go on stage. Teams are made in which advanced and beginning players are mixed. These teams (typically four) will play amongst each other a small theatresports tournament before an audience. The members will also judge and present this match.

3.2.3 Battle of the cultures

A tradition has been formed to play a theatresports match together with other campus theatre associations. A team from Pro Deo will battle a team from NEST (theatre) and a team from Contramime (stand-up). The presentation is decided by the three associations and there are three judges, one from each association.

3.2.4 NSK

In the first half of the year somewhere in the country there will be the Dutch-speaking Student Championship Theatresports (NSK in Dutch). Pro Deo always tries to have a team present there. Prodeoten who have not been drafted can of course tag along to watch. Often the NSK is very fun, and it is an excellent opportunity to learn new games, and to watch the techniques of other groups.

3.2.5 NeProCo-activity

Every year Nest, Pro Deo and Contramime organize an activity together. The NeProCo-committee exists of members from each association and makes for a great adventure every year.

3.2.6 Micetro

As a closing performance at the end of the year a Micetro is played. In this all players will be asked to play scenes in mixed compositions. Each player that plays in the scene, gets the points the audience gives to it. After everyone has played for the same number of scenes, a look is had at the scores and the players with the highest scores go on to the next round. This way more and more people are eliminated until one player remains, the winner of the Micetro.

3.2.7 End of year barbeque

To close the year not only very theatrically, but also as a fun association, at the end off the year a barbeque is organized. Here often everyone takes something with them to put on the barbeque and often music is made and games are played.

4 Board

As within every association, Pro Deo also has a board that keeps the association running. The members are chosen by the members at the GMM and can also be discharged by the same members. At the end of the financial year the board justifies their finances and their conduct.

The Pro Deo board exists of at least three functions, that will be summarized below. Every function has their own set of tasks. Even though each board member is technically responsible for a part of the association (finances, matches) all board members are responsible for the conduct that has been determined during GMMs. The board is mostly a team that next to the general set of tasks also takes on a lot of smaller tasks so that everything that Pro Deo organizes is also executed well. Next to these tasks, almost every board member is also contact person to one (or multiple) committees within the association. Next to that one member, the chair, is the contact person for other associations like Apollo, the Student Union, etc.

4.1 Chair

The chair is the face and point of contact within the association. If anything is bothering you within Pro Deo, you can always talk to the chair about it. The chair makes the agendas for board meetings and the GMMs and also leads these meetings. The chair is also the face of the association outwards. They represent Pro Deo in meetings with other associations. Next to that the chair is the person that coordinates the team, being the board, and makes sure the course of conduct isn't lost.

4.2 Treasurer

The treasurer is, as the title suggests, the primary person that handles finances. These are tasks like keeping administration through an accounting program (the payment of bills, the sending of bills to third parties, keeping up the balances of members, etc.), managing several tasks with the bank, and to support ticket sale at matches.

4.3 Secretary

The most well-known task of the secretary is probably the keeping of minutes during board meetings and GMMs. The secretary of Pro Deo does more however, like keeping track of mail and the member-register, sending out the newsletter, making sure everything surrounding the Unioncard is alright, etc. Next to that the secretary keeps track of all that happens within a year. This includes itself in year schedules, minutes, and this Green Booklet.

4.4 Other functions

In the past there have been boards with more than three members in which the functions matchmaker and commissioner of services have been added. If there are no board members for this the tasks will have to be divided amongst the other board members and/or given to a committee.

4.4.1 Matchmaker

The matchmaker arranges everything concerning home and away matches. The matchmaker arranges playing halls, technique, accessories, and players. The matchmaker is in contact with Vrijhof, Apollo, staff members at Vrijhof, and other theatresports associations. The matchmaker is also responsible for training light-technicians and theatresports-pianists.

4.4.2 Commissioner of services

The commissioner of services is responsible for the organization of services that Pro Deo offers. These are for example workshops, demonstrations, and murder games. The commissioner of services makes sure that members are notified of the arranged services. Members can sign up for these services after which the commissioner of services decides who is being send to the service. For the performing of a service there is a small compensation in the form of VVV-tickets. The commissioner of services is also responsible for training workshop-leaders.

5 Committees

Pro Deo has some committees to keep the association running. A fun association can only exist if the members help with the organization of activities, matches, and everything around those. Members can join a committee. Signing up can be done by talking to a board member or the committee itself.

5.1 Match committee

The match committee makes sure that all matches within a year get arranged. The set of tasks is very similar to the matchmaker. They arrange the playing halls, make sure the technique works, accessories, players, and opponents.

5.2 Activity committee

The activities that are organized next to the regular theatresports, like a Christmas dinner, introduction evening and workshops that are offered to Pro Deo are arranged by the activity committee. The committee ideally has 3 to 4 members.

5.3 Camp committee

In the first part of the year the camp committee makes sure there is an amazing camp at a great location with a lot of fun activities.

5.4 Kas committee

These are a few members that check the activities of the treasures. The kas committee springs to action just before the GMM and dives into the bookkeeping of Pro Deo. They check if the treasurer has done their job well and they report this (in a letter) to the GMM.

5.5 Jabber committee

The jabber is the association newspaper of Pro Deo. In this are amongst others, the agenda, address list of the members, (informative) pieces by the board, reports of theatresports matches and all exciting things that happened during theatresports or outside of that to Prodeoten. The Jabber committee also handles the layout of the Jabber. The members of Pro Deo of course help making the juicy contents. The Jabber committee is supposed to exist of 2 to 3 people but has been unfilled in the previous years. With an extra edition in 2015 there has been a start again in this amazing phenomenon. Possibilities for being active!

5.6 Web committee

Pro Deo also exists digitally and can be found on www.prodeo.utwente.nl. To keep the cyberworld intact we have some members working on the upkeep of the website and they work on some interesting initiatives to keep the website attractive.

5.7 Musicians and Technicians

Matches in the dark are not a great success. This is why Pro Deo has a group that controls the technique during matches. Often this is control for the lights. Musicians (often pianists and percussionists) are also part of this group. They are very important during matches. The technicians have had a training, that is given every once in a while, by Vrijhof Techniek. Musicians get tips and ideas from other musicians.

5.8 Incidental committees

For special activities sometimes special committees are called to life. For example, for introduction days, the NSK, or the old members day new committees will sometimes be made. If you have a fun idea for a committee let the board know.

6 Rules

Pro Deo is an association that can only exist through the effort and enthusiasms of their members. Just like any association there are some rules that all members need to stick to. These are not world-rocking laws, but some guidelines that have been erected to prevent irritation and to keep playing theatresports as fun as possible. Most rules can be found in the house rules and the articles of association. Both can be collected at the board.

Contribution ; the contribution is to be paid by all members before the 1st of December of the corresponding year. At payment after the 1st of December the board can cancel the membership, this does not free you from the need to pay contribution. The contribution is 20 euros at this moment but can be changed at a GMM.

Poster round ; a few times a year Pro Deo needs to do a poster round for Apollo. Because all associations spread posters every other week this means that every association does not need to spread posters for all their activities. This saves a lot of work for each association, including Pro Deo. It is expected of each member that they do a poster round once a year.

Declarations ; Costs made for the organization of activities or matches will be reimbursed if they were approved by the treasures beforehand. The following activities or matches are reimbursed:

- Travel to and from an away match (train tickets/fuel/rent of a car) in the case of renting a car specific approval by the treasurer is needed. The norm is to take public transport, unless the care is a lot faster and/or cheaper.
- Gifts/decoration at a home match (by presenter): max. 10 euros. Hand in your declaration form within a month at the treasures or in the post box of Pre Deo in the Vrijhof (nr. 53). The declaration form can be requested at the board. Always staple a receipt of your spendings to it. If you are not sure if you are allowed to spend money on something, first discuss this with a board member. Without discussion and/or a receipt you unfortunately can not get your money back.

Sign off ; Members who can not be present at the lesson need to sign off on time at the secretary and the director through afmeldingen@prodeo.utwente.nl.

Washing match clothing ; A team that plays in the Pro Deo match clothing need to make sure that the clothes are washed and ironed and needs to make sure the clothes are back at the Vrijhof the next lesson. The matchmaker is told which member is responsible for the clothes.

7 Preparation and flow of a match

It is fun to play a match, but it also has to be fun to watch a well-organized match. The audience expects something, has paid for it, and has a right to a well-organized event. To guarantee that there are some organizational guidelines that members need to adhere to. A match is scheduled as follows

19:00	Home team, away team, presenter, judges, musicians, light-technicians, and board present at Vrijhof.
19:30 - 19:55	Instructions of the matchmaker and a warming-up for the teams, judges, and presenter. The musicians can warm up their instruments.
19:55	Doors open
20:00	Start of the show
20:50 - 21:10	Break
22:00	End of the show
22:00 - ...	Clear and clean together
... - ...	Talk, drink and enjoy afterwards

For the flow of the match, it is necessary that some people take care of the organization, technique, and the play. Below follows a summary of everyone that is important to a good course of the match.

7.1 The matchmaker/floor manager/flodo

The matchmaker is on the day of the match often also the floor manager. They make sure that the above schedule is followed, that the playing opens in time, that the teams are in the dressing room in time, etc. If, as a player, you have questions than you can ask them to the matchmaker. Here follows a checklist with action points that need to be completed for a match:

- Arrange keys (playing hall, Pro Deo closet)
- Put chairs on stage
- Get materials from the closet (match shirts, judge suits, scoreboard, horn, whistle, yellow and red cards, roses, cards for content/technique/amusement)
- Check the presence of players/technicians/judges/presenters etc.
- Arrange musical instruments
- Put down water bottles for the players, presenter, and judges
- Receive the opponents (offer them a drink and make sure they integrate with the other players)
- Make sure there is something to drink for during the break.
- Make sure tickets sale happens
- Have the start of the match be announced

7.2 Ticket sale

The matchmaker or the treasurer takes care of the ticket sale. They sell the tickets themselves or they make sure other people are there. They arrange the tickets, and they get the cash from the treasurer. At around 150 people the Amphitheatre is full. Ticket sellers make sure that people with a Unioncard get a discount. Once the playing hall closes and the doors close the ticket sellers can go to there, reserved, places in the playing hall.

7.3 Light-technician

At the evening of the match the light-technician arrives at the Vrijhof at around 18:45. They can introduce themselves to the teams and can tell the players where some light-spots are (for example the storytelling spot). Between 19:00 and 19:30 the matchmaker can help pointing the last few lights. Are the judges chairs correctly positioned, is the scoreboard correctly in the light, and the piano? At 19:50 the hall opens, the starting light and room light are on.

7.4 Musicians

The musicians arrive at around 19:00. Before the room opens, they can warm up. They can ask the teams how they are planning on coming on stage and what music they would like with it (and practice this if they deem necessary). 15 minutes before the hall opens. They welcome the audience with a nice welcome-tune. And then, the match can start...

7.5 A theatresports match

The basis of a theatresports match is as follows: two teams battle it out to see who can improvise the best scenes. For this they challenge each other to play a certain kind of scene, something like: “We challenge you to play a sad scene” or “...to play a meeting” after which both teams play a sad scene or a scene about a meeting.

What is the order of a match? This will be globally explained and then explained using specific information in the following chapters: the player guide, the judges guide, and the presenters guide. The flow of a theatresports match is a kind of protocol that is more or less set, so that visiting teams are not unwelcomely surprised on the stage. Deviations, variations, and experiments are all around, it is after all theatresports, but if you do something that is different than normal, it is kind to inform the other team of this. For example: Pro Deo sometimes uses sound effects, that are controlled from the technique-box. If a team that plays against us does not know this, a player can be unpleasantly surprised when they knock on an imaginary door and hear real knocking!

The match starts as follows: The presenter (who can also be a duo, trio or whatever) opens the evening, welcomes the audience, tells some stuff about theatresports, warms up the audience, and then announces the judges.

The judges are received by the audience with booing. They get to keep a short talk; they introduce themselves, talk about the judging and the available punishments. After the judges it is back to the presenter. They announce the teams. Each team has a small opening bit. After this opening, the team sits down (during the match the players sit on chair at the edge of the stage, this is different than what is normal in most theatre forms.) Once the teams have introduced themselves the presenter decides who starts.

After this a challenge is posed. The captains come on stage together, shake hands, and one of them poses a challenge. The challenging team has to answer the challenge first, afterwards the other team tries to beat the scene. The roles are reversed in the next challenge, so each team always plays two scenes in a row, excepting the first and last scene.

A scene work as follows: the players play an improvised scene on the basis of a “game”. The captain explains at the start of the scene what the team is going to do (some captains like to explain all the rules of a game, some don't) and asks the audience for suggestions.

For each game, the captain has to ask one or more suggestions from the audience. A location, an occupation, an action, an object, or a relation between to people are some of the most common ones. For some games, the trick is to ask for an emotion, ideal, or wish. If you want to make the scene funnier but flatter, you can ask for a celebrity, tv-show, genre of film, time period, or something of the like, and then use all regular tricks. Less common, but great for a team that wants to challenge themselves, are for example: a color, a psychological defect, the title of a Beatles song, or a playwright. It is in the very least important to give the audience enough say, because it has happened that a woman in the audience that kept refusing to believe that everything was improvised. If a suggestion isn't clear, feel free to ask follow-up questions.

Once the scene has finished the light-technician turns off the light, the music swells with some kind of ending-tune, and the players take their seats. In-between the scenes the presenter talks everything together and the judges give points.

The last challenge in many theatresports groups is “We challenge you to a musical scene”, but this is not necessary. If the other team does not feel like singing, then you can also pose another challenge; you can always just play a musical scene yourself. (Or, if you get the musical challenge but you do not want to sing, you can have the scene be about music.) Often after the scenes of the last challenge the judges do not give points, but the audience does. After the scenes, the judges summarize them, and they ask the audience to make a certain noise, gesture, or to stand in a specific spot, depending on which scene they feel deserves their vote. The team that played the best ending scene will get (sometimes more or less, but often) 5 points. This means it is worth it to give everything in the ending scene!

Afterwards the presenter thanks and bids farewell.

8 Player guide

As a team you meet far before the match to prepare it. You decide who will be team captain (The one posing and receiving the challenges). What challenges you will pose and which games you think you will play. Besides that, you decide on a creative way to come on stage. Think of a fun way. A song, an existing song with new text (do ask the musician beforehand whether they know the song!), a small play or something else fun. Keep it short, 1 or 2 minutes. Decide beforehand who will write a piece about the match for the Jabber and who will take home the shirts afterwards to wash and iron them.

At the mix tournament or other Pro Deo vs. Pro Deo activities it is a good idea to think of a team name, this way the audience can tell apart the Pro Deo teams. For a match against another group, you will not need a name, you can just be named Pro Deo.

For each half of the match, try to think of around three to four challenges. A challenge can determine the mood of a scene (a romantic scene, a winterly scene, etc.), it can decide a specific technique that has to be used in the scene (a scene without words, a musical scene, etc.), or a subject or situation for the scene (a confronting scene, a family scene, etc.) Think of a game for every challenge.

Talk through the games you want to play properly. It is wise to make a list of the games that everyone feels like playing that day and pick from those. For some games you can discuss, for example, who the storyteller is or who will say ‘freeze’. Per game you can also discuss the how to word the suggestion you will ask the audience and how you will ask any follow-up questions. Be careful with picking the order of the games. Open the match with a game that warms up both the players and the audience. Alternate technique-based games (reporter, slideshow, etc.) with story-based games (typewriter, free impro, etc.) and that again with guess- and music-based games. Often during the match there will be asked for a musical, so prepare at least one. Often, just before the break a short game is asked of the players, a game with a time limit of one minute, so it is also a good idea to have one of those ready.

Some players like to prepare for each possible aspect; others leave it to the moment. Both approaches can lead to great theatresports, but make sure that you leave room during preparation for all players to prepare comfortably. For example: if you plan to play the storyteller, some people like to arrange beforehand who will be playing the storyteller, others will rather leave it to the moment. Try to find a balance that makes everyone in your team happy.

It is commonly accepted in the world of theatresports that the captain can carry around a little cheat sheet with a list of the games and challenges, a cheat sheet for the opening is also allowed. Do realize that if your opening is too long and difficult to learn by heart, it is probably also too long and difficult for the audience. As a captain try to check your cheat sheet before standing up to give a challenge or explain a game, otherwise you are delaying the match.

During the scene of the opponent and during scenes of your own team that you are not in, you will be on the side. This does not mean that you are allowed to slump down and watch the scene with a bag of chips in hand; you are still playing a role on stage, that of 'theatresports player' and you are just as responsible for a good match as the other team at that moment. Be alert and watch what happens on stage! Maybe you can pass the players a chair, give lights, sing in a background choir, or even play in the scene of the other team. (Even though some of the greatest games in the history of theatresports have been played by both teams together, not all teams appreciate it. A good rule of thumb is, only play along with the scene of the opponent if the scene asks for more roles than they have team members, and definitely do not take a lead role.) So, it is important to stay in character on the side. You are only done, even if your last scene was ages ago, once you are back in the dressing room.

Within a scene you have a few ways, next to the 'normal' improv play, to bring some more variety in your story.

- Forgotten child of theatresports is the aside. You break the action for a little bit to tell the audience something that the other players do not know, like: "what he did not know, is that I hid a knife in my underwear." You can also use this to let the audience know what you think of someone, for example "I opened the door, I saw her and instantly felt bad for her." But these kinds of things you can often better show in play.
- If you feel like a scene needs some more background information, for example if two players go on that they hate each other but it is not clear why, then you can for example say "Freeze! We will now see what happen long ago between Henk and Milou!" Once this mini scene has finished you indicate with another "Freeze!" that you are going back to the present. Often it is the person on the side that bothers themselves with these kinds of things, but players in the scene can also do it themselves.
- If an action keeps being delayed, you can for example say "Freeze! We skip to two weeks later, the night of the drug deal!"
- Not only judges can ask for extra suggestions. At any random moment you can, by means of a "Freeze!" pause the action temporarily to ask something from the audience. Often this takes the shape of "Freeze! What does Govert think of this?" if Govert gives little reaction to a shocking reveal by a fellow player
- An often-used variation of the previous is to say, at the climax of the scene, "Freeze! Will this have a happy or sad ending?" The audience always enjoys having input on a scene. If you do this in every scene however it becomes a sign of weakness, the audience will think that you do not dare to make decisions.
- A fun way to get more emotion and sometimes hilarity in a scene is to screw a fellow player: if they need to show what they think of something yell "Sing it!" or "This is a song" (or perhaps ".... poem!") eventually you can ask the audience for a musical genre. Only do this if you know your fellow players are secure enough in their singing.

The only allowed décor is chairs, and sometimes players of the other team that have been punished with playing a piece of décor. So, no phones, keys, or wallets; a mimed phone is something you

could throw away or eat if the scene requires it, a real phone is not. Most players prefer to leave these in the dressing room anyway: if you suddenly have to take a dive in a scene, keys can hurt when you land; or imagine your phone ringing during the show! The scenes are musically assisted by the musicians and visually assisted by the light-technician. You can see the musician and the light-technician as fellow players as they also set the mood. They can also direct the scene in a certain direction: if a player says, "I need to tell you something" and the piano starts playing romantic music, then it is a blockade to confess to having sweaty feet. This also works when the lights go off and the musician starts playing ending music, then you shouldn't suddenly do a new thing. You need to be aware of what happens around you during a scene, not only aware of your fellow players, but also the music and light.

"Give lights" is the famous arm-swing when the scene has ended. It is wise to first shortly watch the technicians' cabin if you do this, because if you make short eye contact with the technician, they will not confuse it for just a weird arm wave. It is nice to give a scene a nice end, so that an arm-wave isn't necessary. This does however require good teamwork between technician and player. If there is no technician you can also say "Curtains", that is also clearer for your fellow players. This is also primarily done by the players on the side, but the players in the scene can do it as well.

It is also a good idea to, after the match, talk it through with your team. This is a great learning point, especially in a tournament where you play multiple matches with the same team. Don't overdo it though, as overanalyzing of mistakes can sometimes lead to the untrue conclusion that the whole match was worthless.

9 Judges guide

The judges have the task to watch the time and watch for any fouls during the match. Next to that they also have a bogeyman-function. All the frustrations of the players, but mostly from the audience, is directed to the judges. The psychological effect of this bogeyman-function should not be underestimated. Judges are however not at the center of the match. Anyone who has ever seen a match that was judged by NeTeBo (a controversial group of judges that calls themselves the (fictional) Nederlandse Theatersport Bond) knows that judges can ruin an entire match by pulling too much attention to themselves. In this guide you'll read what the role of judge entails.

Ask the audience why a theatresports match has judges and most people will say the judges are there to enforce the rules. That is true, but the bogeyman-function is more important. Imagine what a match would look like with only teams and no judges: then everything suddenly becomes an open mic where the players can show a trick. But put three idiots in gowns down, who criticize the scenes, and you foster sympathy for the players. In fact, the judges manipulate the audience into thinking better of the players. The judges are there so that the players stand out from them. Therefore, it should not be obvious that you are manipulating the audience. There are a few set rules in theatresports, but every other rule is there to be broken. As a judge however, you have to take enforcing the rules very seriously. You have to allow them to be broken, but from your acting it needs to show that it should really not be done. The judges are always right but allow creative impulses from the players. This often results in a little argument between a judge and a player or the presenter in-between the scenes, one that the judge eventually loses. This can also be very fun for the audience, given that it does not take any of the tempo out of the match.

It does not take a lot of preparation to be a judge in a match: the three of you getting together half an hour before the match should be more than sufficient. You only need to discuss who will be head

judge (often the one with the most experience), who judges what (content is often done by the head judge, next to that there is amusement and technique), and if you will say anything special in the introductory talk. Also collect the stuff from the association closet if the floor manager has not done so, and check if everything is there: basket, horn, whistle, 3x points from 0 to 5, red card, yellow card, pen, and paper. Also borrow a watch from someone as the judges are also supposed to keep track of time. It is a good idea for someone else than the head judge to keep time. The first half is from 20:00 till 20:50 the second half is from 21:10 till 22:00.

The judge's opening should be short and sweet. You enter the stage once the presenter announces you (Except if the presenter takes too long, in which case you can barge in - this is immediately a hint to the presenter to take less time.) You introduce yourselves one by one: here you could think of a name for you character. There is a discussion whether you should use a serious name for this or if you should use a 'Donald Duck-villain name' like 'Mike Meanie' You can leave this up to your personal taste.

The head judge explains the following things. The rules will afterwards be explained in more depth.

- The judges judge the scene on three things: content, technique, and amusement.
- The points go from zero to five. Judges do not like to give out fives.
- If a player does a blockade, they will be punished with a yellow card and they will play a piece of furniture in the next scene of the opponent. (Often here the other two judges give an example of a blockade.)
- If a player makes an insulting or vulgar remark, they will be punished with a red card and a solo of a minute.
- If the scene takes to long, the judges will give a warning that the scene needs to end within 30 seconds. When the judges sound the horn, the scene ends immediately.
- If the scene does not progress, the judges will blow a whistle. Then they will add an extra suggestion to the scene, or they will ask the audience for a suggestion.

This list is a guideline, not set in stone. You can change up this traditional order, shorten it drastically, or scrap it altogether and make something fun yourself.

9.1 Directing role of the judges

Once the match has started is when the true tasks of the judges start. They are basically the 'directors' of the match: this is why our directors always play judges in our mix tournaments! Make sure first of all that the tempo is kept high in the match: do not let the presenter talk for too long about how good the scene was, and do not let the captains take too long in explaining the games. Often an explanation is not even necessary, the audience will get the game. You of course do not want to interrupt your fellow theatresports players, but nothing loses an audience faster than with explanation, and you are a judge to prevent that. Also make sure that the presenter does not claim too much attention for themself.

9.2 Deciding on audience suggestions

Sometimes a lot of suggestions will be shouted from the audience when a player asks for a location. If a player does not pick one fast enough, or if they did not hear them well, then the judge will choose a suggestion. The reason for this is not so that players do not pick their own suggestion, but because the player do pick their own suggestions. The audience sometimes suspect the players of taking the 'easy' suggestions. This is untrue, no (good) player will take the easiest suggestion, but the

most fun one. And the audience does not really mind if the players take the most fun suggestion, because the scene will become more fun from this. The picking just needs to be done by the judges because the bogeyman-function will make it acceptable. This entails that if at the question for an object the only person responding is a man that has said 'beer' for the last 15 questions, you can chime in and tell the players that they cannot proceed until the audience comes with a better suggestion. Also do not accept any vulgar or insulting suggestions, as the players are also not allowed to say such things.

9.3 Yellow card

If a player blocks another player's play impulse, they receive a yellow card. The player will then have to play an object in the next scene of the opponent. Write down that this happened, as a judge you lose all credibility if the audience needs to remind you! If the blockade was very intrusive, you can also rewind the scene to before the blockade happened. If a player receives two yellow cards, then the punishment will be equal to a red card.

What is a blockade exactly? The rule of thumb that we learn from lesson one that saying "no" is a blockade, is too simple. Most blockades in a match do not happen because someone says "no". The reason for this is that each player that plays for more than half a year will be trained to not say "no" to a play made by someone else. Some people still like keeping control and the block in much more subtle ways, sometimes even unnoticed by the judges. An example of a blockade like this is taken the wind from someone's sails: Clarice is explaining to Ben in layman's terms how to assemble an IKEA-chair. Afterwards Ben looks at her depreciatingly and says: "Yeah, I knew that. It says it right here in the manual." This will probably get a laugh for Ben's player, but the Clarice's player will be left with a bad taste in her mouth: her play impulse, the fact that Ben is too dumb to assemble an IKEA-chair, has been blocked.

The opposite sometimes happens as well: the judges give a yellow card if there wasn't a block. Often the cause for this is a judge that instinctively responds to the word "no." For example: a boy wants to go outside to play but is stopped by their dad asking whether they destroyed the vase. "Uhh, no, wasn't me." The boy says slowly and with a wink to the audience, but the judge had already pulled their yellow card.

9.4 Red card

If a player makes an insulting, hurtful, obscene, or discriminatory remark, or if they use senseless violence, they will receive a red card. This player will then have to play a solo after the scene with a minimal length of one minute (less if the time does not allow for it.) the judges decide what kind of solo this will be often they will have to sing a praiseful song about the thing they insulted.

Improvising poems also happens a lot. You can also have the player play a short scene but do put a restriction on them ("You can only use sentences that consist of three words") so that it is still a punishment.

It happens less here than with yellow cards but even here you have to be careful not to hand out any false cards. Because very few people would make a truly discriminatory remarks on stage, most violations are very farfetched ("Judge-unfriendly" remarks). This is not bad; it can reinvigorate a scene if the energy is gone. But be careful that you do not ruin a scene because you see a good chance to hand out a red card. If the scene is about a foreigner that has difficulty being accepted by their neighbors, then there surely will be discriminatory remarks that are fully functional for the scene. To hand out a red card for this would be serving no purpose.

To complete the picture here is a way to retract the handing out of a red card even though a player does deserve it. A single utterance of “Fuck” in itself is not enough to garner a red card in an Amphitheater full of students. But if there are a lot of parents and grandparents of players in the room, you will have to pay some more attention, in a retirement home the player should have known better. If you do not give a red card then, the old people might think that theatresports are always vulgar. Try to match your use of language to the audience. A curse like “God damn it” will be experienced as much more hurtful than most other expletives. It has happened to a group that an audience member left the room after this was said in a scene. It depends on what audience you have, but often for expletives like this you will have to give a red card, regardless of the scene.

For an exceptionally good solo (or an exceptionally good piece of furniture) you can sometimes hand out a point to the other team. Don’t do this too often, you are after all a judge, but specifically when you don’t use it every time, it is a way to get the audience impressed by good play.

9.5 the 30-second rule, the horn, and the whistle

Each team plays a bad scene once in a while. In this case it is better that the judges chime in. It could be that you want to give fellow players a chance to make something of the scene themselves, and that is why you hesitate to interrupt, but experience learns that once players are in a pit, it is hard to get out of it without some extra impulse. Both the players and the audience will thank you. So, chime in in a timely fashion! In the first theatresports matches, when Keith Johnstone was still developing the form, the rule was that if the judges saw the attention weaken for even a second, they had to shout “Booooooooooooooring!” which immediately ended the scene! Nowadays we have scrapped this as it is nerve-racking for the players and it does not allow for beautiful scenes with silent play and slow-building structure, but the idea is the same: if the scene drags on, is unbelievable, or pointless, the audience won’t have to see it.

The whistle is used when the scene needs an extra suggestion. The scene not flowing often stems from one of three things:

- The players can’t think of a problem or conflict that they can play a scene about;
- They can’t find a solution for the problem;
- They only talk and take no action.

Asking the audience for another suggestion can easily fix the first two: the judge blows the whistle and asks “They get in a fight. Why?” or something of the like. In the third one you will often have to give a limitation to a player, which makes it impossible to talk: “You suddenly feel claustrophobic and feel like immediately going outside and climbing in trees.” These kinds of suggestions are something you can better think of yourself and not ask the audience, because you have more experience you can better judge what a scene needs.

The 30-second rule and the horn are only used if a scene drags on for slightly too long but is okay otherwise. They are also sometimes utilized if the scene does not drag on but if there is too little time before the break; and for the few exceptions where the scene is so worthless that even chiming in does not help. If you feel like the scene has been going on for quite a while, then that is a good moment to say, “Thirty seconds left!”. As said before, do not hesitate to chime in. You will not ruin a scene with it, and it will probably get better, as players are conscious of the time.

Thirty second later the horn sounds, the lights go out, and with that the scene has ended. The thirty seconds are measured by the judge with the watch. How long they actually take can vary a little bit, but people have differing opinions about this.

If you hesitate too long, and therefore are too late with the warning, it often is pointless as the players are already rounding off the scene. Nothing is as pointless as when players very casually end the scene twenty seconds after the warning - but it happens.

9.6 Judgement and results

At the end of (almost) every scene is a judgement by the judges.

The judges judge on:

9.6.1 Amusement

Amusement is basically the only out of the three criteria in which personal, sometimes less functional, considerations count. The judge of 'amusement' should not only be looking at humor. Some scenes are beautiful and interesting even if they weren't laughed out loud at. Besides there is also a link with the quality of technique and content. In general, a scene that was good technically and content-wise will also have a high amusement score. The judging of amusement is always slightly detached from the other two. It is still a matter of taste and sense of humor.

9.6.2 Technique

Technique is judged in three categories:

- Setup, Mise-en-scène, defining; In improvisational theatre there is generally no décor, and (except for chairs) people do not have access to pieces of décor. The scenes that are played do play in the 'real' world. In a café there is a bar that you can lean on. Doors open and close. A cup is taken from a cupboard. Under defining we group primarily the presentation of the décor and pieces of décor through miming. Once someone has mimed something they will have to continue this miming for the rest of the scene. Characters also need definition. All players need to stick to the definitions, both the player that plays a baker and the player that speaks to them. In double roles you need to make it very clear that another character is played, this to prevent any misunderstandings.
- General and specific theatresports rules; The most important rule to keep in mind is to not block but to accept the suggestions of the audience and players. Besides that, the judge of technique checks if the players stuck to the specific rules of the game. At the eventual judgement it can count whether the players have made it easy for themselves or very hard. Some games are experienced as easy, others as hard.
- Playing together; This criterion is just one of the criteria and does not have to have a leading role.

9.6.3 Content

Judging content might be the hardest part, since it is quite hard to formulate clear rules that can function as a coatrack. Some guidelines are easier to give, you can distinguish four to five criteria:

- Dealing with the ideal; is there an ideal and therewith a reason to act? In a good scene an ideal is picked early on. This can be a want to become better at doing the dishes, being on time for a bus, etc. The rest of the scene can be filled with attempts to reach this ideal. At the end, the ideal is reached, or not. When an ideal is missing, a goal for the actions of players is often missing. Content is then very hard to find. For games in which a lot of short scenes happen (machine, space jump, three in the pot) the ideal does not have to be big, as long as it is there: (reasons for) actions will then flow forth from this ideal, and in the eyes of the audience the scenes will become 'logical' stories, that are 'finished' (when the ideal is achieved or not) at the end.
- Dealing with suggestion; dealing with suggestions mostly concerns the reoccurrence of earlier suggestions. Every action on stage should, in principle, relate to the ideal and the way to achieve it. To 'round off' a scene and keep it playable, players will need to keep the number of suggestions in a scene small. More suggestions mean after all, more things that need to reoccur.
- Originality; originality is not something you should force. If you try to be original, you blockade yourself. Forced originality often leads to bad scenes, because they are slow, but also because forced originality is seldom fun. Precisely by not wanting to be original, people often are. For the judgement of originality, you need to keep the above in mind. Still, one improvisation will bring forth more interesting things than another. This can be because of a suggestion by the audience, but also by a great find during play.
- Social content; the optional criterion 'social content' concerns the option to give special praise in content when the scene has managed to make people think about something.
- Challenge; The last thing to keep in mind for the judgement of content is if the content happened based on the challenge. If the players have been challenged to playing a dusty scene, then this 'dusty' needs to come back in the story.

The two scenes of the last challenge (at least at Pro Deo, in other places people do it differently) are judged by the audience. The judges do not give points for this scene. After the first scene you can remind the audience, something like "Remember this scene well, you will need to compare it to the next one soon." After the very last scene the judges stand up and think of a way to have the audience vote: raise hands (boring), making a certain motion that relates to the team they want to vote on, all stand on a different side of the room; some associations distribute colored cards or something similar.

The team with the most votes gets the audience points. Often this is five points. There are judges that believe that if the difference between the teams is more than five points that the audience points will have to be increased. Talk this through beforehand with your fellow judges but do realize that the audience points are unfairly biased to the home-team. After the points you can sit back down and wait for the presenter to bid you farewell.

9.6.4 NTT scoring

As extra support here is the scoring as in the NTT (Nederlands Theatersport Toernooi):

Content:

You give at least one point.

1 point: There is a basis. Characters are defined, a place is defined, and it is defined what is happening.

1 point: The scene has a clear start, middle, and ending.

1 point: The scene or the characters have a clear goal which greatly influences the scene.

1 point: The characters experience emotions or an emotional change.

5 points: All the previous and it is a theatric experience.

Technique

You give at least one point.

1 point: The space is used consistently.

1 point: The characters are consistent in voice and posture.

1 point: People give and take (strengthening the characters).

1 point: The technical challenge of the game is performed consistently. The posed challenge is used in the game

5 points: All the previous and it is a theatric experience (because of the use of technical skills).

Amusement:

You give at least one point.

1 point: The players have a positive playing attitude.

1 point: There is energy in the scene.

1 point: Risks are taken, the players challenge each other.

1 point: There are unexpected elements in the scene.

5 points: All the previous and it is a theatric experience (it is touching or hilarious).

10 Presenters guide

There are a lot of different ways to present a match. The most important is to keep in mind that you in fact the host during the show. You welcome the audience, make them feel at home, and introduce them to everything else Pro Deo has in store (the players).

You have to make sure that the audience is enthusiastic for the match, and the best way to do this is to be enthusiastic yourself. If the enthusiasm radiates from you then the match will go better, guaranteed. Another important task is to keep the tempo up in the match. This isn't present in talking very fast but in the seamless connection to what is happening. Ask for points quickly, let challenges be posed quickly and do not waste too much time on writing down points.

Just like the judges you play a role as the presenter. It is up to you whether you want to pick this role close to you, or if you want to look for some challenge in a character. Here are some tips:

- Take care of your clothes. The players have their match-shirts the judges have their gowns, and you as a host should not put on your most weathered t-shirt; Maybe if you present the show as a hobo, but then with that you take care of your costume.
- If you play a character, keep this character till the end of the match. Otherwise, you will lose credibility, and this will have a negative effect on the players. This is why playing a character often requires some more theatre(sports) experience.
- Remember that you have a supporting role in the show. Other than the RTL-4 presenters the match is not about people looking at you, but people looking at the players. The introduction and ending of the show are yours, but outside of those you should take a background role.

As a presenter you will have a little more preparation work than the judges. Next to thinking of a character and arranging a costume, you will also have to think of a toss-game (short game that decides who gets to go first.) The well-traveled road is, concerning toss-games, often the best one (gathering a specific item from the audience, naming as many car brands as possible, the Lama-game "only questions"). In any case, make sure that the toss-game does not take too long. It can be fun, but not necessary, to keep the toss-game a secret from the players.

Decide beforehand with the teams who will come on stage first, and it is nice beforehand to know what their opening bit will be, so you are not unpleasantly surprised: for example when you announce a team with "Here is team banana!" and their opening relied on the fact that the name "Team banana" was secret. Also decide what way the teams will come back on stage after the break: a tableau vivant, super clue, or pearl necklace is always a good idea.

Check beforehand where you will sit. Often you will sit next to the floor manager on the two chairs in the first row all the way (for the audience) at the left of the Amphitheater. Check if these chairs are reserved.

Also talk with the floor manager about who does what in the pauses between the scenes. The floor manager is responsible for changing the points on the scoreboard because this will take too much time if you do it yourself. Do discuss who will be picking up and throwing back roses.

You could have a third person for this task, but then the stage does become very busy. Once the match starts, you are the first one to come on stage. Arrange a cue with the musician and technician. It is very bad theatre if you come on too early and have to go back, or if you peek through the curtains. It is usual that when the door closes and the floor manager sits down, the technician turns

of the lights and turns on the stage lights. If you are behind the curtain in the Amphitheater, you should be able to see this clearly. It is even better if the technician proclaims through the speakers “Ladies and gentlemen, welcome to Pro Deo! And can I have a big applause for the presenter [your name]!” and then you enter the stage.

Below is a short checklist of everything you need to say and do as a presenter. You can, of course, change this, but do talk this through with the players and judges. As a presenter you are also in charge of the order of the match and the players will have to do what you say. If you change around the announcement of the players and judges, the judges should not go on stage if you have just announced the first team. Experience learns that the following is a good order.

10.1 Start of the match

- Welcome the audience
- Introduce yourself (you character)
- Explain theatresports shortly
- Warm up the audience: practice suggestions.
- Remind the audience that they can throw roses if they see something nice in a scene
- Announce the judges (with booing) and sit down during their bit.
- Announce the teams one by one
- Decide with a toss-game what team can go first
- Say who can pose a challenge and sit down

The explanation of theatresports can be very brief: the audience is there for theatresports after all, so they will at least have a general idea of what it is. If there are a lot of regulars in the audience then you can completely skip it, because just like with the judges it is deadly for the attention if you explain things the audience already knows.

Warming up the audience is very important but does not have to take long. Letting the audience stand up and moving around is an old favorite but does not sit well with the audience. Practicing with giving suggestion is almost always a good idea: let everyone first give their name or a color to counteract some shame, and then ask a different suggestion to several people.

10.2 During and after the scene

- During the scene, think of something to say about it afterwards, unless you can improvise very quickly in the in-between bits
- After the scene come on stage immediately: you should basically be there as soon as the lights come back on
- Perhaps make a remark about the scene
- Ask the judges for points
- You can argue a bit with the judges
- Pick up the roses and throw them at the audience (if the floor manager isn't doing this)
- Say who can answer the challenge or pose the next challenge
- If it is the last scene before the break, indicate this
- Remind the judges of red and yellow cards they forgot (probably not necessary)

Keep the bits between scenes short and sweet: keep in mind that we should go to the next scene as quickly as possible.

10.3 Just before the break

- Name the standings
- Ask for a hand for the teams, who bow together and go off stage
- Bid the judges farewell with some booing
- Tell the audience “See you in 15 minutes” or something similar
- Go off stage (not to the side)

This last part is necessary because an unwritten theatre-law is that everyone who has been on stage will need to go off-stage. If you sit to the side, there will be a ‘weird moment’ where the audience isn’t sure whether they should leave the room or not. Weird but true.

Tell the audience the break is 5 minutes shorter than it actually is. If you say 15 minutes, you expect a break of 20 minutes.

10.4 After the break

- Let yourself be announced before you come on
- Welcome the audience
- If the audience seems unenergetic you can warm them up shortly.
- Announce the judges
- Announce the combined entry of the teams
- Say whose turn it is.

Do not forget that the judges will not give points for the last scene, so do not ask them for these! You can use this to garner sympathy from the audience, if you want, by very happily announcing that the judges will be useless from now on (or something of the like.)

10.5 End of the match

- Let the judges take charge during the audience judging.
- Announce the end score
- Call the losing team forward, they bow and leave the stage under big applause
- Same for the winning team
- Bid the judges farewell under booing
- Ask for a hand for the musicians
- Thank the audience for coming and tell them when the next match is
- Bow yourself
- Thank the technician during the applause with the normal arm-motion
- Go off stage (not to the side, see above)

Make sure the players do not congratulate each other on stage, this will end the match in chaos, and it will not be interesting for the audience. If you bought gifts for the players, give these to the players in the dressing room, not on stage. Traditionally the judges leave the stage under booing, but some presenters think it is nicer for the audience to applaud the judges just that once. Of course, do what you like best. When you bow, the applause will follow on its own. The usual way to thank the technician is to look up to the technician’s cabin and by pointing towards them with you palm facing up. The floor manager will not need to be thanked.