

10 out of 12	(USA) A contractual term for a long all-day actor (or crew) call. A typical contract will have at least one of these days, when the actors may be kept at work for 10 hours out of a maximum of 12. During the 12 hour period covered (e.g. 9am to 9pm) there will be either two 1 hour breaks or one two hour break for food, and a total of 10 hours of work. Whilst the work day is long, the intensity allows a great deal of progress to be made. American Actors's Equity only allows a period of 10 out of 12 rehearsal during the 7 days before a performance opens.
13A PLUG	Standard domestic power connector in the UK. Three rectangular metal contacts (live, neutral and earth) with a fuse built-in (2A, 3A, 5A, 7A, 10A or 13A fuses are interchangeable).
15A PLUG	Standard power connector in UK theatres. Three round metal contacts (live, neutral and earth); the principal difference from the domestic 13A connector is that the 15A version has no fuse.
A CAPPELLA	singing without instrumental accompaniment. <i>Not</i> the same thing as <u>monophony</u> , since, among a group of singers, some performers could be singing accompanimental lines while others carry the melody (i.e., <u>homophony</u>) or the singers could be performing some sort of <u>polyphony</u> .
A.J. / AJ	n. Jargon for an Adjustable Spanner. (UK) Known in the US as a C Wrench (short for Crescent Wrench).
A.L.D. / ALD	Association of Lighting Designers.(UK)
A1	Lighting Industry Forum code which identifies the (original) recommended usage of different lamp types. A1 coded lamps are for use in projection. See also CP, T, P2, K.
ABOVE	An actor move upstage (e.g. Clive moves above the chair).
ABTT / A.B.T.T.	The Association of British Theatre Technicians.
AC	Short for ALTERNATING CURRENT.
ACCELERANDO	(pronounced "a---CHELL---er---AWN---doe") --- the term used when the <u>tempo</u> grows faster in the course of a piece.
ACT	Subdivision between sections of a play. A short play is a 'One-Act-er', a play with one interval has two Acts etc. Acts are subdivided further into Scenes.
	A change of either scenery, lighting, costume, props or other technical elements between acts of a play or musical. Theatres with little backstage space may have to reconfigure scenery stored offstage during the interval so that the next act runs smoothly.
ACTING AREA	That area within the performance space where the actor may move in full view of the audience. Also known as the playing area.
ACTING EDITION	Published copy of a script containing notes for the actor and technicians, often credited to the design team of the premiere production not necessarily the playwright.
ACTION PROP	A hand-held practical prop used by an actor for combat or for a specific purpose.
ACTIONS/INTENTIONS	The action verbs the actor uses to fulfill the Objective/Driving Question. i.e. to possess.
ACTIVITY	A specific physical task that may or may not be connected to an action, such as a character loading a gun or packing a suitcase.
ACTOR	Person (male or female) who's role is to play a character other than his/her own. Although the term 'actress' is still used for a female actor, many women prefer to have the same title as the men.
AD LIB	From Latin <i>Ad libitum</i> meaning "at one's pleasure". The presence of mind by an actor to improvise when; Another actor fails to enter on cue or if lines are forgotten and actor must adlib
ADAGIO	a musical <u>tempo</u> that is slow

ADAPTOR	Connector which allows two or more electrical devices to be connected to a single power outlet. The connection is normally parallel, that is, each device is fed the same voltage, but the current is divided between them. Sometimes known as a 'Twofer'. A three-way splitter is known as a 'Threefer'. A Series splitter is also available where a voltage is shared equally between two loads.
ADDITIVE COLOUR MIXING	See COLOUR MIXING.
ADJUSTABLE SPANNER	See A.J.
ADJUSTMENT	A direction or modification an actor makes in the playing of material. They are often instructions given by the director.
AD---LIB	Spoken words (sometimes witty comments) said out loud that are not in the script. They can also be given "off the cuff" when another actor forgets a line.
ADR	(Automatic Dialogue Replacement) see looping.
ADVANCE	tickets sold <i>before</i> a show's <u>opening</u> .
ADVANCE BAR	Lighting bar positioned just downstage of the proscenium arch. Also known as ANTI PROSCENIUM.
AFFECTIVE MEMORY	(Or "Remembered emotion") Memory that involves the actor personally, so that deeply rooted emotional experiences begin to respond. His instrument begins to awaken and he becomes capable of the kind of living on stage, which is essentially reliving.
AISLE	A passage through seating.
ALLEGRO	a musical tempo that is fast
ALTERATION FORM	a pattern that alternates between two contrasting sections --- a b a b (etc.).The form should have at least two appearances of each section. Sometimes called verse---chorus form when the b text is the same each time.
ALTERNATING CURRENT*	An electric current that reverses direction in a circuit at regular intervals. Abbreviated to AC. UK mains electricity is AC and changes direction 50 times per second (that is, the frequency is 50Hz).
ALTO	low female voice
AMATEUR	Member of a theatre company which is not professional.
AMDRAM	Short for Amateur Dramatics.
AMPERE	The standard unit for measurement of electrical current passing through a circuit (usually abbreviated to AMP). Written as 'I' in equations. Cables, fuses and switches are designated by their current carrying capacity. (Following phrase refers to UK standards). Square pin plugs are rated at 13 Amps maximum and Round pin plugs at either 5 Amps or 15 Amps maximum, depending on the size of the pins. If a cable rated at 5 Amps is used with a load of 15 Amps (for example), the cable will overheat and possibly catch fire.
ANDANTE	a musical <u>tempo</u> that is walking speed
ANIMAL WORK	Sensory and body work based on the observation of animals, birds and reptiles.
ANIMATION DISC	See EFFECTS.
ANIMATOR	(From French) Facilitator of a community, education or group event (social, cultural or artistic). The Animator may be a group leader, or may have initiated a project. She or he is responsible for running the event.
ANTAGONIST	The opposite of the PROTAGONIST in a drama.
ANTI RAKE	The act of modifying furniture or props by shortening the upstage legs etc. so that they can stand level on a raked stage. Known as COUNTER RAKE in the US. See also Raked Stage.

APPLE BOX	A small wooden box used as a temporary step or to lift an item (or actor) up to make it visible. Named after the standard-sized fruit packing crate. Used in the motion picture industry.
APRON	Section of the stage floor, which projects towards or into the auditorium. In proscenium theatres, the part of the stage in front of the house tabs, or in front of the proscenium arch.
ARENA	Form of stage where the audience are seated on at least two (normally three, or all four) sides of the whole acting area.
ARIA	A solo performance in an opera used to highlight the emotional state of the main character(s). A melodic style of singing which usually conveys the singer's emotions
ARIOSO	a <u>singing style</u> that is half speech---like, half sung (the oldest type)
ARMOURY	The Department in a large producing theatre which deals with the maintenance and storage of prop weapons.
ARTISTIC DIRECTOR	Normally in charge of the programming of a venue. May also direct shows.
ASIDE	Lines spoken by an actor to the audience and not supposed to be overheard by other characters on-stage.
ASM	Assistant Stage Manager.
ASSISTANT STAGE MANAGER	Usually shortened to ASM, the assistant stage manager is the most junior member of the Stage Management team, and is often in charge of sourcing and running Properties during the run of a show. She or he is also a member of the stage 'crew'. See also STAGE MANAGER and DSM.
ASYMMETRICAL METER	a <u>meter</u> in which there is an unusual grouping of the beats. I.e., 2+2+3
ATTRIBUTES	The controllable parameters of a moving light are known as the ATTRIBUTES. All moving lights will have pan & tilt, with many having colour wheels, gobo selection, gobo rotation etc. as additional attributes.
AUDITION	Process where the director or casting director of a production asks actors / actresses / performers to show him/her what they can do. Sometimes very nerve-wracking, but auditions can be a fairly painless process if handled properly. Performers are often asked to memorize a monologue from a play they like to perform for the director. Books full of suggested monologues are available. You may be asked to do a 'Cold Reading' which tests your own response to a piece of text you've not prepared.
AUDITORIUM	The part of the theatre accommodating the audience during the performance. Sometimes known as the "house". From the Latin <i>Audio</i> - "I hear".
AUTOMATED FIXTURE	See MOVING LIGHT.
AUTOMATION	Facility available on larger sound mixing desks allowing channel muting or even fader moves to be taken under the control of a computer to ensure accurate and repeatable mixing. Also - Describes the method used instead of stage crew for moving bits of set around shows with a big budget.
AVISTA / A VISTA	A change of setting / scenery unhidden from the audience. This technique is increasingly popular due to modern advances in scenic automation, where entire set changes can be accomplished in seconds.
BACK PROJECTION	See PROJECTION.
BACKLIGHT	Light coming from upstage, behind scenery or actors, to sculpt and separate them from the background
BACKSTAGE	The part of the stage and theatre which is out of the sight of the audience. The service areas of the theatre, behind, beside or underneath the stage.
BACK-UP	A section of a lighting control board (sometimes a separate unit) which provides an alternative method of control should the main board fail.

BALANCE CALL	Session with opera performers in a new venue (or on a new set) to check the balance of voices and orchestra is correct, and that the performers can hear the orchestra enough. Foldback can be used to increase the volume of certain key instruments (e.g. piano / keyboard) on stage for the performers.
BALCONY RAIL	See CIRCLE FRONTS.
BALLAD	a type of song, usually <u>strophic</u> , which relates a story over the course of several verses
BAPAM	British Association for Performing Arts Medicine. Specialist health and safety support for performers and technicians.
BAR	The horizontal metal (steel or alloy) tube (usually 48mm in external diameter, but can be up to 60mm) hung from flying lines (or forming part of a grid) from which lighting equipment and scenery etc. may be suspended. Also known as a BARREL. When vertical, known as a BOOM. Sometimes known as a PIPE in the US, although many curse that usage, and demand the use of Batten ; 'A pipe is what you smoke; a batten is what you hang your instruments from.
BAR BELLS	Bar Bells are rung in public areas of the theatre to warn the audience that the performance is about to start/continue. Usually operated from the prompt corner and sometimes followed by Front of House Calls. The bells are also used as a warning to FOH and bar staff that the interval is about to commence or that the show is about to end.
BARITONE	a <u>voice type</u> midway between <u>tenor</u> (a high male voice) and <u>bass</u> (a low male voice)
BARN DOORS	A rotatable attachment consisting of two or four metal flaps (hinged) which is fixed to the front of a Fresnel or PC type lantern to cut off the beam in a particular direction(s). Profile lanterns use SHUTTERS to achieve a greater degree of control and accuracy. Barndoors are also available for parcans and birdies. BLACKWRAP can be used to reduce additional light spill where barndoors aren't doing the job.
BAROQUE	the term for the musical era ranging from approximately 1600 to 1750. <u>Opera</u> was devised at the start of the Baroque era.
BARREL	See BAR.
BASS	low male voice
BASTARD PROMPT	Used when the Prompt Corner is Stage Right instead of the usual Stage Left. This may be for architectural reasons in a theatre with no wing space Stage Left, or may be because of the layout of set pieces which obscure a view from Stage Left, or because the band is on Stage Left and the Stage Manager can't hear him/herself cueing !
BASTARD SIDE (B.S.)	Terminology used to describe Stage Right when there is a Bastard Prompt. Stage Left is then known as Opposite Bastard (O.B.)
Batten	Timber used for joining flats together for flying. US term interchangeable with PIPE for a flying bar.
BATTENS	Timber at the top and bottom of a cloth. A Sandwich batten is used to carry a hanging cloth. It comprises two flat pieces of timber screwed together with the edge of the cloth between them.
BAUPROBE	(German) A rehearsal on the stage where a show is to be performed, with a basic set laid out, so the director and designer can work on any staging issues to do with the size of the scenery, before it is built.
BC HOLDER	Type of UK domestic lampholder that has largely been replaced by the ES (Edison Screw) and the GES (Goliath Edison Screw) for general lighting applications in the theatre. Stage lighting equipment uses prefocus lamp bases. (Most types of Festoon still use BC holders.)

BEAM ANGLE	The angle of the cone of light produced by a lantern. Defined as the angle within which the lowest intensity in a beam of light from a lantern is not less than one-tenth of the maximum.
BEAMLIGHT	Flood lantern which uses a parabolic reflector and a low voltage high intensity lamp to produce an intense near- parallel beam. Also known as a Beam Projector.
BEAT	A component of spoken material with a single action. A new beat occurs when the character changes what he is doing to attain his objective. 2. In blocking, holding for 1 second=1 beat. In acoustics, a periodic variation in amplitude which results from the addition of two sound waves with nearly the same frequency. A deliberate pause for dramatic / comic effect.
BEGINNERS	A call given by Stage Management to bring those actors who appear in the first part of a play to the stage. e.g. "Act One Beginners to the stage, please". The actors/actresses are then called by name. A similar call is given after the interval (e.g. "Act Two Beginners to the stage please"). See also HALF, QUARTER.
BELL BOARD	A live sound effects board on which are mounted a number of different types of doorbells / phone bells etc. Usually operated by stage management. The switch or bell push to operate the doorbell (or even the whole bell board) can easily be mounted on the set if the director wants the actors to operate it themselves.
BELOW	An actor move downstage of an object (or other actor) (e.g. "Clive crosses below the chair and exits downstage left").
BELTPACK	Part of the communication ('cans') system in a theatre, the Beltpack contains the controls and circuitry to drive the HEADSET worn by crew members. Each beltpack connects into the headset ring and back to a PSU (Power Supply Unit) which is powered from the mains.
BINARY FORM	a structure (<u>form</u>) with two halves, A and B (the first half <i>can</i> be repeated before going on to the second half, i.e.: :A: :B: = AABB). Once B begins, A is not heard again. Sometimes called "2---part form."
BIRDIE	A compact low voltage display luminaire containing a Par 16 or MR16 lamp. So called because it is similar to, but much smaller than, the Parcan, and is hence "one under Par". (In golf terminology, a birdie is a score one below the par for that particular hole). Low voltage birdies require a 12 Volt external transformer. Mains voltage birdies are also available. Due to its compactness, the birdie is ideal for concealing in pieces of set or as downstage uplights. The beam angle can be narrow - a range of different lamps are available with differing beam widths.
BIT PART	A small role for an actor.
BLACK BOX	A kind of flexible studio theatre where the audience and actors are in the same room, surrounded by black tabs (curtains). Doesn't necessarily describe the audience layout, which can be easily reconfigured.
BLACK COMEDY	A comedy play with a distinctly disturbing quality. It may have a macabre theme, or relate to the more unpleasant side of life. Also a play by Peter Shaffer with unusual lighting requirements.
BLACK HOLE	Accidentally unlit portion of the stage.
Black Light	Used extensively in the Czech Republic where stunning effects are achieved on stages lined with black velvet. See the Image Theatre website for more.
BLACKOUT	Complete absence of stage lighting. Blue working lights backstage should remain on and are not usually under the control of the board, except during a Dead Blackout (DBO), when there is no onstage light. Exit signs and other emergency lighting must remain on at all times.

BLACKS	Black clothing worn by stage management during productions.
BLACKWRAP	(Trade Name) Thin black aluminium product which is used to temporarily mask light coming out of a luminaire's body, or to control spill. A self-adhesive tape version is also available.
BLEED THROUGH	Transformation from a scene downstage of a gauze to another scene upstage, by slowly crossfading lighting from downstage to upstage. If a gauze is lit steeply, or from the sides, it will appear solid. If this light is turned off and light added to the set upstage of it, it will disappear.
BLIND PLOTTING	The facility on some lighting control desks for the operator to make changes to the plot, without affecting the state on stage.
BLINDERS	Lamps arranged around the stage directed into the auditorium, originally to prevent spectators seeing the stage during scene changes when the house tabs were not lowered. Now used for effect in rock concerts etc.
BLOCKING	The process of arranging moves to be made by the actors during the play, recorded by stage management in the prompt script. Positions at the start of scenes are noted, as are all movements around the stage (using terms such as 'Gardener X DSL' meaning the Gardener crosses to downstage left.) Stages which are not end-on must often use alternative notation, sometimes based on the clock face or the points of a compass.
BLUES	Blue lights used backstage in a performance situation. See also working lights.
BOARD	The main control for the stage lighting. Originally known as the switchboard or dimmer board, it is now usually remote from the dimmers. The lighting operator for a show is said to be "on the board", and is sometimes known as the "board op". In the US, the board operator is said to be "running the lights". Known in the US as the Light Board. Also known as the Lighting Desk, LX desk, control desk, lighting console.
BOOK	See PROMPT BOOK.
BOOK FLAT	Two-fold piece of scenery. Book flats are free-standing when angled open, allowing quick setting and compact storage. Booking describes the action of opening or closing a book flat.
BOOM	Vertical scaffolding pole (usually 48mm diameter) on which horizontal boom arms can be mounted, carrying lanterns. Often used behind wings for side-lighting etc. Booms have a base plate (known as a TANK TRAP) or stand at the bottom and are tied off to the grid or fly floor at the top (not always necessary for short booms). Booms can also be fixed to the rear of the proscenium arch (Pros. Boom) or hanging from the ends of lighting bars. Sometimes known in the US as a light tree. A light tree mounted upstage of a Tormentor is known as a Torm Tree.
BOOM ARM	See BOOM.
BOOM BASE	A wooden board with vertical scaffold tube adaptor used as a base for lighting booms. Although the base provides a degree of support (especially with added brace weights) booms often require additional support from above. An arm mounted on a microphone stand.
Boomerang	Manual semaphore-type device used on the front of a followspot.
BOOTH	Control Room.
BORDER	A narrow horizontal masking piece (flattage or cloth), normally of neutral color (black) to mask the lighting rig and flown scenery from the audience, and to provide an upper limit to the scene. Often used in conjunction with LEGS.
BOUNCE	Diffuse light that has been reflected from the stage, walls, cyclorama etc.

BOX OFFICE	Part of the theatre front of house area where audience members can buy tickets. Most Box Offices are now computerized, and offer phone reservations. Some offer online (internet) bookings also.
BOX OFFICE MANAGER	Member of the theatre staff responsible for the operation of the Box Office, including customer service standards, ticket sales in person, by phone or online, and the correct recording of ticket sales, repayments to theatre companies etc.
BOX SET	Naturalistic setting of a complete room built from flats with only the side nearest the audience (the fourth wall) missing.
BRAIL	A horizontal rope, wire or chain attached at either end of a piece of scenery or lighting bar pulling it upstage or downstage of its naturally hanging position to allow another flying item to pass, or to improve its position. See also BREAST LINE.
BREAK A LEG	A superstitious and widely accepted alternative to 'Good Luck' (which is considered bad luck). More available at the link below.
BREAKAWAY	Prop or item of furniture designed to break/shatter with impact. Breakaway furniture and some props are usually capable of restoration to be 'broken' again.
BREAKOUT	A connection at the end of a multicore cable which allows the connection of many items to it. (e.g. there is a breakout box at the end of a sound multicore cable which allows you to plug microphone cables into it).
BREAKUP	A commonly used abstract GOBO which gives a textured effect to the light, without throwing a specific pattern onto the stage. Used to add interest to light beams. A leafy breakup is used for outdoor scenes / forests / spooky wood etc. to break up the light on the actors faces.
BREAST LINE	A form of brail running horizontally across the width of the stage, passed across the fly bars suspension lines and attached at the fly floors to brail the scenery up or down stage.
BRIDGE	A walkway, giving access to technical and service areas above the stage or auditorium, or linking fly-floors. See also CATWALK.
BROADWAY	The group of 40 professional theatres with 500 or more seats located in the Theatre District centered along Broadway, and in Lincoln Center, in Manhattan in New York City, USA. Along with the West End of London, Broadway theatre is widely considered to represent the highest level of commercial theatre in the English-speaking world.
BUILD	During lighting plotting, to construct a state from blackout, or to add to an existing state. A period of set construction.
BULB	See LAMP.
BUMP	A flash or sudden jump in light level (a snap cue) (see also FLASH BUTTON).
BUMP CUE	A lighting cue that instantly bumps the lighting up to a brighter level. Usually at the end of a musical number to draw the applause.
BUMP IN	See GET-IN.
BURNT OUT	A coloured gel that has lost its colour or melted through due to excessive heat in front of a lantern. Dark blues and greens etc. are most susceptible, and may need replacing during a long run.
BUSINESS	A piece of unscripted or improvised action, often comic in intention, used to establish a character, fill a pause in dialogue, or to establish a scene. An author may simply suggest 'business' to indicate the need for some action at that point in the play.
C CLAMP / C-CLAMP	US equivalent of the UK Hook Clamp. Requires a spanner/wrench to tighten. Known as a PARROT CLAMP in the US film business.

C.C.T.V. / CCTV	Closed Circuit television. A video relay system, used in the theatre to give a view of the stage to remote technical operators (especially stage managers). Also used to give musical performers a view of the conductor (and vice versa) to help in keeping time. It's called Closed Circuit because the signal is not being broadcast anywhere - there's a direct link between camera and monitor.
CABLE	Wiring, temporarily rigged, to carry electrical current. Depending on the size of the cable (current carrying capacity), cables are used to supply individual lanterns, whole dimmer racks, or carry signals from a microphone etc.
CABLE TIE	Lockable (and sometimes releasable) plastic strap used to tie a bundle of cables together, amongst many other things.
CAD	Computer-Aided Design. Using a computer to help with 2D plans and drawings, or increasingly for 3D visualisation of how a set will look, and how lighting will affect it. See also WYSIWYG.
Call	A notification of a working session. A request for an actor to come to the stage because an entrance is imminent (these are courtesy calls and should not be relied on by actors - eg "This is your call for the finale Mr Smith and Miss Jones")
CALL BOARD	A noticeboard backstage in the theatre which is used to post the actor call times for the next rehearsal period.
CALLBACKS	Following an audition, the director may ask to see a shortlist of actors again - they are called back for an additional audition to enable the director to make her/his decision.
CALLING THE SHOW	The process of giving verbal cues to the lighting, sound, fly operators and stage crew during the performance. Usually done from the prompt corner by the DSM or Stage Manager over cans.
CANS	Headset earpiece, microphone and beltpack used for communication and co-ordination of technical departments during a performance. (e.g. "Electrics on cans", "Going off cans", "Quiet on cans!"). A commonly used system in the UK is produced by Canford Audio under the TechPro brand. In the USA, ClearCom is commonly used.
CANVAS	Used to cover flats as a less heavy alternative to plywood.
CAST	The members of the acting company.
CASTING	The process of the director choosing actors to perform the characters in the play.
CASUALS	Part-time temporary technicians (paid by the hour).
CATHARSIS	A catharsis occurs when a moment of high tragedy at the emotional climax of a play is followed by an emotional cleansing for the characters and the audience.
CATTLE CALL	Old term for an open audition for chorus roles in a musical or large entertainment spectacular. The performers tend to be treated as cattle and kept together in a large room and called in groups to audition. The Broadway musical "A Chorus Line" depicts such an audition.
CATWALK	An access walkway to equipment. Unlike a BRIDGE, not necessarily across a void.
Cauldron Trap	A simple opening through which items can be passed into a cauldron on stage.
CENTER LINE	Imaginary line running down the stage through the exact center of the proscenium opening. Marked as CL on stage plans. Normally marked on the stage floor and used as a reference when marking out or assembling a set. Known in the US as CENTER LINE.
CENTER STAGE	the position in the center of the stage space. Downstage Center (DSC) is the position at the front of the stage, Upstage Center (USC), and Center Stage (CS)
CENTRAL CONFLICT	The oppositional force between characters that directly affects or motivates the action of the plot.

CENTRE CENTRE	(CENTER CENTER in the USA) - the position in the centre of the stage space. Downstage Centre (DSC) is the position at the front of the stage, Upstage Centre (USC), and Centre Stage (CS) or CENTRE CENTRE is the centre.
CENTRE LINE	Imaginary line running down the stage through the exact centre of the proscenium opening. Marked as CL on stage plans. Normally marked on the stage floor and used as a reference when marking out or assembling a set. Known in the US as CENTER LINE.
CHANNEL	A complete control path for signals in lighting or sound equipment. In a lighting desk, the channels are directly controllable by the lighting operator. Within the desk, the channels are 'patched' to a dimmer or dimmers which the desk then sends a signal to depending on the level of the channel.
CHAPERONE	Adult who takes responsibility for a group of young people while they're away from their parents. A legal requirement when working with children (and a relief for the stage management team!)
CHARACTER	1. The mental and moral qualities distinctive to an individual within the world of the play.
CHARACTERIZATION	The art of creating a character. Within the text, characters may be presented by means of description within stage directions or character descriptions which the actor must try to convey or through their actions, speech, or spoken thoughts within the text.
CHASE	A repeated sequence of changing lighting states. A chase can be produced easily by the effects functions of a computerized lighting desk. There are standalone units designed to chase lighting circuits electronically in time to music (sound to light) or mechanically as a repeated sequence (as used in early neon signs).
CHEAT	An actor movement (or lighting change) which happens without the audience being aware of it, or a change to improve the situation even though it may not be totally natural (e.g. "CHEAT OUT").
CHEAT OUT	An actor facing too far upstage (so that he/she is invisible to the audience) may be requested by the director to "cheat out", and turn downstage slightly, to improve audience sightlines. "Out" in this sense means towards the audience, and rather than being a derogatory term, "cheat" simply means to improve the situation (sightline in this case) without anyone realizing it's not a totally natural position.
CHEAT SHEET	A smaller version of the lighting plan, used by the lighting designer during the lighting plot. Also known as a Dimmer Layout or Magic Sheet.
CHEATING OUT/OPENING UP	Angling or squaring the body out toward the audience or camera, while still partly facing the other actor/character.
CHECK	Opposite of Build; a smooth diminishment of light or sound level (e.g. Lighting: 'I think we should check this stage down a touch as the song begins).
CHEWING THE SCENERY	An actor who gives a completely hammy and over-the-top performance is said to be Chewing the Scenery. See the link below for more.
CHIEF ELECTRICIAN	In common with many theatre jobs, the actual duties of the Chief Electrician vary from theatre to theatre. Some chiefs are responsible for electrical maintenance of the building, some design the lighting for nearly every in-house production, some design no lighting at all, some have a team of eight staff under them, some have two. Many theatres employ casual staff to assist on lighting rigging sessions. Some theatres have a separate sound department, smaller venues have the lighting team also running sound for shows (and doing sound design for some).
CHINAGRAPH PENCIL	Usually white, wax-based pencil used for marking magnetic tape prior to splicing. Also used for marking identifying numbers on lighting gels.
Choice	Choice of <u>tempo</u> (speed). I.E., fast = exciting; slow = serious

CHOREOGRAPHER	Member of the production team responsible for setting dances and movement sequences during the production.
CHOREOGRAPHY	The art and craft of designing the moves, pace, flow, structure and execution of a piece of dance, or any other piece of rehearsed movement. This is usually carried out by a Choreographer, but choreography can be devised by a group of dancers. A stage combat sequence is also choreographed, but by a fight director.
CHORUS	In Greek theatre, a character (or group) representing an element in the drama which comments on the action, and advances the plot.
CHORUS	a group of singers --- male, female, or mixed --- in which several singers sing each of the melodic lines.
CHORUS LINE/ CHORUS GIRLS	a group of singers (usually female) who sang simple numbers in <u>musical comedies</u> . The emphasis was traditionally on their appearance rather than their talent.
CHROMATICISM	the use of notes outside of the usual do---re---mi scale tones
CINEMOID	Now obsolete term for lighting colour gel, produced by Rank Strand / Strand Electric in the UK. A much thicker (and less flexible) gel than that produced nowadays.
CIRCLE FRONTS	A permanent front of house lighting position in older proscenium theatres. A number of spotlights, sometimes fitted with colour changers, are recessed into the front of the circle balcony above the stalls. Sometimes known as the Balcony Rail position.
CIRCUIT	The means by which a lantern is connected to a dimmer or patch panel. Numbered for reference. In a fully patchable system, the circuit number (also known as socket number) can be connected to any of a wide range of dimmers.
CIRCUIT BREAKER	An electro-mechanical 'fuse' that can be reset, rather than having to be replaced. Available in the same ratings as fuses. See MCB, RCD.
CLAUQUE	A claque is an organized body of professional applauders in French theatres and opera houses. Members of a claque are called claqueurs.
CLASSIC	the term for the musical era ranging from approximately 1750 to 1815
CLEANERS	Auditorium working lights. Used for cleaning and setting up the auditorium before the house lights (usually more atmospheric) are switched on.
CLEARANCE	Message passed to Stage Management from the Front of House Manager that the house is ready for the performance to begin. (ie everyone is in their correct seat and there are no coach parties coming through the doors). Announced as 'We have Front of House Clearance'.
CLEARING STICK	A long, often bamboo, rod used to rescue flying objects or to prevent them from becoming entangled.
CLEARs / GIVING CLEARs	(Stage Management) A crew member (often an ASM) gives a 'clear' to the DSM on the book to let them know a particular flying piece is safe to fly, or a particular item of scenery has passed a danger point.
CLEAT	Piece of timber or metal for tying off a rope line by taking a turn around it, followed by a series of figure eight turns and a locking tuck(s) made in the final turn. Used when flying or for holding scenic pieces together with a cleat line.
CLEAT LINE	Rope passed through cleats on two adjacent flats alternately to hold the flats together.
CLEW	A ring of metal which is used to join several flying lines or wires to a single pulling wire.
CLIMAX	The significant moment in the plot of a play, when things change, or reach a crisis point.
CLOTH	A piece of scenic canvas, painted or plain, that is flown or fixed to hang in a vertical position. A Backcloth (or Backdrop) hangs at the rear of a scene.
CLOVE HITCH	Invaluable hitch that every technician should know.

CMY	Cyan / Magenta / Yellow - the three secondary (additive) colours of light which are used in moving lights for colour mixing. Some cheaper systems use three graduated colour scrolls (one of each colour) in front of a standard fixture, but these take a massive amount of intensity out of the beam, resulting in a dim light on stage. Many moving lights use a similar system with dichroic colours which are more efficient and longer-lasting.
COD PANTO	Nowadays believed to be an acronym of Crew On Display, but in fact dating back to Victorian times, when it meant a 'spoof' of something, the Cod Panto is a tradition in many British theatres that have pantomimes over Christmas. Including performances by (sometimes) all of the technical staff and (usually) none of the actual cast, the panto is written and rehearsed towards the end of the run and is performed in the last few days of the panto, and is often followed by a party. It's performed for the actors and any remaining crew and sometimes friends and family, but usually has an 18+ rating. Jokes refer to any incidents during the run of the show, and send everything up with no holds barred.
CODA	instrumental or vocal music that "wraps up" the tune
COLD READING	Unfamiliar material, such as a scene or audition sides. An audition in which you are asked to read from copy you are not familiar with, generally with little or no time to prepare.
COLOR	See COLOUR FILTER.
COLOR CALL	A list compiled from the lighting plan of all the colours needed for the rig, and their size. This term also applies to the act of preparing colour filters and frames from such a listing.
COLOR CHANGER	Scroller, where a long string of up to 16 colours is passed horizontally in front of a lantern. Remotely controlled by the lighting desk. Some scrollers have cooling fans to prolong the life of the gel string. Stronger colours will burn out faster without cooling, or if the focus of the beam is concentrated on the gel. If colours aren't lasting very long in scrollers, try changing the focus of the lantern. HEAT SHIELD clear gel should be used between the lens and the colour scroller to absorb some of the heat.
COLOR FILTER	A sheet of plastic usually composed of a coloured resin sandwiched between two clear pieces. The coloured filter absorbs all the colours of light except the colour of the filter itself, which it allows through. For this reason, denser colours get very hot, and can burn out very quickly.
COLOR FRAME	(or Gel Frame) A frame which holds the colour filter in the guides at the front of a lantern. Many different sizes of frames are needed for the different lanterns.
COLOR MIXING	Combining the effects of two or more lighting gels:
COLOR RUNNERS	A set of metal guides in front of the lens of a lantern into which a colour frame is slotted, containing a colour filter or gel. The colour runners are sometimes used to hold barndoors (or other accessories including colour scrollers) at the front of a lantern, and sometimes these accessories fit onto the lantern using a different method.
COLOR SCROLLER	See COLOUR CHANGER.
Colour Call	List of lighting gel required for the lighting rig.

COLOUR TEMPERATURE	A measure of the 'warmth' or 'coolness' of light sources and colours. Measured in degrees Kelvin. A higher colour temperature light source will appear whiter (colder). The human brain automatically compensates for different colour temperatures - a film or video camera cannot, and thus what we see as white may appear to have a blue or green tint when no colour correction is used for video. Most video cameras have a 'White Balance' control to make colour temperature adjustments, to ensure white looks white on camera.
COLOUR WHEEL	See COLOUR CHANGER.
COLOUR-BLIND CASTING	Usually known as NON-TRADITIONAL CASTING, this is the casting of ethnic minority and female actors in roles where race, ethnicity, or sex is not specified, or against that specification. (e.g. an adult plays a child, a black actor plays a part previously played by caucasian actors, a woman plays a previously male role).
COME DOWN	The time the show finishes (e.g. 'What time does the show come down this evening?') This relates to the curtain coming down at the end of the show. See also GO UP.
COMEDY	TO BE DEFINED
COMIC RELIEF	A comic scene (or line) included in an otherwise straight-faced play to provide a relief from tension for the audience.
COMMEDIA DELL' ARTE	Italian comic form - started in the Renaissance, and still has massive influence today. A range of stock characters (Harlequin, Captain, Doctor, Pantaloon, Zanni, the Lovers etc.) were represented by stylized masks. Each character had a series of comic "lazzi" (business). The performances were based on the pre-rehearsed lazzi, but were largely improvised.
COMP	Short for Complimentary ticket. Free of charge ticket issued to company members or special guests. Each venue has their own policy about numbers of comps that cast / crew may be entitled to. There are often House Comps, which are good seats not sold to the public until others are sold out, which are used for VIP guests.
COMPANY	The cast, crew and other staff associated with a show.
COMPANY MANAGER	In a touring theatre company, the Company Manager is responsible for the well-being of the cast and crew of the show; ensuring their arrival at the venue, dealing with their payments, dealing with any disputes, and generally ensuring all is well and happy. The CM is also the representative of the producers in that he/she is responsible for collecting payments from the venue management.
COMPLEMENTARY COLOURS	Pairs of colours which, when additively mixed, combine to produce white light. Examples are red + cyan, green + magenta, and yellow + blue.
COMPOSITE GOBO	See GOBO.
COMPOSITION	The arrangement of the staging and design elements to create a visual picture.
CONCEPT ALBUM	a recording made in the studio, with singers 'performing' their rôles (but by singing them into microphones only). A concept album is an effort to excite the interest (and \$\$) of backers so that the show can be <u>reproduced</u> (mounted as a stage production)
CONCESSION	A merchandising stand in the foyer of the theatre. ('The concession stand').
CONDUCTOR	The director of an orchestra. See also MUSICAL DIRECTOR.
CONDUIT	Metal or plastic pipe used to carry electrical conductors as part of a permanent electrical installation. See also Trunking.
CONFLICT	A device setup by the playwright consisting of an argument, disagreement, need or inequality between characters. There are broadly four types of conflict:
CONJUNCT	a <u>melody type</u> in which the notes move mainly by step

CONSTANTIN STANISLAVSKY	(1863---1938): Russian theatre director, actor, and teacher most responsible for the manner and technique in which the craft of acting is taught. Co---founder/director of the Moscow Art Theatre in 1897 with Vladimir Nemirovich---Danchenko. He developed a “system” or “method” by which actors could consistently produce superior work by tapping into themselves and their real feelings, to create naturalistic acting as opposed to the representational acting style popular at the time.
CONTACT SHEET	A list of names and contact details (phone numbers, addresses) for cast and crew.
CONTROL ROOM	Room at the rear of the auditorium (in a proscenium theatre) where lighting and sometimes sound is operated from. Known in the US as the BOOTH. The stage manager calling the cues is very often at the side of the stage (traditionally stage left) but in some venues he/she may be in the control room also. The control room is usually soundproofed from the auditorium so that communications between operators cannot be heard by the audience. A large viewing window is obviously essential, as is a show relay system so that the performance can be heard by the operators. Obviously if sound is being mixed, the operator should be able to hear the same as the audience, so some control rooms have sliding or removable windows, or a completely separate room for sound mixing.
COOKIE	See GOBO.
CORNER PLATE	A triangle of plywood used to strengthen the corners of a flat.
CORPSING	An actor who collapses into uncontrollable laughter during a rehearsal or performance is said to be Corpsing. There are numerous ways of covering the laughter, mostly involving the actor turning away from the audience and covering his mouth with his hand.
Corsican Trap	Made for Dion Boucicault's 1852 adaption of Alexandre Dumas' <i>The Corsican Brothers</i> , involved an ascending track, on which a wheeled cart could be run, rising up out of the stage through a 'bristle' trap - a trapdoor covered with bristles painted to match the scenery. Once on the stage and in view, the track was covered by a sliding arrangement reminiscent of that of a roll-top desk; towhit, nothing was seen except the ghost rising up through the floor and gliding across the stage. This trap is also sometimes called a Ghost Glide. (Vampire Trap and Corsican Trap definition from 'The Cabinet of Dr Casey')
COSTUME DESIGNER	Member of the creative team for a show responsible for the clothes worn by the actors throughout the performance. She/he works with the director to discuss the needs of the show before coming up with a series of sketches to illustrate the looks for particular characters. The designer then works with the wardrobe team at the theatre / production company to decide which items are already in stock, which can be adapted from existing stock, which should be hired, which should be bought and which should be made from scratch. Charity shops are useful sources for modern / recent items, and theatre are many theatrical costume hire companies available in larger cities.
COSTUME FITTING	First meeting between the actor and his/her costume. Enables wardrobe staff to ensure a correct fit, and to enable the actor to see if all necessary movement is possible.
COSTUME PARADE	See DRESS PARADE.
COSTUMER	Member of the WARDROBE Department. See also DRESSER.
COSTUMES	Clothes worn by the actors onstage. The responsibility of the WARDROBE DEPARTMENT.

COUNT	A measure of time used to add space between cues (for example, LX cue 12 goes on a count of 3 after the actor sits down).
COUNTER RAKE	See ANTI RAKE.
COUNTERING	A blocking movement by an actor to rebalance the stage in reaction to another actor's movement, or change of position.
COUNTERWEIGHT	A standard weight (60 or 30 lb.) used in a counterweight flying system. Known in German as KONTERGEWICHT.
COUNTERWEIGHT SYSTEM	Method of flying scenery which uses a cradle containing weights to counterbalance the weight of flown scenery. See Double Purchase, Single Purchase, Flying.
COUR	From the French coté cour meaning Stage Left.
CP	Lighting Industry Forum code which identifies the (original) recommended usage of different lamp types. CP coded lamps are for Film, Television and Photographic studio use and have a colour temperature of 3200°K. See also A1, T, P2, K.
CRACKED OIL	A smoke effect which creates a haze in the air to make light beams visible. This effect is rarely used now, because it has been found to be carcinogenic. See Water Cracker.
CRADLE	Metal frame in which counterweights are carried in a flying system. Known in the US as an Arbor. See also SINGLE PURCHASE and DOUBLE PURCHASE. In German, GEWICHTSSCHLITTEN.
CRASH BOX	Sealed metal box filled with broken crockery which can be dropped or thrown offstage to simulate breaking glass / damage etc.
CRESCENDO	(pronounced "cre---SHEN---doe")--- the term used when the <u>dynamic</u> level grows louder in the course of a piece.
CRESCENT WRENCH	(US) A open ended adjustable hand wrench originally produced by the Crescent Tool Co. Known as a C- WRENCH.
CRITIC	Journalist who writes reviews for theatre productions.
CROSBYS	US for saddle and 'U' cable clamps (from the manufacturers name).
CROSS FADE	Bringing another lighting state up to completely replace the current lighting state. Also applies to sound effects / music. Sometimes abbreviated to Xfade or XF.
CROSSOVER	A route leading from one side of the stage to the other, out of the audiences view.
CSM	Company Stage Manager
CU	Close up.
CUE	The action, line, or phrase of dialogue that signals your character to move or speak. Cue---to---Cue: A tech rehearsal where to save time, action and text is cut out between cues. Dialogue: The written words spoken by the actors/characters. The command given to technical departments to carry out a particular operation. E.g. Fly Cue or Sound Cue. Normally given by stage management, but may be taken directly from the action (i.e. a Visual Cue).
CUE LIGHT	System for giving technical staff and actors silent cues by light. Cue lights ensure greater precision when visibility or audibility of actors is limited. Sometimes used for cueing actors onto the set. For technical cues, lights are normally now used just as a backup to cues given over the headset system. In the UK, a flashing Red light means stand-by or warn, green light means go. The actor / technician can acknowledge the standby by pressing a button which makes the light go steady. In the US, a red light means warn, and when the light goes off, it means GO. The UK system seems to be more secure, but it depends what you're used to.

CUE TO CUE	(also known as 'Topping and Tailing') Cutting out action and dialogue between cues during a technical rehearsal, to save time. (e.g. "OK, can I stop you there - we'll now jump to the end of this scene. We'll pick it up from Simon's line "And from then on it was all downhill" in a moment. OK - we're all set - when you're ready please.")
CUEING	There is a standard sequence for giving verbal cues:
CURRENT	The flow of electricity (electrical charge) through a circuit. Measured in Amperes (Amps)
CURTAIN CALL	At the end of a performance, the acknowledgement of applause by actors - the bows.
CURTAIN LINE	Imaginary line across the performance space marking the point where the front tabs / curtain is flown. See also SETTING LINE, CENTRE LINE.
CURTAIN SPEECH	Introduction given by director or theatre owner (etc.) from the stage just before the performance starts. Often replaced with a recorded announcement 'Good Evening Ladies and Gentlemen and welcome to the (insert name) Theatre. May I remind you to please switch off mobile phones and pagers as they can prove distracting to other members of the audience and the performers. Flash photography is also not permitted. We hope you enjoy the show!'
CURTAIN UP	Call made by Stage Management to the rear of house PA system to say that the performance has started. (e.g. "Curtain Up on Act One"). An alternative call is "Lights Up on Act One".
Cut Cloths	Have cut-away open areas and are normally used as a series, painted in perspective.
CUT-OUT	See PROFILE.
C-WRENCH	US for SPANNER. (Abbreviation of Crescent Wrench). See CRESCENT WRENCH
CYC FLOOD	A floodlight, usually with an asymmetrical reflector, designed to light a cyc or backcloth from the top or bottom. The asymmetric reflector helps to throw light further down the cloth, producing a more even cover. In the US, a flood at the top of the cyc is a CYC OVER, and a flood at the bottom is a CYC UNDER.
CYCLORAMA (Cyc)	Usually shortened to just cyc (pronounced sike). The Cyclorama is a curved plain cloth or plastered wall filling the rear of the stage or TV studio. Often used as a sky backing to a traditional set, or as the main backing for a dance piece etc. The term is often loosely applied to a blue sky cloth, or any flattage at the rear of the stage. Although strictly a cyc should be curved, most cycs are flat with curved wraparound ends. A more effective backing can be obtained by hanging a shark stooth gauze just in front of the plain white cyc which gives a hazy effect of distance. From Greek <i>Cyclos</i> (circle) and <i>Horama</i> (view or vision).
DANCE CAPTAIN	Member of a group of dancers in a show who is responsible for leading rehearsals and warm-ups prior to the performance.
DANCE FLOOR	A vinyl floor covering, usually kept on a plastic or cardboard tube, which is rolled out and taped to the stage floor to create a surface suitable for dance. Dance floor should be left to adjust to room temperature before being taped otherwise it will not lay flat. Many different types of floor are available, including different colours and degrees of cushioning, and the product may be known by it's manufacturer's name (e.g. Marley Floor, Harlequin Floor).
DANCE LIGHTING	Lighting design for Dance is reliant on a great deal of sidelight from BOOMS at the side of the stage. There are normally at least three lanterns on each boom, and three heights - SHINS (to light feet and lower legs), MIDS and HEADS.
DANCER	Member of the company whose role is choreographed, and who has no spoken words.

DARK	A venue that has been closed to the public. Some theatres go dark temporarily during production periods, when the next show is in preparation on stage. To keep the audience (and their money) coming in, some venues show films or have other activities not involving the stage.
DBO (Dead Blackout)	See BLACKOUT.
DC	Short for DIRECT CURRENT.
DEAD	A pre-plotted height for a piece of scenery or lighting bar - 'that bar's on its dead'. The positional indicators on the rope (either PVC tape, or more traditionally cotton tape passed through the strands of the rope) are called DEADS. Sometimes flying pieces are given a number of extra deads, that may be colour coded, in addition to the 'in dead' (lower) and 'out dead' (higher - out of view). In the US, TRIM has the same meaning.
DEAD MAN'S CONTROL	Also known as DEADMAN'S BUTTON (DMB). This is a handle that has to be squeezed by a technician in order for a pre-programmed automation sequence to take place. If for any reason the relevant technician is not in position, the system does not allow the sequence to run.
DECK	Stage/Rostrum Floor (e.g. "Fly that flat in to the deck") [known in German as Bühnenboden]
DEMUX BOX	Interface unit between the serial digital output of a memory lighting control desk to the parallel analogue signal understood by a non-digital dimmer. See MULTIPLEX SIGNAL for more.
DENOUEMENT	The moment in a drama when the essential plot point is unraveled or explained. (e.g. "So you see I couldn't have killed the gardener. Because I AM the gardener" (Loud organ music etc.)).
DEPUTY STAGE MANAGER	Usually shortened to DSM, this is a member of the Stage Management team. In the UK, the DSM is often "on the book" - that is, they are in charge of calling all of the technical and actor cues during the show, usually using a headset communications system and/or a system of cue lights. The DSM is often also in rehearsal working with the director to prepare the prompt book. Known in some places as a Stage Director.
DE-RIG	The process of removing lanterns & cabling from flying bars or grid - returning the venue to it's normal state, or as preparation for the next production.
DEUS EX MACHINA	Latin for God in the Machine. A mechanical device used in Greek classical and medieval drama to lower an actor playing God from the flies above the stage to resolve the conflict in a play.
DIALECT COACH	Specialist who's brought into a production to train actors in a specific dialect / accent.
DIALOGUE	The spoken text of a play - conversations between characters is dialogue. See MONOLOGUE and DUOLOGUE.
DIAPHRAGM	See IRIS.
DICHROIC FILTER	Glass colour filters which reflect all light except that which is the colour of the filter, which passes through. Normal plastic gels absorb the unwanted colours, turning the light into heat. Dichroic filters run cooler, and produce a much cooler beam of light. Longer lasting, but a lot more expensive, they are predominantly used in moving lights or architectural applications.
DICHROIC LAMP	A low voltage display lamp with a reflector that lets heat pass through it, rather than reflecting it. Results in a much 'cooler' light.
DICTION	The quality or style of speaking of a character within the play, consisting of components such as accent, inflection, intonation and enunciation. An actor whose words are clearly intelligible and audible is said to have good diction.

DIFFUSION	See FROST.
DIGITAL	Many electronic devices use digital logic. Information is handled in separate bits (either ON or OFF) rather than continuously variable analogue signals. Most computer lighting boards give a digital multiplexed output, and more and more sound equipment is going digital.
DIGITAL DIMMER	The new generation of dimmers that can respond directly to the digital multiplexed output of the lighting desk. The technology also permits the dimmer to report faults and other data back to the control board.
DIGS	Colloquial term for short-term accommodation for actors during the run of a show. Originally short for diggings, the term appeared in the UK publication The Stage in 1893.
DIM OUT	Reduction of lighting level for a scene change, that isn't quite a BLACKOUT.
DIMINUENDO	(pronounced "dee---MIN---you---EN---doe") --- the term used when the <u>dynamic</u> level grows softer in the course of a piece.
DIMMER	Electrical or electronic device which controls the amount of electricity passed to a lantern, and therefore the intensity of the lamp.
DIMMER LAYOUT	See CHEAT SHEET.
DIMMER PER CIRCUIT	A lighting installation where there is no patching system. Each lighting circuit / socket has a dimmer always connected to it. This has advantages in that you never run out of dimmers, but allows no flexibility and can have cost disadvantages in a large space.
DIMMER RACK	A number of individual lighting dimmer circuits built into a single case. Consists of a single power input, a lighting control (DMX512) input and sockets to connect lanterns. A dimmer rack can be set to respond to any control channel by setting its start address (known as "addressing" the rack).
DIP	Small covered trap at stage level containing electrical outlets. (US equivalent is FLOORPOCKET)
DIRECT CURRENT	Electric current that flows in one direction only (e.g. from a battery). Abbreviated to DC. See also ALTERNATING CURRENT.
DIRECTOR	Broadly, the role involves being responsible for the overall artistic vision of a production.
DISJUNCT	a <u>melody type</u> in which the notes move mainly by leap
DMX TERMINATOR	A DMX terminator is a 3 or 5 pin XLR connector which is used at the end of a DMX run to absorb the data signal to stop it being reflected back along the DMX cable. The terminator is very easy to make, and consists of a 120 Ohm half-watt resistor soldered between pins 2 and 3 of the XLR connector. A DMX run should always be terminated, and although the system may work without one, continued operation cannot be guaranteed. A system with poor quality DMX cable (or cable of a long run) will require termination in order to operate correctly.
DMX512	Short for Digital Muliplex. One-directional, there should be a DMX terminator at the end of the DMX run to absorb the data signals and stop them being 'reflected' back down the cable and causing communications errors and other problems.
DMX512-A	New standard under development at ESTA which is backwards compatible with DMX512 but has stricter safety parameters and offers some upgrades of functionality.
DOCK	See SCENE DOCK.
DOLLY	A small wheeled platform used to move heavy items. (E.g. a piano dolly).
DOOR SLAM	A small wooden box with a heavy door and various bolts and locks used to simulate slamming and other door sound effects offstage.
DOUBLE	A person doubling for a principal actor usually for stunts (dangerous shots).

DOUBLE HANDLING	Moving scenery and other equipment more than necessary because it wasn't properly sorted or positioned in the first place.
DOUGHNUT	See DONUT.
Down Tempo	Slow Paced music piece
DOWNLIGHT	A light from directly above the acting area.
DOWNSTAGE	The front of the stage or the part closest to the audience. Movement towards the audience (in a proscenium theatre).
DP	Director of photography, the head cinematographer.
DRAMA	The academic subject area into which theatre falls.
DRAMA GIOCOSO	a hybrid <u>genre</u> , mixing elements of <u>opera buffa</u> with <u>opera seria</u> . <i>Don Giovanni</i> is an example of this relatively rare genre.
DRAMATIC IRONY	A dramatic device whereby the audience is aware of something that one or more characters are not, and action onstage reflects the effect of this lack of knowledge (frequently comic, but also tragic). Dramatic Irony is often used to underline plot points for the audience.
DRAMATIST	A playwright, composer or lyricist who takes an existing story and transforms it into a play or musical.
DRAMATURG	Works as an advisor/assistant to the director on the background and historical relevance of the play being produced. Also can act as a liaison between director and playwright, and can work on the text of the play (editing & revising scripts). Also advises the theatre management staff on the suitability of plays for the theatre's audience and artistic policy. See link below for more information.
DRAPES	Stage Curtains. See also TABS.
DRENCHER	System of pipes arranged at the top of a safety curtain to drench it with water in the event of fire.
DRESS CIRCLE	See CIRCLE.
DRESS LIGHTING	Providing a low level of lights to an open stage while the audience enter the house up until the performance starts. Also known as PRESET.
DRESS PARADE	Review by director/designer/wardrobe staff of all costumes worn by cast and paraded under stage lighting. Any defects, misfits etc. are noted or corrected before the first Dress Rehearsal.
DRESS REHEARSAL	A full rehearsal, with all technical elements brought together. The performance as it will be 'on the night'. Rehearsal in full costume.
DRESSER	Member of the WARDROBE Department who helps actors with costume care and costume changes during the performance.
DRESSING (the set)	Decorative props (some practical) and furnishings added to a stage setting are known as Set Dressing. See also TAB DRESSING.
DRESSING ROOMS	Rooms containing clothes rails and mirrors (often surrounded with lights) in which actors change into their costumes and apply make-up. Dressing Room doors have a list of the actors contained within. See also GREEN ROOM.
DRIFT	The effective travelling distance of a suspension barrel between the lowest it can reach with the scenic piece attached and the underside of the grid. The drift will be variable depending on the depth of a scenic piece suspended beneath the barrel. ie the comment 'there isn't enough drift' will usually mean that a piece cannot be flown out sufficiently high to mask.
DRIVING QUESTIONS	Always beginning with "How can I...?" It is the rephrasing of the actor's objective in the active and very specific form of a question that needs to be answered in the scene, i.e. "How can I rip the blinders from her eyes?"

DROP	A mechanism for dropping items from the fly tower onto the stage (e.g. Petal Drop, Leaf Drop etc.) Normally consists of a bag or box with a lid / section which can be released either by removing a pin via a control line (piece of string) or electrically using a solenoid (electromagnet).
DROP BOX	A wooden box with a lid which can be opened remotely, which is used to drop (lightweight) objects (e.g. paper) onto the stage on a specific cue. The lid usually opens downwards, and can be secured by a hinge pin. The pin can be pulled out with a piece of string through a small loop or eye, which stops the pin being lost. An electric release can also be used, involving an electromagnetic device called a solenoid to either pull out the pin. See also DROP BAG.
DRUGGET	Canvas or cloth used to mask and/or protect a floor.
Dry	An actor forgetting the words of his script. ALSO - To record a sound without using any effect or other processing is to record it 'dry'. Recording with an effect is recording 'wet'.
DRY ICE	Frozen solid carbon dioxide (CO ²) at a temperature of -78.5° centigrade which produces clouds of steam-loaded CO ² gas forming a low-lying mist or fog when dropped into boiling water. Although non-toxic, caution is required in the storage and handling of dry ice because of its extreme cold. Water is boiled in a large tank offstage, into which the dry ice is lowered in a basket. Fans and ducts then direct the gas onto the stage. Dry ice does not support life, so care should be taken that small animals, actors etc. are not below the level of the dry ice for more than a few seconds.
DRY RUN	A practice run, usually a Technical run without actors.
DRY TECH	The rehearsal and setting of lighting, scenery, and sound cues, in preparation for the full technical rehearsal with actors. Without actors to rehearse the integration of lighting, scenic changes etc.
DS	Abbreviation for DOWNSTAGE.
DUO/DUET	a number featuring two singers
Duple	beats are arranged in pairs (1---2---1---2---1---2---1---2)
DUPLEMETER	the <u>beats</u> are arranged in pairs (1---2---1---2---1---2---1---2, or strong---weak---strong---weak)
DUTCHMAN	Tape or material used to cover the seams between flats or to cover hinges, prior to painting.
DYNAMICS/DYNAMIC	the term for the relative volume level in music. The most common Italian terms are:
E.R.S.	(ERS) Ellipsoidal Reflector Spotlight (US)
EDISON PLUG	Standard domestic power connector in the USA - a plastic body with two parallel metal contacts.
EDISON SCREW (ES)	Circular threaded lamp holder which is one of the standard fittings for domestic light bulbs. Other common types are BC (Bayonet Cap) and SES (Small Edison Screw). GES (Giant Edison Screw) is used for large wattage lamps.
EDUCATION DIRECTOR	Member of the theatre staff who develops work for schools, or provides resources on current productions and runs workshops for students / school groups.
Effect Disc	A painted glass disc rotating in front of an effects projector with an objective lens to focus the image (eg Flames, Rain, Snow).
EFFECTS PROJECTOR	Lantern used to project the image from a rotating glass effects disc. Used with an objective lens to produce the desired size of image. Commonly used discs are clouds, flames and rain.

EFFECTS, LIGHTING	Animation Disc: A slotted or perforated metal disc which rotates in front of a lantern to provide 'movement' in the light. Most effective when used in front of a profile carrying a gobo.
ELECTRIC	In the US, LX bars are ELECTRICs bars. LX1 in the UK (first bar upstage of the proscenium arch) is FIRST ELECTRIC in the US.
ELEVATION	A working drawing usually drawn to scale, showing the side view of a set or lighting rig. See PLAN. Refers to a Front elevation. A Rear elevation shows backs of scenic elements. A side view of a set is known as a "section".
ELEVATOR STAGE	A type of mechanised stage which has sections that can be raised or lowered.
ELLIPSOIDAL	A profile lantern with an elliptical reflector and at least one lens. Referred to as a LEKO.
EMOTION	The agitation of feelings such as: sadness, power, fear, love, hate and joy. These can be followed by responses such as: rapid heartbeat, crying or shaking.
EMOTIONAL RECALL	(or Emotional Memory) The emotions from an actor's memory (long or short term) of personal experiences that are used to connect the actor to the character, and meet the emotional needs of the situation in the play or film.
ENCORE	literally, "again" in French; now used to describe the unplanned repetition of a number because of an audience's enthusiastic response
END ON	Traditional audience seating layout where the audience is looking at the stage from the same direction. This seating layout is that of a Proscenium Arch theatre. See also THRUST, IN THE ROUND, TRAVERSE.
ENDOWMENT	To give physical or emotional attributes to your character, to create more reality and meaning to further the needs of the story. Objects can also be endowed with physical, emotional or historical attributes: shaving without a blade, removing wet clothing when it's not wet, drinking water as if it's vodka.
ENSEMBLE	An acting group. Normally used to describe a group of actors who work well together, with no-one outshining the others.
ENTR'ACTE	Similar to the overture, this is an instrumental number performed by the orchestra at the beginning of a second (or third) act, indicating to the audience that the show is about to resume after an intermission or interval.
ENTRANCE	A part of the set through which actors can walk onto the stage.
EPILOGUE	Scene or speech, which follows the main action of the play and provides some insight or comment on the action. See also PROLOGUE.
EPISODES	The contrasting sections (B, C, etc.) of a <u>rondo form</u> ; there have to be at least 2
EQUITY	Short for British Actors' Equity (or American Actor's Equity Association, founded in 1913, is the labor union representing actors and stage managers in the legitimate theatre in the United States). The trade union of actors, directors, designers and stage managers.
EQUITY LIGHT	See GHOST LIGHT.
ER / E.R.	Short for Ellipsoidal Reflector - type of fixed beam profile lantern common in the US. Also known as ERS /
ERS / E.R.S.	Short for Ellipsoidal Reflector Spot. See ER, also ERF.
ESCAPE STAIRS	American equivalent of Get-Off treads.
ESTA	Entertainment Services and Technology Association. See PLASA for the UK equivalent.
EULOGY	A speech in praise of a person or thing, often a person who has recently died or moved on to a different role / job.
EXECUTIVE DIRECTOR	Manager in charge of the administration of a venue.
EXIT	A part of the set through which actors can leave the stage.

EXIT SIGN	Usually illuminated sign, of standard size, which should always be visible, showing an audience member and the company the nearest exit. New legislation in Europe means that the word 'EXIT' has been removed from these signs to be replaced by 'Running Man', known more politically correctly as 'Person moving purposefully'.
EXPOSITION	The section of plot at the start of a play, which provides essential background information about the characters, their situation, and their relationships to each other.
EXPRESSIONISM	Theatre design and performance style, which places greater value on emotion than realism. The trademark Expressionist effects were often achieved through distortion.
EXTRA	A member of the cast with no speaking role who provides background interest in a crowd scene. Term originally derived from the film industry.
EYE LINE	Eye line is the direction an actor should look off--screen to match a reverse angle or a P.O.V. (point of view) shot. It is best to give the actor an actual thing or spot to look at rather than a blank spot on an empty wall or an empty space in mid air.
FADE	A fade is an increase, diminishment or change in lighting or sound level.
FADE DOWN	A slow dimming of the lights to a lower level, but not all the way to blackout. See also FADE OUT.
FADE OUT	A slow dimming of the lights, ending in blackout. See also FADE DOWN.
FADE TIMES	On computerised memory lighting control desks, a lighting fade can have two times - an up fade and a down fade. The Up fade time refers to the time it takes dimmer levels to rise to their new positions. The Down fade time refers to the time for dimmer levels falling to their new positions.
FADE UP	An increase in lighting or sound level, over a given time period. An increase in level from an existing state is known as a BUILD.
FADER	A vertical slider which is used to remotely set the level of a lighting or sound channel.
FALSE PROSCENIUM	A frame formed by scenic canvas or vertical flattage within the proscenium arch. Used to reduce the size of the opening when putting a small set onto a large stage.
FALSE STAGE	A special stage floor laid for a production. For example to allow trucks guided by tracks cut into this false floor, to be moved by steel wires running in the shallow (2 or 3 inch) void between the false floor and the original stage floor. A false stage is also required for putting a revolve onto a stage.
FAR CYC	Lighting instrument used to light cycloramas or drops (see also CYC FLOOD).
FARCE	Form of comedy play originated in France, using fast-paced physical action and visual comedy more than humour based on language.
FEED	A power supply to a piece of equipment or installation is termed a 'feed'. Sound equipment and sensitive computer equipment should have a clean feed - that is, a supply that is free from interference from other equipment. A signal from one system to another is also known as a feed (for example, an audio signal from the FOH desk to a TV company videoing a concert is known as a feed.)
FESTOON	Describes tabs which adopt a sculpted shape.
FEV	Short for French Enamel Varnish, a stain which is a mixture of shellac and dye, diluted in methylated spirit.

FIBRE OPTICS	A method of directing light down a very thin glass fibre. Fibre Optics are used mostly in communication, but find theatre applications in star cloths which are black backcloths with the ends of optical fibres poked through, to create a mass of pin pricks of light. A large bundle or harness of fibres may be fed from one light source, sometimes with a motorised colour or flicker wheel. New technology enables digital sound signals to be sent down optical fibres, replacing heavy and expensive multicore cables.
FIGHT CALL	A warm-up and rehearsal of fight choreography held before each performance.
FIGHT DIRECTOR	Choreographer of fight scenes on stage. Works intensively with actors training them how to avoid hitting (and hurting) each other, how to use weapons safely etc. Fight directors are highly skilled and trained and should not be substituted for someone 'who once saw Gladiator' and thinks they can repeat it!!
FILL LIGHT	(especially TV and Film lighting) Light which fills the shadows that key light creates.
FILTER	See Colour. 2) Electronic device to isolate and redirect specific frequencies in a speaker system.
FIRE CURTAIN	See SAFETY CURTAIN.
FIRE EXIT	Particular exit(s) from a building designated by local authority fire officer to be the correct means of escape from a part of the building in case of fire. It is the responsibility of all staff and performers to ensure that all fire exits are kept clear, unlocked and accessible at all times.
FIRE EXTINGUISHER	Essential tools of the pyrotechnician's trade ! In the UK, they used to be colour-coded according to content (Carbon Dioxide (Black), Water (Red), Foam (Cream), Halon Gas (Green) Powder (Blue)) but now, they're all red with a small label saying what they are. Another great leap forward !.
FIRE PROOFING	Treatment given to fabric, timber, drapes etc. to retard flammability. Many scenic materials require regular re- application of fire proofing treatment.
FIRST AD	The First Assistant Director. This is the director's right hand man, who basically stage manages the entire set.
FIRST ELECTRIC	(US) The first LX bar upstage of the proscenium arch. (Known in the UK as LX.
FIT-UP	Initial assembly on stage of a production's hardware, including hanging scenery, building trucks etc.
FIXTURE	A single moving light unit. Used instead of "instrument", "lantern" or "luminaire" due to the added complexity of the equipment and the need for additional control connections.
FLAGGING	When focussing lighting, flagging means waving your hand in and out of the beam of a lantern/instrument in order to see where the beam is hitting on stage. Flagging is particularly useful in high ambient light levels. (e.g. 'Can you flag that please ?') Term probably originates from a FRENCH FLAG.
FLAME-RETARDANT	A treatment which can make props, costumes, drapes and any other porous materials suitable for use on stage by reducing the fire risk. An item treated with a flame retardant will limit or inhibit the spread of fire by not supporting combustion.
FLASH BOX	A small box containing the socket into which a pyro cartridge is plugged. Also known as a flash pod or firing pod.
FLASH BUTTON	A push switch on a lighting desk which flashes selected channels / memories / submasters to full (100%) while pressed. Some Flash buttons on submasters can be set to latch (ie they stay on when pushed, until they are pushed again).
FLASH COTTON	See FLASH PAPER.

FLASH OUT / THROUGH	Method of checking whether lanterns are functioning properly by flashing them on one at a time. It is good practice to flash lanterns to 70%, rather than Full to preserve lamp life.
FLASH PAPER	Flash paper is fast-burning nitrocellulose (Cellulose Nitrate) which is used by stage magicians to produce a flash of flame safely. The paper (or cotton) made from nitrocellulose burns almost instantly leaving no ash or residue. Flash Cotton is cotton wool / string impregnated with nitrocellulose. It should be stored wet, and allowed to dry out just before use.
FLAT	A lightweight timber frame covered with scenic canvas, or plywood. Flats are used to provide a lightweight and easy to move and re-configure backdrop to a stage set. Flats sometimes have windows or doors built into them to provide extra flexibility, for use in realistic settings. Masking flats are used to hide areas the designer does not want the audience to see, or to provide actors with an exit, or somewhere to store props.
Flicker Flame	Irregularly slotted rotating metal disc through which light is shone onto a prism-type piece of glass which scatters the beam of light and adds the 'dancing' effect of firelight to a scene.
FLIES	See FLY TOWER.
FLIGHTCASE / FLIGHT CASE	Metal framed wooden box on wheels with a removable lid used for transporting equipment between venues. Flightcases are very strong, and have reinforced corners and edges. Care should be taken when lifting flightcases as they can be very heavy.
FLOAT FLATS	A technique to get a set of flats to a horizontal position on the stage floor by removing weights and braces, ensuring the area is clear and that people are wearing safety goggles if there's danger of flying dust, then footing the flats, and pushing them over so they are cushioned by air pressure and land safely on the deck.
FLOGGER	Strips of canvas attached to a handle for dusting flats or scenic pieces prior to painting.
FLOOD	A lens less lantern that produces a broad non-variable spread of light. Floods are used in battens, or singly to light cycloramas or large areas of the stage.
FLOOR PLAN	See Plan.
FLOORCANS	A PARCAN with an extra trunnion arm / yoke, and often a short nose, which is designed to sit on the floor.
Floorcloth	Painted canvas sheet placed on the stage floor to mark out the acting area, or to achieve a particular effect.
FLOP	a show that sells poorly and closes early (often after being panned)
FLORENTINE CAMERATA	group of writers, artists, musicians, etc. in Florence who devised <u>opera</u> at the beginning of the <u>Baroque</u> era.
FLUFF	To hesitate - to nearly forget or fumble one's lines.
FLY	Verb - the action of lifting an item up (out) or down (in) when attached to the Flying system.
FLY BARS	The metal bars to which scenery and lanterns are attached for flying above the stage.
FLY GALLERY	See FLY FLOOR.
FLY LINE	The cables and ropes which form part of the flying system.
FLY RAIL / FLYRAIL	Originally, this was the structure where the flying lines / ropes were tied off to hold scenery and other flown equipment in position. With the advent of counterweighted systems, this refers to the area where the flying system is operated. Also known as PIN RAIL or, in the UK, FLY FLOOR.
FLYING	See FLYMAN, FLYING HARNESS, KIRBY WIRE, HEMP SET, COUNTERWEIGHT SYSTEM, SPOTTER, DOUBLE PURCHASE, SINGLE PURCHASE.

FLYMAN	Term for the operator of the theatre's flying system. Can be male or female, and now usually referred to as FLYPERSON. See also SPOTTER.
FOCAL LENGTH	The focal length (property of a lens) is the point at which parallel rays from the sun will converge on passing through the lens. It follows that if a light source is placed at the focal point, the lens will produce parallel rays. If a light source is placed between the lens and the focal point, diverging beams will result. If a light source is placed beyond the focal point away from the lens, converging beams will result.
FOCUS	1) The session when all the lanterns in the rig are angled in the correct direction, with the correct beam size. 2) Description of how sharply defined a light beam is ('give that profile a sharp focus') 3) Control on projection equipment used to change the focus.
FOCUS CHART	Documentation produced by the lighting designer which shows graphically the exact focus of a particular lantern in the rig. Essential for long-running shows where the crew can use it as a reference when replacing lanterns or checking focus after cleaning etc. The charts can also be used to do a 'rough' focus before a lighting designer arrives at the venue. Touring shows sometimes use a floorcloth marked out with focus information to aid speedy focussing in a new venue.
FOCUS POINT	Function on some computerised lighting desks which allows the operator to specify a place on the stage to which moving lights can be made to move on cue. Once defined, the focus point can easily be recalled and used in multiple cues. If the location of that item is moved (e.g. the chair is moved to the right) all moving lights will automatically focus on the new location.
FOCUS SPOT	Term for both Fresnel and PC type lanterns with adjustable beam size.
FOCUSING	The process of adjusting the direction and beam size of lanterns. Does not necessarily result in a 'sharply focused' image.
FOG MACHINE	See SMOKE MACHINE.
FOH	See FRONT OF HOUSE.
FOLLOW-ON CUE / FOLLOW CUE	A cue that happens so soon after a previous cue, that it doesn't need to be cued separately. The follow-on can be taken by the operator once a previous cue is complete, or a lighting or sound cue can be programmed to happen a specific time after a previous cue. Fly follow-on cues are often taken as soon as the operator has completed a previous cue. Often abbreviated to F/O.
FOLLOWSPOT	Usually, a powerful profile lantern usually fitted with its own dimmer, iris, colour magazine and shutters mounted in or above the auditorium, used with an operator so that the light beam can be moved around the stage to follow an actor. Sometimes a beam light or other lantern may be used in the same way.
FOOT	The action of bracing the bottom of a ladder while a colleague climbs it (e.g. 'Can you foot this for me please? I'll only be a couple of minutes').
FOOTLIGHTS	A compartmentalised batten sometimes recessed into the front edge of the stage, used to neutralise shadows cast by overhead lighting. Modern lighting equipment renders footlights virtually obsolete except for period/special effects.
FORELOOK	Term not used in UK theatre - currently searching for a definition.
FORESHADOWING	Foreshadowing or adumbrating is a literary device in which an author indistinctly suggests certain plot developments that might come later in the story.
FORM	the pattern of repetition in a piece of music; its structure or organization. Some common patterns are:
Forte	loud / strong
Fortissimo	very loud

FOUND SPACE	A performance space that wasn't designed to be one. Performances that take place outside the theatre (e.g. in historic buildings, factories, public areas) are said to be using found spaces.
FOURTH WALL	The imaginary wall of a box set through which the audience see the stage. The fourth wall convention is an established convention of modern realistic theatre, where the actors carry out their actions unaware of the audience.
FRAMING	Crafting and sculpting individual moments for the purpose of highlighting them.
FREEZE FRAME	A technique for allowing a character to 'step out' of a scene and reveal something to the audience, while the rest of the action freezes. The name comes from a film technique where the images is frozen in time.
FRENCH SCENE	A scene division within a play marked (as in French drama) by the entrance / exit of an actor. These divisions can be useful in splitting up rehearsal schedules, and for marking lighting changes etc.
FRESNEL	(pronounced "Fre-nell") A type of lantern which produces an even, soft-edged beam of light through a Fresnel lens. The lens is a series of stepped concentric circles on the front and pebbled on the back and is named after its French inventor, Augustin Jean Fresnel (1788-1827). He developed the lens for French lighthouses so that they could be seen further out to sea and could achieve a longer focal length with a lot less glass than a standard plano-convex lens.
FRONT OF HOUSE (FOH)	Every part of the theatre in front of the proscenium arch. Includes foyer areas open to the general public.
FRONT OF HOUSE CALLS	Announcements made by stage management or FOH staff calling the audience into the auditorium, or informing them when the performance begins. Calls are normally made at the Half (35 mins. before curtain up), the Quarter (20 mins before), the Five (10 mins), and calls normally accompanied by bar bells at 3, 2 and 1 minutes before the performance begins.
FRONT OF HOUSE MANAGER	Member of theatre management who is responsible for the day to day running of the front of house (FOH) area (as opposed to the backstage areas). He or she may oversee the running of the box office, any merchandising / catering stands as well as the ushers and any part of the building the public may enter during their visit to the theatre. Often shortened to FOH Manager.
FROST	A diffusing filter used to soften the edges of a light beam. Frosts are commonly used in profiles in front of house positions to achieve the same beam edge quality in all lanterns. Different strengths of diffusion frost are available from many colour filter manufacturers. See also SILK.
FUGUE	a type of <u>imitative polyphony</u> in which several performers each echo the opening melody, but also go on to perform individual material
FULL BLACKS	A set of black tabs (curtains) that cover the entire width of the stage (or set).
FULL FRONT	Actor position - facing the audience.
FULL UP	A bright lighting state with general cover lanterns at 'full' (100%) intensity. See also FULL UP FINISH.
FUSE	Protective device for electrical equipment (E.g. dimmers). The fuse link will melt when excess current flows, preventing damage to people or equipment. Every piece of electrical equipment has at least one fuse in its associated circuit.

GAFFER TAPE / GAFFA TAPE	Ubiquitous sticky cloth tape. Most common widths are .5 inch for marking out areas and 2 inch (usually black) for everything else. Used for temporarily securing almost anything. Should not be used on coiled cables or equipment. Originally known as Gaffer's Tape, from the Gaffer (Master Electrician) on a film set. Also known as Duct Tape. See PVC Tape.
GATE	The point of focus in a profile spot where the shutters are positioned and where an iris or gobo can be inserted.
GAUZE	Cloth with a relatively coarse weave. Used unpainted to diffuse a scene played behind it. When painted, a gauze is opaque when lit obliquely from the front and becomes transparent when the scene behind it is lit. Many different types of gauze are available;
GEL OR GELATINE	See COLOUR FILTER.
GENERAL COVER	Those lanterns in a rig which are set aside purely to light the acting areas. The stage is normally split into a number of areas for this purpose, which can then be isolated or blended together as required by the director. See Special.
GENERIC	Standard stage lighting instruments, rather than moving lights or other effects. (e.g. 'There are 40 instruments in the rig - 20 moving lights and 20 generics').
GENRE	A style of performance - a way of categorizing different types of drama.
German Masking	Consists of 3 sets of flats or drapes lining the edges of the performance space (ie the 2 sides at 90° to the proscenium arch, and the rear of the space masked parallel to the pros. opening.) This type of masking is sometimes known as "Up and Down Masking" as it runs up- and down-stage. This term seems to be rarely used now.
GET-IN	The process of moving set, props and other hardware into a theatre prior to the fit-up. (aka LOAD IN (US) and BUMP IN (Aus.) and PACK IN (NZ.))
GET-OFFS	A means for an actor to get off a rostrum, high level etc. out of view of the audience. Usually treads. Also known as ESCAPE STAIRS
GET-OUT	Moving an entire production out of the venue, and into either a large waste-disposal skip, or into transport. Usually preceded by the strike. (aka Load out (USA) or Bump out (AUS.) or Pack Out (NZ).)
GHOSTLIGHT / GHOST LIGHT	A light left burning overnight on stage to keep friendly spirits illuminated and unfriendly spirits at bay. Also believed to keep the theatrical muse in a 'dark' theatre, and to stop people tripping over bits of scenery when they come into the theatre in the morning.
GIVEN CIRCUMSTANCES	The background and current circumstances of a character, ranging from who you are, where you are, and why you are doing it. The costumes, sets and lighting—all the circumstances that are given to the actor to take into account as they create their role.
GLOVES	Used when lifting heavier lanterns or other equipment.
Glow Tape	Often used to spike positions. On large productions with show decks installed above the main theatre stage, small embedded LED bulbs can be used to mark specific positions. Luminous yellow self-adhesive tape used to mark floors so that positions can be found in blackouts. A staple is often used to secure the tape to a floor where it might move.
GO	The action word used by stage managers to cue other technical departments. The word GO shouldn't be spoken by others on headsets (especially when the crew is on STANDBY) as they may assume it's the stage manager speaking.
GO UP	The time the show starts (e.g. 'What time does the show go up this afternoon?') This relates to the curtain going up at the start of the show (even if the theatre doesn't have a curtain). See also COME DOWN, LIGHTS UP.

GOBO	A thin metal plate etched to produce a design which can then be projected by a profile spotlight. There are hundreds of gobo designs available - common examples are breakup (foliage), windows and scenic (neon signs, city scapes etc.). The image can be used soft focus to add texture, rather than a defined image. A number of composite gobos in different coloured lanterns can, with careful focusing, produce a coloured image (e.g. a stained glass window). Greater detail can be achieved using a glass gobo, which consists of a thin layer of aluminium etched onto glass.
GOBO	There are a few possible origins for the word GOBO.
GOBO HOLDER	A metal plate designed to hold a gobo of a particular size in a lantern of a particular type.
Gobo Rotator	Motorised device inserted into the gate of a profile lantern that can be remotely controlled to rotate a gobo, usually with variable speed and direction.
GOD MIC	A PA system setup for a director to use in a large venue to talk to everyone on stage without shouting, during rehearsals and technical periods. Also used in some small or experimental spaces for tech crew to talk to actors or other crew, if no headset comms system or radios are available.
GOFER	Colloquial name sometimes given to a junior member of the crew, who is given instructions to fetch and carry equipment / tools etc.
GOING DARK	See DARK.
GONDOLA	(Costume) An enclosed easily transportable costume rail with removable side which enables large shows to manage huge quantities of costumes, wigs etc easily.
GRAND DRAPE	See GRAND CURTAIN.
GRAND MASTER	See MASTER.
GRAPEVINE	The theatre community is very close, and news/rumours often spread via unofficial routes. This so-called GRAPEVINE means that people are often well-informed about latest news. It is also very important to make a good impression on everyone you meet in the business, as bad impressions will be spread around the grapevine very quickly. Modern tools such as Twitter have made the grapevine even more widely spread, and great care must be taken to not publish anything on Twitter that you wouldn't say to someones face.
Grave Trap	Lowered rectangular section used in <i>Hamlet</i> etc.
GREASEPAINT	Name refers to make up supplied in stick form, for application to the face or body. Needs special removing cream.
GREEN ROOM	Room close to the stage (i.e. the green) for the actors to meet and relax before or after going on stage. See the link below for some possible derivations of the term.
GRELCO	Brand name for a 2 way 5A or 15A electrical splitter. Another name is SNAPPER (another brand name) or in the US "TWOFER". Sometimes shortened to GRELLY. A three way splitter is known as a TRELLY (or THREEFER in the US). These splitters are always wired parallel (voltage equal, current shared). See SERIES SPLITTER which enables (for example) two 115V lamps to be connected to a 230V supply.
GRID	The support structure close to the top of the fly tower on which the pulleys of the flying system are supported. Constructed from metal or wooden beams. (Italian: graticcia / graticciata / graticcio)
GRIDDED	Any flying piece raised as high as possible into the fly, i.e. to the limit of travel of the flying lines, is said to have been gridded.
GRIP	Member of stage crew responsible for moving items of scenery during the show. Usually wears black. A group of grips is a GRIP CREW. This term is borrowed from the film/tv industry, where a grip handles and sets up camera equipment and lighting.

GROUNDLING	Poorer members of the audience in an Elizabethan theatre who occupied the open-air sections of the theatre at ground level, just in front of the performance space.
GROUNDPLAN	Typical scales are 1:24 (.5' to 1 foot) or, metrically 1:25 (1cm to .25m). Venues have a base plan showing proscenium, walls, seating etc on which individual set and lighting plans can be drawn.
GROUNDROW	A long piece of scenery positioned at the base of a backcloth usually to mask the very bottom of a cloth or lanterns lighting a cloth.
GROUP THEATRE	Founded by Harold Clurman, Cheryl Crawford and Lee Strasberg in the 1930's, the Group Theatre based its acting on the innovative teachings of Constantin Stanislavsky. A renowned American theatrical company whose members included: Lee Strasberg, Stella Adler, Bobby Lewis, Sanford Meisner and Harold Clurman. The company was based on an ensemble approach to acting as first seen in the Moscow Art Theater, and changed the course of American theatre forever. They created new American plays with a vision that spoke to and reflected the common man and to change the troubled times. The traditions of the Group Theatre are continued to this day.
HALF	Call given to the actors half an hour before they will be called to the stage for the beginning of a performance. Given 35 minutes before the advertised time of commencement. Subsequent calls given are the 'quarter' at 20 minutes, 'the five' at 10 minutes and 'beginners to the stage' at 5 minutes before curtain up. See also FRONT OF HOUSE CALLS, QUARTER.
HAND	Short for Stage Hand (member of Stage Crew).
HAND PROPS	often small and hand---carried objects used by actors during performance, i.e. glasses, wallet, handkerchief.
HANG	The time when the lighting equipment is rigged and hung on the battens.
HAPPINESS	(also called The Super Objective) The character's long term objective or "big dream" in life. The "happiness" does not necessarily apply directly to any single scene but has an effect on every scene. It also helps in providing conflict and dimension to every scene.
Harmony	two or more <i>different</i> melodies performed at the same time
HAZER	See SMOKE MACHINE.
HEAD FLY	The head of the fly crew who are responsibly for lifting scenery or other objects above the stage.
HEAD SOUND	The head of the sound department, which deals with any recorded music, sound effects, vocal reinforcement and music amplification required in the production.
HEADS	The top lantern on a lighting boom. See SHINS and MIDS.
HEADS ON STAGE	A shouted warning (often just 'Heads !') for staff to be aware of activity above them. Also used when an object is being dropped from above.
HEADS UP	A shouted warning (often just 'Heads Up !') for staff to be aware of activity above them. Also used when an object is being dropped from above.
HEADSET	General term for theatre communication equipment.
HEATSHIELD	Made by Rosco, Heat Shield is a special clear gel which when placed between a lamp and a coloured gel, dissipates a large amount of heat to give the gel a longer life. There must be an air gap between the Heat Shield and the gel, or it will not be effective.
HEMIOLA	a rhythmic technique in which the <u>meter</u> seems to shift temporarily from <u>duple</u> to <u>triple</u> or vice versa.
HIT	a show that sells very well (often thanks to <u>rave reviews</u>)
HIT YOUR MARK	When an actor stands in the correct position (usually with regard to lighting) she/he is said to have Hit the Mark.
HOLDING	The area or bus set aside for extras to wait between scenes.

HOLDING FOR A LAUGH	A risky practice, this involves the actors and director pre-planning where the audience will laugh, and inserting suitable pauses in the action, or ensuring that nothing important will be missed if the audience is in stitches.
HOMOPHONY	a melody <u>with</u> vocal or instrumental accompaniment (a kind of <u>texture</u>)
HOOK CLAMP	A clamp with a wing bolt for hanging a lantern on a horizontal lighting bar. Introduced in the UK in 1959 by Strand, replacing the 2-bolt and 2-nut L Clamp. See SAFETY CHAIN and BOOM ARM.
HOT SEATING	A technique used in interactive theatre when an actor, in character, is questioned by the audience about her/his actions.
HOT SPOT	The brightest part of the beam from a lantern, usually showing the centre. Profile lanterns have a Field control which enables a beam to be flattened so it has no hot spot.
HOUSE	The audience (eg 'How big is the house tonight ?')
HOUSE LIGHTS	The auditorium lighting which is commonly faded out when the performance starts.
HOUSE MANAGER	Duty member of theatre staff who is responsible for the Front of House staff and organization for a particular performance. She/he is also responsible for the health and safety of the audience while they are in the theatre. See FRONT OF HOUSE MANAGER.
IATSE / I.A.T.S.E.	International Alliance of Theatrical Stage Employees (USA) Stage employees union.
Imitative	a melody starts in one voice and is then overlapped by a second voice singing the same melody
IMITATIVE POLYPHONY	a kind of <u>texture</u> in which a melody starts in one voice and is then overlapped by a second voice singing the same melody
IMPRESARIO	a person who is responsible for finding the financial backers, making the programming decisions, assembling the performance forces, etc., for an opera. Analogous to the <u>producer</u> of movies (as well as of contemporary musicals)
IMPROVISATION	Setting out to do a scene with no pre---planned or written idea. A process leading to spontaneous discovery that allows the actor to find real, organic impulses within themselves.
IMPULSE	A natural response that an actor responds to in the moment.
IN THE ROUND	Theatre in the Round is a form of audience seating layout where the acting area is surrounded on all sides by seating. There are often a number of entrances through the seating. Special consideration needs to be given to onstage furniture and scenery as audience sightlines can easily be blocked.
INCANDESCENT	Light source consisting of a metal filament (Tungsten) which glows white hot when current is passed through. See also Discharge Lamp.
INDEPENDENT	An electrical power supply that is totally separate from the stage lighting control. Used for testing lanterns prior to connection to the lighting system and also for powering non-lighting equipment on stage and working lights. See NON DIM.
Indicating	Showing what your character is feeling or doing without really feeling or doing, leading to a false and shallow performance.
INFRA-RED	Invisible part of the electromagnetic spectrum with a longer wavelength than visible light. Infra-red remote controls are used for lighting desks and practicals. An infra-red-sensitive CCTV camera can pick up body heat activity even in a 'blackout'.
INGENUUE	The ingénue is a stock character in literature, film, and a role type in the theatre; generally a girl or a young woman who is endearingly innocent and wholesome. Ingénue may also refer to a new young actress or one typecast in such roles.

INHIBIT	A way of taking control of a rogue lantern (or lanterns) at the lighting desk during the operation of a show and removing them from any further lighting states, until the inhibit is removed. Can also be used for removing the front of house lighting from a curtain call state. See also SUBMASTER.
Inner Action	A physical action verb chosen by the actor in the pursuit of an objective. It always begins with the word "to" i.e. to attack, to soothe, to tickle.
Inner Conflict	A character struggling with her/himself; either trying to escape a mode of behavior (addictive) or a state of mind.
INNER LIFE/INNER MONOLOGUE	A character's active, imaginative inner thoughts while the actor is playing a role.
INSERT	An additional route into a sound desk.
INSET	A small scene set inside a larger one.
INSTALLATION	An electrical system in a particular building (e.g. "the stage lighting installation was tested last year")
INSTINCT	A compelling or powerful impulse.
INSTRUMENT	The actor's collective working of the body, voice, mind, and imagination. Intention: Another word for an acting objective, or action, that an actor pursues while onstage. Line Cue: The last portion of the last line before your cue begins.
INSTRUMENTAL ACCOMPANIMENT	can be featured in the course of a song in various ways, such as:
Intelligent Lights	Used as the instrument has a processor chip and electronics built into it, not because it's able to interpret the designer's artistic intent! It can be incredibly frustrating trying to get moving lights to behave exactly as required in a dramatic situation. Musicals and live music performances are more forgiving.
INTENTION	Intention is an character's specific purpose in performing an action or series of actions, the end or goal that is aimed at. Outcomes that are unanticipated or unforeseen are known as unintended consequences.
INTERIOR MONOLOGUE	The interior (or internal) monologue is the stream of consciousness discussion a character has with her/himself whilst working through problems or issues confronting them. It can be delivered as a recorded voiceover, or possibly as an aside spoken direct to the audience.
INTERLUDE	a substantial portion of instrumental music played between sung portions
INTERMISSION	Break between sections of a performance. During a play, the interval is normally half way through a standard length performance (approx 1 hour each half) and is usually 15 or 20 minutes in duration.
INTERNALLY WIRED BAR (IWB)	A Scaffolding bar (aluminium) which has a number of sockets (usually 15A) positioned along its length, the wiring for which is contained within the bar. See SIX LAMP BAR.
INTERVAL	Break between sections of a performance. During a play, the interval is normally half way through a standard length performance (approx 1 hour each half) and is usually 15 or 20 minutes in duration. Known in the US as an INTERMISSION.
INTRODUCTION	played before the singing starts in a particular song; usually "sets the mood." Not the same as an <u>overture</u> , which is entirely instrumental (no singers are involved).
INVENTORY	A numbered packing list which itemises all single pieces travelling on a tour; all cartons, flightcases, crates, baskets together with quantities and descriptions of contents. Extremely important if touring abroad to satisfy customs. Dimensions/weight/value may also require recording.
IRIS	Adjustable aperture which, when placed in the gate of a profile lantern, varies the size of a beam of light. Originally, iris diaphragm.

Italian Masking	Italian Masking consists of a set of legs and borders which are set up in a configuration similar to forced perspective. The downstage legs are furthest apart, and each set of legs moving upstage is moved onstage, with the upstage set narrowest. The exact distances involved vary according to the size of the space, and the acting area required. The same applies to the borders.
JARDIN	French for Garden. See STAGE RIGHT.
JUKEBOX MUSICAL	A stage musical show that has been constructed from pre-released existing songs, usually from one artist or genre. Examples are The Buddy Holly Story, Mamma Mia and We Will Rock You.
JUMPER	An adaptor from one type of electrical connector to another. For example, a 13 - 15A jumper has a 13A plug and a 15A socket at either end of a short cable. Also applicable to sound cables.
JUVENILE LEAD	The most significant role in a play or film that is performed by a young actor / actress.
JUVES	Short for 'Juveniles' - child members of the company.
K	Lighting Industry Forum code which identifies the (original) recommended usage of different lamp types. K coded lamps are for use in general purpose flood lighting, and have a colour temperature of 2850°K. See also CP, A1, T, P2.
KELVIN	See COLOUR TEMPERATURE.
KENSINGTON GORE	A brand of fake blood used on stage and in movies, named after a London street. It was manufactured by a retired British pharmacist, John Tynegate, during the 1960s and 1970s, in the village of Abbotsbury, Dorset. Many varieties of blood, having various degrees of viscosity, shades and textures were available. Since Tynegate's death, the name "Kensington Gore" has become a generic term for stage blood. Kensington Gore was used in the film The Shining. Director Stanley Kubrick had several thousand gallons of it gushing out of an opening elevator during the elevator door scene.
KEY 2nd AD	The senior 2nd AD is responsible for having extras on set at the right time, blocking extras into crowd scenes, cueing of extras etc.
KEY CHANGE	a portion of a song written in a different key (<u>pitch</u> level) than the opening. Also called <u>modulation</u> .
KEY LIGHT	(Esp. TV & Film lighting) The dominant light source/direction in a naturalistic lighting state. In a sunny drawing room, the key light would be through the window, for a naturalistic exterior scene the direction of the key light could change as the sun progressed across the sky. See FILL LIGHT.
KILL	To switch off (a light/sound effect); to strike/remove (a prop).
KILOWATT	1 kilowatt (1kW) is equal to 1000 Watts. The WATT is a measure of electrical power.
KIT	General name for equipment, especially nice shiny equipment, leading to the comment 'That's a nice bit of kit'
LOBSTERSCOPE	A type of animation disk which fits into the colour runners at the front of a lantern which rotates and breaks up the light beam to make it appear to be moving. Best used on a profile lantern containing a gobo.
LADDER	Climbable piece of access equipment to reach a working platform or for short light-duty work at height. See ZARGES.
LAMP	A light bulb is used in domestic situations (i.e. in the home). In the industry, we only use LAMPS. As the saying goes, 'Bulbs is what you put in the ground'.
LAMP ROUND	Periodic inspection of all light fittings around the theatre, to replace dead lamps / bulbs. Usually takes place before the opening night.

LAMP TRAY	Lower section of the body of a theatre lantern on which the lamp holder is mounted. Some lamp trays are hinged, some are removable from the rest of the body. Modern safety legislation (UK) requires that the lamp tray cannot be opened until power is disconnected.
LAMPY	Theatre / Rock & Roll lighting technician. Distinct from a 'Techie' who may also be a carpenter or stage crew member. A lampy only concerns him/herself with lighting. See also JAFIE, TECHIE and NOISE BOY.
LANTERN	General term for unit of lighting equipment including spotlight, flood etc. Term now being replaced by the internationally recognised "luminaire" (esp. Europe) or "instrument" in the US.
LD / L.D.	Lighting Designer.
LECTRIFLEX	Multipin connector for carrying multiple lighting circuits down a multicore cable. See also SOCAPEX.
LEE STRASBERG	(1901---1982): Acting teacher, artistic director of the Actor's Studio, and developer of what came to be known as "Method Acting," an approach based on early writings of Stanislavsky. His teaching method was based on Stanislavsky; but, among other things, Strasberg intensely focused on actors exploring past memories to use real emotions to connect them to their character.
LEGS	Drape set as masking piece at the side of the acting area. Usually set up in pairs across the stage and used in conjunction with borders to frame the audiences view. One of many possible origins of the phrase 'Break a Leg', meaning to take an extra encore from the legs after a successful performance.
LEKO	A type of ellipsoidal profile spot, much used in the USA. Contraction of the original manufacturers names. Also known as LEKOLIGHT.
LENS	Optical glass with one or both sides curved, the purpose of which is to direct light by concentrating or dispersing light beams.
LIBRETTIST/LYRICIST	the person who writes the
LIBRETTO	Text of an opera, or other long musical vocal composition. The script of a musical.
LIETO FINE	the Italian term for a "happy ending" to a story
LIGHT	TO BE DEFINED
LIGHT BOARD	See BOARD.
LIGHT CURTAIN	A lighting effect which, when an area is diffused with smoke, produces a wall of light. Produced (usually) by a batten of low voltage PAR lamps wired in series.
LIGHTING DESIGNER	Member of the production team for a show who is responsible for the overall look of the lighting. He or she may have an Assistant Lighting Designer who concentrates on the necessary paperwork for the lighting design. The Lighting Designer (or LD) is responsible for liaising with the director about style and with the set and costume designers about color and decides on the position, type, focus direction and color of every lighting instrument in the rig. He draws a lighting plan to communicate this to other members of his team (and to the theatre staff who are rigging the lighting). During a lighting plot, the lighting states are built.
LIGHTING DIRECTOR	A lighting designer for television is known as a lighting director.
LIGHTING PLAN	A scale drawing detailing the exact location of each lantern used in a production and any other pertinent information (E.g. its dimmer number, focus position and colour number). Often drawn from the theatres' groundplan.

LIGHTING PLOT	The process of recording information about each lighting state either onto paper or into the memory of a computerised lighting board for subsequent playback. (in USA, this term is used for a lighting plan and a lights session is when lighting states are set up.)
LIGHTING STATE	The format of lighting used at a particular point in the production; a lighting 'picture'. A lighting cue is given by the stage manager which initiates the change from one lighting state to the next.
LIGHTING STENCIL	Plastic stencil containing a range of scale symbols for current lighting equipment. Greatly facilitates the drawing of lighting plans.
Lightening	Created through the use of either strobe sources or photoflood lamps.
LIMELIGHT	An obsolete source of intensely bright light, most recently used in followspots. Derived from a burning jet of oxygen and hydrogen impinging on a rotatable cylinder of lime.
LIMES	Followspots and their operators. This term is still in everyday use, although limelight is not. See also PICK-UP.
LIMITED ENGAGEMENT	A run of performances in a particular venue with a definite end date.
LINE-TOPPING	Undesirable behavior where an actor responds with more volume or intensity to a line delivered to them.
LOAD	The electrical power rating, in Watts, of the equipment connected to a particular lighting dimmer. 2) The equipment connected to a dimmer.
LOAD IN	See GET IN.
LOAD LAMP	See GHOST LOAD.
LOADING BAY	Access into the theatre for scenery and other equipment. Also called the Get In.
LOADING GALLERY	(also known as LOADING PLATFORM) this is a high level platform above the fly floor at the side of the stage where the fly lines are operated, where weights can be loaded into the cradles of the counterweight system. It is at high level so that weights can be loaded when the bar is at the lowest point (usually a few feet above stage level).
LOCK RAIL	The part of the flying system in the theatre where the brakes and rope locks are applied to the ropes to ensure that a fly bar cannot move once set.
LOOPING	The recording or re---recording of dialogue for a previously for filmed scene.
LORT	(US) League Of Resident Theatres. It is an agreement with Actor's Equity regarding payment/treatment of actors. Prior to this agreement, Equity basically dealt with Broadway type productions and nothing else.
LOW VOLTAGE	Lower voltage lamps give more intense light than mains voltage lamps of the same wattage.
LUMINAIRE	The international term for lighting equipment. Not restricted to theatre lighting.
LX	Short for Electrics. The department in the theatre responsible for stage lighting and sometimes sound and maintenance of the building's electrical equipment. Lighting cues in the prompt book are referred to as LX cues (abbreviated to LXQ).
LX TAPE	See PVC TAPE.
LYRICIST	Author of the text of a musical / the words of a song.
LYRICS	the words/poetry to a song (usually rhyming)
M.O.S	A shot, a sequence, or a film that is shot without sound, which is added later. M.O.S. stands for "With Out Sound," and derives from German director (Otto Preminger) asking for a shot to be filmed "Mit out sound," which was written "M.O.S." on the slate.
M.U. / MU	M.U. is short for Musicians Union (UK).
MAC	A range of professional moving lights made by Martin in Denmark.

MAGIC IF	Stanislavskian technique which encourages actors to explore how they would feel and what would happen IF the situation in which the character they are portraying was to happen to them, or IF their personal circumstances were different.
MAGIC IF/WHAT IF	Created by Stanislavsky, the actor tries to answer the question, "If this were real, how would I react?"
MAGIC SHEET	See CHEAT SHEET.
MAJOR MODE/SCALE	the scale used for "Row, Row, Row Your Boat"; the most commonly used scale in musicals.
MAKE-UP	Products applied to the face or body of an actor to change or enhance their appearance..
MANUAL DESK	A lighting desk where the interface between operator and dimmer is a fader, rather than a computer. Many modern manual desks have some memory facilities built in, but there are still a large number of venues with solely manual systems.
MARKING OUT	Sticking tapes to the floor of the rehearsal space to indicate the groundplan of the scenery. Also for marking position of furniture etc. within a set. Always be aware that some tapes may damage or mark some wooden floor surfaces!
MASKING	Neutral material or designed scenery which defines the performance area and conceals the technical areas. (e.g. a masking flat is designed to block the audiences view of backstage).
MASKING FLAT	A piece of solid scenery used to prevent audiences seeing backstage (or unwanted) areas. See also BORDER, MASKING.
MASTER	An overall control fader or lever on a lighting or sound control board. The Grand Master takes precedence over all other controls and allows the operator to fade out the entire output of the lighting desk. On a lighting desk the PRESET MASTER allows the control of a section of the desk independently from the rest. See also SUBMASTER.
MASTER ELECTRICIAN	See CHIEF ELECTRICIAN.
MATINEE	Afternoon performance of a show. (From the Latin for 'of the morning', but who does theatre in the morning?)
MATINÉE / MATINEE	Afternoon performance of a show. (From the Latin for 'of the morning', but who does theatre in the morning?)
MEDIEVAL	the term for the musical era ranging from approximately 900 to 1450.
MEDIUM	the singers & instruments used in a particular selection.
MEISNER TECHNIQUE	An acting program that uses (among other things) repetitive and in---the---moment exercises first devised by Sanford Meisner of the Group Theatre. The technique emphasizes "moment---to---moment" spontaneity through communication with other actors to generate behavior that is "truthful under imaginary circumstances." Meisner also emphasized using the actor's imagination to create emotional reality—the creative "as---if"—over the personal, emotional experience philosophy championed by fellow Group Theatre member Lee Strasberg.
MELISMATIC	a <u>text setting</u> that has several (or sometimes many!) notes per syllable of text; often associated with operatic singing

MELODRAMA	A Melodrama is a dramatic work that exaggerates plot and/or characters in order to appeal to the emotions. It is usually based around having the same character traits, (for example, a hero, who is fearless and who the audience is rooting for, the heroine, who is usually in peril of some kind, which the hero rescues her from; the villain (usually likes the heroine too) and villain's sidekick (typically gets in the way of or annoys the villain). The term is also used in scholarly and historical musical contexts to refer to dramas of the 18th and 19th centuries in which orchestral music or song was used to accompany the action.
MELODY TYPE	the way a tune moves from note to note
MEMORY BOARD	An electronic storage device which enables recording and subsequent 'playback' of lighting states.
METER	the way <u>beats</u> are organized in music, i.e.:
METHOD ACTING	A generic term used to describe the acting philosophy of using personal emotional experiences in acting, as first introduced to the Western world by Stanislavsky and furthered by members of America's Group Theatre in the 1930's. When used today, "The Method" most often refers to the deeply personal emotional work taught by followers of Lee Strasberg, one of the Group Theatre members, and can be summed up as: "Training the subconscious to behave spontaneously."
METHOD ACTING (con't)	Influenced by Stanislavski and created by Lee Strasberg. Strasberg uses the question, "What would motivate me, the actor, to behave in the way the character does?" Strasberg asks the actor to replace the play's circumstances with his or her own, the substitution. Method Acting is any of a family of techniques used by actors to create in themselves the thoughts and emotions of their characters, so as to develop lifelike performances. Though not all Method actors use the same approach, the "method" in Method acting usually refers to the practice, influenced by Constantin Stanislavski and created by Lee Strasberg, in which actors draw upon their own emotions and memories in their portrayals (known as Emotional Recall), aided by a set of exercises and practices including sense memory and affective memory.
Mezzo	somewhat soft
Mezzo-forte	somewhat loud
Mezzo-Soprano	a female voice type midway between soprano and alto
MEZZO---SOPRANO	a voice type midway between <u>soprano</u> (a high female voice) and <u>alto</u> (a low female voice)
MIDS	The middle lantern on a lighting boom. See SHINS and HEADS.
MIME	Form of performance with no spoken words. Plot, character etc. are conveyed to the audience by movement and gesture. From the Greek <i>Mimos</i> .
MINOR MODE/SCALE	the scale used for "We Three Kings of Orient Are." Less common than <u>major mode</u> , the minor mode is sometimes used for sad or serious texts as a type of <u>text expression</u> .
MIRROR BALL	A lighting effect popular in discos, ballrooms etc. A large plastic ball covered with small mirror pieces. When a spotlight (usually a PINSPOT) is focused onto the ball, specks of light are thrown around the room. Usually motorised to rotate.
MODE	a term used to describe the type of scale (selection of notes) used for a piece of music. The two most common modes are:

MODEL	A scale model provided by the set designer to help all the technical departments to co-ordinate and plan a production. Used as a reference when building, painting, dressing and lighting the set. The first stage of model- making is the WHITE CARD model which shows the form of the set, but not the detail of painting / texture / colour. When that's been approved by the director, and has been roughly budgeted, the final model is produced which should look identical to the finished set on stage. This is used as a reference by scenic artists and lighting designer etc.
MODERATO	a musical <u>tempo</u> that is moderate
MODULATION	the technique of shifting to a new key in the course of a tune (also called <u>key change</u>)
MOMENT---TO---MOMENT	The acting process concentrating on the present, not what's going to happen in the future.
MONOLOGUE	An uninterrupted speech by a character in a performance. The monologue may be to another character or the audience. A speech within a play delivered by a single actor alone on stage.
MONOPHONY	a melody with no accompaniment (a kind of texture)
MOON BOX	Lighting effect. A large shallow circular box with calico cloth on one face and low wattage lamps arranged on the back. Can be flown behind a gauze or thin cyclorama to give the effect of the moon rising.
MOSCOW ART THEATRE	founded in 1897 by Constantin Stanislavsky with Vladimir Nemirovich--- Danchenko. The theatre was conceived as a venue for naturalistic theatre, as opposed to the melodramatic style which was popular in Russia at the time.
MOTIVATION	The Why? The reason a character pursues a particular objective or super objective.
Moving Head	A luminaire is mounted on a moving yoke.
MOVING LIGHT	Remotely controllable "intelligent" lighting instrument. Each instrument is capable of a massive variety of effects which are operated live via a moving light control desk, or can be pre-programmed by a standard memory lighting desk. The instruments require a power supply and a data cable (normally carrying DMX512 signal from the control desk). Motorized rotating colour wheels. Some offer colour mixing using graduated red, green and blue wheels or prisms.
Moving Mirror	A stationary luminaire directs light onto a motorized mirror. Both types have in common:
MR SANDS	Often used as a code word for fire over a public address system (e.g. 'Mr Sands is in the foyer' means there's a fire in the foyer). Many theatres have their own code words.
MULTIPLEXED (MUX) SIGNAL	All modern lighting desks use this serial form of communication with dimmers and other equipment. Information from the desk is transmitted along a single pair of cables in sequence to the dimmer where a de-multiplexing unit (demux box) decodes the string of data and passes the correct piece of information to the correct dimmer.
MUSIC	Music can change its dynamic level in the middle of a piece. Growing softer is called <u>diminuendo</u> (pronounced "dee---MIN---you---EN---doe"); growing louder is called <u>crescendo</u> (pronounced "cre---SHEN---doe").
MUSICAL COMEDY	an American---derived <u>genre</u> which developed in the late 19th century. It tended to have less complex plots and less difficult singing than <u>opera</u> or <u>operetta</u> , and put an emphasis on the <u>chorus line</u> .
MUSICAL DIRECTOR	Often the conductor/leader of a musical, or the person responsible for the musical content of a production

MYTH	A traditional story, which may define how a particular civilization came into being, or a tale with a clearly defined moral code designed for social education. Myths often involve supernatural beings and may be enhanced accounts of historical events, or as an allegory for or personification of natural phenomena, or as an explanation of a ritual.
NATURALISM*	When creating a lighting design, naturalism dictates that lanterns should be placed according to where the light would come from in nature. For example, a sunny day would be lit primarily from above the acting area, with fill lighting in from the sides as if from the cloud. A dark room would be lit by moonlight through a window, and the light level would increase when a door is opened from a lit corridor or when a light fitting is turned on.
NC / N.C. / N/C	No Color
Nodding Buckets	Moving Head lanterns.
NOISES OFF	Stage direction to indicate a clatter / bang offstage to which the cast should react. The type of noise should be indicated by the surrounding action! Also, a farce by British playwright Michael Frayn about life backstage, featuring a large interval set change.
NON DIMS	Channels, usually controlled from the lighting desk which are switched, rather than dimmed. This enables motors, slide projectors, smoke machines etc to be controlled from the lighting desk.
NON---IMITATIVE POLYPHONY	a kind of <u>texture</u> in which two or more <i>different</i> melodies performed at the same time
NON---PLOT SHOW	a production which does <u>not</u> have a clear---cut storyline (or <u>book</u>); presents a series of somewhat---related vignettes
NOTES	Following a rehearsal (or an early performance in a run) the director will give notes to the cast and crew about where to make changes, improvements, cuts etc.
NUMBER ONE TOUR	A tour (of a show) that is booked into the best venues available in each area.
O.P.	Opposite Prompt side of the stage. Stage Right. (ie Actors right when facing audience).
OBJECTIVE	A character's pursuit of a specific goal in a scene. Also referred to as the intention or driving question.
OBJECTS	Physical items used by the actor to enhance and give more reality to a character.
OBSTACLE	The conflict and stumbling blocks to a character's struggle in pursuit of an action or objective.
OC	Off camera.
OCTET	a number featuring eight singers
Off	1. A scene starting with a shot of one actor and opening to the scene. 2. A cue to an actor to take their cue off of the reaction of another actor. (see reaction shot)
OFF BROADWAY	Originally referring to the location of a venue and its productions on a street intersecting Broadway in Manhattan's Theatre District, the hub of the theatre industry in the United States, the term later became defined by the League of Off-Broadway Theatres and Producers as a professional venue in New York City with a seating capacity between 100 and 499, or a specific production that appears in such a venue, and which adheres to related trade union and other contracts.
OFFSTAGE	A movement towards the nearest side of the stage from the center. (e.g. 'Focus that spot offstage a bit please')
ON THE BOOK	An actor who needs to refer to the script during a scene is said to be "on book". The ideal situation is for the actor to be "off book" as quickly as possible!.
ONSTAGE	A movement towards the centre of the stage from the sides. The opposite of OFFSTAGE.

OPEN	The start of the run of a show in a venue. (e.g. 'When does the new musical open at the Variety Theatre?' or 'The show opened a few weeks ago - it's had some great reviews'.)
OPEN THE HOUSE	Clearance given to FOH staff by stage management that the stage is set and the audience can begin to take their seats. When this clearance is given, the backstage call 'The House is now open, please do not cross the stage' is made.
OPEN WHITE	(o/w) Lighting with no colour filter. Known in the US as NC (no color).
OPENING NIGHT	the first 'official' performance of a show or opera (although <u>previews</u> have usually been performed in front of audiences prior to the opening night)
OPERA	one of the oldest ancestors of musical theater. Originated in Italy at the beginning of the Baroque era, thanks to the Florentine Camerata. Although its character has changed over the centuries, a typical opera is in Italian and features recitatives and arias.
OPÉRA BOUFFE	French comic opera; a little more slapstick than its ancestor <u>opéra comique</u> .
OPERA BUFFA	Italian comic opera.
OPÉRA COMIQUE	French comic opera; predecessor to <u>opéra bouffe</u> .
OPERA SERIA	Italian serious opera.
OPERETTA	a <u>genre</u> of enormous popularity in Europe and early 20th---century America. Grew out of French " <u>opéra bouffe</u> ." Usually more vocally challenging ("operatic") than the scores of musical comedies
ORGANIC	A natural response that comes (organically) from deep within the character/actor.
ORNAMENTATION	methods of 'decorating' a melody to make it more interesting (and to show off!)
OS	Off stage.
OUT	In flying, means up (out of sight).
OUTER TACTICS	The method or "how" an actor/character goes about doing their action in a beat. An active verb form preceded with "by" always ending in "ing." Each beat has both an Inner Action and an Outer Tactic: To gain entry (Inner Action)/By honeying (Outer Tactic.)
OUTRIGGER	An extendible leg to increase the stability of access equipment (eg Tallescope, Scaffold tower).
OVER THE SHOULDER	A camera shot of the scene shot from behind or "over the shoulder" of a principal actor, revealing what they are seeing from their point of view.
OVERTURE	a separate instrumental number played at the beginning of an opera or show. In musical theater, it is common for the overture to contain melodies from various songs in the show. The overture is generally a signal to the audience that the show is about to begin.
P2	Lighting Industry Forum code which identifies the (original) recommended usage of different lamp types. P2 coded lamps are photofloods, and have a colour temperature of 3000°K. See also PHOTOFLOOD, CP, A1, T, K.
PACE	The speed at which you pick up your cue and deliver the next line of your dialogue. Pace can also be the speed that creates a style for the piece.
PAGING	The act of holding a tab etc. back to allow large items or actors offstage. Also preventing microphone etc cables from getting entangled by pulling / releasing them from offstage as performer walks around.
PAIRING	Connecting more than one lantern to one power outlet via an adaptor or splitter, or more than one speaker to one amplifier channel.
PAN	a highly UNfavorable <u>review</u>

PANTOMIME	An art form related to the dance; not to be confused with “silent scenes” or a “scene without words.”
Paper Tech	Session without the set or actors when the technical and design team talk through the show ensuring everything's going to work as planned. Stage Managers can use this session to ensure all is written correctly in the Prompt Book.
PAR	Short for Parabolic Aluminised Reflector lamp. A lamp containing a filament, reflector and lens in one sealed unit. Used in PARCANs to produce a high intensity narrow beam of light. Par lamps are available in many different sizes and powers. Par sizes available include 16, 36, 38, 56 and 64. (The number refers to the diameter of the lens, in eighths of an inch). The most common for theatre use are Par 64s rated at 1000W (1kW), although other wattages are available. 110V Par lamps are often used in large UK venues or for touring due to the increased light output. Because the current is greater, the lower voltage lamps have smaller thicker filaments which give a more focussed beam than the thinner 240V filaments. In the film business, PAR lamps are known as 'bird's eyes' after the alleged inventor Clarence Birdseye.
PARCAN	Type of lantern which produces an intense beam of light, ideally suited to "punching" through strong colours, or for special effect. The Parcan is literally a cylinder of metal (the "can") within which sits the PAR lamp (PAR stands for Parabolic Aluminised Reflector) which consists of the bulb, a reflector and a lens in a sealed unit. The Parcan first appeared in the early 1970's in the Rock concert industry due to the intensity of the beam, and the light weight and near indestructibility of the lantern. The lens of the lamp is either clear (which produces a narrow beam), frosted (medium) or stippled (wide).
PARODOS	Parodos (also parode and parodus, plural parodoi, Ancient Greek) is a term used in the theater of ancient Greece, referring either to a side-entrance, or to the first song sung by the chorus after its entrance from the side wings.
PARTICULARIZATION	The process Uta Hagen taught, making each event, person and place (down to the smallest physical object) as exact as possible. These details are explored in great detail to discover how they are relevant to the character.
PATCH	The act of plugging a lantern into a dimmer (e.g. 'Can you patch circuit 12 into dimmer 18 please').
Patch Bay	Used to connect outboard equipment into the sound desk and to connect sound desk outputs to amplifiers, and amplifiers to speakers.
PATCH PANEL	A board consisting of rows of sockets into which plugs can be connected to route sound signals or power for lighting circuits. Some American systems use a Pin Plug patching system. See also PATCH.
PATCHING	To cross-connect lighting circuits around the stage area to a chosen dimmer. Connecting lanterns to dimmers.
PATTER	a song in which the text is declaimed very rapidly
PATTERN	See GOBO.
PATTERN NUMBER	Many older Strand lanterns are identified by their Patt. number (eg Patt.23 is a 500W profile). The numbers bear no direct relation to their size or type (although lanterns of a similar design may have similar Pattern numbers.) See http://www.strandarchive.co.uk for a complete listing.
PC	Originally short for plano-convex - the basic lens shape of many lanterns / projectors. Now short for Prism- or Pebble-convex: a type of lens with a pebbled flat surface which gives a slightly harder edge than a Fresnel, but not as hard as a Profile. PC refers to a lantern with a PC lens.

PD's	(Abbreviation for <i>Per Diem</i> , Latin for Daily) A daily payment by an employer to touring technicians to cover daily living expenses. This is additional to the monthly / weekly wage.
PEACOCK	See SUPERSTITION.
PEBBLE SPOT	See PC.
PER DIEMS	See PDs.
PERCENT	Dimmer levels are expressed as a percentage of the supply voltage. (100% = 230 - 240 Volts(UK)).
PERCHES	Lighting positions (often on platforms) at each side of the stage, immediately behind the proscenium. Some theatres use the term for vertical boom positions in front of the proscenium in the house.
PERFORMER FLYING	A manual or electrically driven system for lifting performers off the stage and allowing spectacular stunts and aerial sequences to be performed.
PERSONAL PROPS	See PROPS.
PHASES	Electricity is generated and supplied to large installations as three separate supplies, known as phases, and labelled L1, L2 and L3 (for Line).
PHOTOFLOOD	A lamp used by photographers which gives a bright white light. Because it has a thin filament, it gives a good flash effect (eg lightning), but has a relatively short life, so should not be left on for any length of time.
PHYSICAL GESTURE	A specific movement or physical action of a character that expresses the psychology, feelings and desires incorporated into one gesture. It is often used by the actor to awaken the essence of his character.
PHYSICAL THEATRE	Physical theatre is a genre of performance which makes use of the body (as opposed to the spoken word) as the primary means of performance and communication with an audience. In using the body, the performer or actor will concentrate on:
PHYSICALIZATION	To express with the body. Showing as opposed to telling. Externals of a character, such as how they eat, walk and talk.
PIANISSIMO	a very soft <u>dynamic</u> level
PIANO	a soft / quiet <u>dynamic</u> level
PIANO DRESS	Rehearsal in costume and with all technical facilities but using a piano as a substitute for orchestra, so that the director can concentrate on technical problems rather than musical ones (and not pay the orchestra !). Also known as a PIANO REHEARSAL.
PICK-UP	Device which, when attached to an acoustic musical instrument, converts sound vibrations into an electrical signal.
PIGGY BACK	A camera shot with both actors involved, facing the camera one behind the other. The "piggyback" allows both characters to have their private thoughts about each other, while allowing the audience to see what both characters are thinking.
PINSPOT	A lantern focused very tightly on a small area (eg an actors head) - a pin spot.
PIPE ENDS	Lanterns hung at the very ends of lighting bars - used for crosslight and very common in dance or musical theatre.
PIRACY	performing a show for profit without permission (and without paying royalties to the copyright holder)
PIT NET	Protective net across the orchestra pit to prevent any objects (or actors) falling from the stage and injuring musicians.
PITCH	the frequency at which a particular note vibrates (its relative "highness" or "lowness")
PLACES	Call by Stage Management for actors to take their places for the start of a scene / show. 'Places please everybody'. See also BEGINNERS.

PLAN	A scale drawing showing a piece of scenery, the whole set, lighting layout etc from above. Lighting plans are usually drawn onto the theatre's groundplan. A view from the side of the set (or a piece of scenery) is known as an ELEVATION.
PLASA / P.L.A.S.A.	Professional Lighting and Sound Association (UK). See ESTA for the American equivalent.
PLAYBACK	The part of a computerised lighting control desk which enables the operator to recall cues from the electronic memory.
PLAYING SPACE	The amount of physical stage-space available for performers. This excludes the offstage areas.
PLOT	List of preparations and actions required of technical crews during the performance (eg Sound Plot = list of sound cues and levels in running order.) In the US, the term plot refers to a plan. (eg Light Plot = scale plan showing lighting instruments). See also RUNNING PLOT, STATE PLOT.
PLOTTING SESSION	Time during which the plot for each department is prepared (eg Lighting Plotting session)
PM	Short for PRODUCTION MANAGER.
PNEUMATIC	A system using pressurised gas to create mechanical motion. In theater, pneumatic systems are used to move heavy objects such as seating platforms or permanent scenic features on air castors. Older theaters may have pipe organs which operate pneumatically, or inflatable structures for specific productions. Pneumatic tools such as paint sprayers and nailguns are also used.
POINT CUE	A cue inserted during / after plotting between two existing cues. (eg 8.5 is inserted between cues 8 and 9). Most computer lighting desks have the ability to either insert an additional cue in a sequence, or to link to another cue out of the sequence, and then link back again. Inserting cues into a plotted sequence on a manual lighting desk is more awkward, because it is a running plot (where only the changes between cues are noted down). Stage Management may prefer to call 8A instead of 8.5, but this is down to personal preference. Sound cues which relate to an already-running cue within a sequence should have lettered cues (e.g. 8A is a fade up of Cue 8 and 8B is the fade out).
POLYPHONY	polyphony --- a kind of <u>texture</u> in which two or more melodies are heard simultaneously.
POV	A shot that shows the scene through the character's eyes. We see the world from their point of view.
POWERCON	Power connector rated at 20 Amps with the same body type as the SPEAKON speaker connector. Manufactured by Neutrik. Used extensively on lighting patch panels (at least in the UK) due to its smaller physical size and lower cost than the standard 15A socket. The blue connector is for power inlet, the grey connector is power outlet. The types are not interchangeable, and cannot be plugged into Speakon sockets. NB: The powerCON connector is not designed to be connected under load conditions, so should only be connected / disconnected with the power OFF.
PPE / P.P.E.*	(UK - Health & Safety) Abbreviation of Personal Protective Equipment. More information coming soon.
PRACTICAL	Any object which appears to do onstage the same job it would do in life, or any working apparatus (eg light switch or tap). Light fittings which have to light up on the set are called Practicals.
PRACTICAL PROPS	props that actually have to work during performance, i.e. cigarette lighter, flashlight.

PREPRODUCTION	Planning phase of production before actors rehearse (or sometimes have even been cast) and before sets are built. Brings together the production team in discussions about style, possibilities and budgets.
PRESENTATIONAL	An actor's awareness of the audience through direct address to the audience, by looks, signs or gestures.
PRESET	Anything in position before the beginning of a scene or act (eg Props placed on stage before the performance, lighting state on stage as the audience are entering.)
PRESTO	a musical <u>tempo</u> that is very fast
PREVIEW	A performance (or series of performances) before the 'official' opening night. Previews are used to run the show with an audience before the press are allowed in to review the show. This allows technical problems to be ironed out while ensuring the cast and creative team get audience feedback. Tickets are sold at reduced price and help to spread word of mouth interest in the show.
PREVIEW	a <u>dress rehearsal</u> performed in front of an audience (often a paying audience!)
PREVISUALISATION	Computerized tools which enable design teams to show directors and other members of the production team how lighting or scenic automation will look before the set is even built. See WYSIWYG.
PRIMA DONNA	(pronounced "PREE---ma DON---na") --- literally "first lady" = the starring female rôle
PRIMARY COLOURS	The primary additive colours of light are red, green and blue, and the subtractive colours are cyan, magenta and yellow.
PRIMO UOMO	(pronounced "PREE---moe WOE---mo") --- literally "first man" = the starring male rôle
PRIVATE MOMENT	A well---known technique developed by Lee Strasberg, based on Stanislavsky's theory that the challenge of the actor is to "act privately in public." An individual acting exercise (performed in front of others) in which the actor does an intensely personal activity while alone, while giving the effect of "being private in public."
PRODUCER	a person who is responsible for finding the financial backers, making the programming decisions, assembling the performance forces, etc., for a musical. Analogous to the impresario of opera
PRODUCTION DESK	Table in the auditorium at which director/designer etc sit during rehearsals (especially technical rehearsals). Usually has its own lighting and communications facilities.
PRODUCTION MANAGER	Responsible for technical preparations, including budgeting and scheduling of productions. This role in the US is usually known as TECHNICAL DIRECTOR.
PRODUCTION MEMBER	a song and/or dance section that features the whole cast (or a large portion of it)
PROFESSIONAL*	Normally used for someone who's regularly paid for a particular job (as opposed to an amateur, who does it for fun). A professional attitude is essential when working in the theatre - this means you have to behave as if you were being paid. The theatre world is a very small community - if you behave badly or upset someone, it's highly likely you'll meet them again, and they will remember you!
PROFILE	A type of lantern with at least one plano-convex lens which projects the outline of any chosen shape placed in its gate, sometimes with a variable degree of hardness/softness. Profiles include four beam-shaping metal shutters, a gate to take an iris or gobo and an adjustment to make the beam smooth and even ('flat') or hot in the centre ('peaky'). See Bifocal Spot, Zoom Profile.
PROJECTION	Slides are used to project still archive images or textures. Libraries of slides contain images for every occasion. Kodak Carousel projectors are the industry standard, and some types can be linked to a controller to perform complex dissolves and fades from one projector to another. More powerful projectors are available using very intense discharge sources and large format glass slides to produce a massive image.

PROLOGUE	Short scene or speech before the main action of the play to put it into context or set the scene. See also EPILOGUE.
PROMENADE	Form of staging where the audience moves around the performance space and sees the play at a variety of different locations.
PROMPT BOOK	Master copy of the script or score, containing all the actor moves and technical cues, used by stage management to control the performance. Sometimes known as the 'book', Prompt Copy or Prompt Script. The member of stage management (often the DSM) cueing the show is said to be 'On the Book'. (e.g. 'Clare's on the book for the next show').
PROMPT COPY	See PROMPT BOOK.
PROMPT CORNER	Area, traditionally on the stage left side of the stage, from which the stage manager (or DSM) controls ('prompts') the performance, from the prompt desk.
PROMPT CORNER	Area, traditionally on the stage left side of the stage, from which the stage manager (or DSM) controls ('prompts') the performance, from the prompt desk.
PROMPT DESK	The control centre of the show. The desk should contain most of the following: a clock, low level lighting, a flat surface for the prompt script, communication facility to other technical departments, a phone for emergency, rear and front of house calls system and cue light controls.
PROMPT SCRIPT	See PROMPT BOOK.
PROMPT SIDE (PS)	Usually stage left side of the stage, containing the prompt corner.
PROMPTER	Person whose role is to follow the text of a play, and be ready to remind the actors of their lines if they forget them. In many older theatres, there is a prompt box downstage centre sunk into the stage, so that only the prompter's head is above stage where she/he can see the actors.
PROPERTIES	See PROPS.
PROPERTY MASTER / PROP MASTER	Member of the creative team who has responsibility for all of the PROPS used in the production (US).
PROPPING	It's essential that a clear record is kept of the source of the props so that they can be efficiently returned at the end of the show. Reference books are used to ensure the items are correct for the time period of the production.
PROPS	(Properties) Furnishings, set dressings, and all items large and small which cannot be classified as scenery, electrics or wardrobe. Props handled by actors are known as hand props, props which are kept in an actors costume are known as personal props.
PROPS TABLE	Table in convenient offstage area on which properties are prepared prior to a performance and to which they should be returned after use.
PROSCENIUM ARCH	The opening in the wall which stands between stage and auditorium in some theatres; the picture frame through which the audience sees the play. The "fourth wall". Often shortened to Proscenium or Pros Arch.
PROTAGONIST	The leading character or 'hero' in a play who has to fight against / oppose the ANTAGONIST.
PROXEMICS	Proxemics means the distances between character/actors in a play. It shows their relationships and feelings. e.g. if two characters stood far apart from each other you could assume that they either did not know each other at all, or had fallen out and were no longer speaking to each other.
PSYCHOLOGICAL	gesture: If we define gesture to mean a movement that has intention, we could say that the Psychological Gesture is a movement that expresses the psychology of the character.

PUBLIC RELATIONS / PR / P.R.*	Department in the theatre (or any company) which deals with the public image of the theatre. Sometimes known as the MARKETING DEPARTMENT.
PUBLICITY	The department in the theatre whose job it is to entice the audience into the theatre, and to tell them what they need to know in order to get the most from the production.
PULL	The amount of electrical power required by a touring show in a venue.
PUSH AND PULL	Actors who have to move scenery / furniture around the stage, earning them extra money. Slang term is Pickfords, after the UK Furniture removals company.
PVC TAPE	Plastic insulating tape used for taping cables to bars and for securing coiled cables. Neater and cheaper than Gaffa tape. Also known as LX tape.
PYRO	See PYROTECHNICS
PYROTECHNICS	(Pyro) Chemical explosive or flammable firework effects with a manual detonation. Usually electrically fired with special designed fail-safe equipment.
Quadruple	beats are arranged in groups of four mezzo---forte (mf) --- a somewhat loud <u>dynamic</u> level mezzo---piano (mp) --- a somewhat soft <u>dynamic</u> level
QUARTET	a number featuring four singers
QUICK CHANGE	A change of costume that needs to happen very quickly takes place close to the side of the stage. Costume designers need to know about the need for a quick change so that the costume is made incorporating elements such as Velcro and zips rather than buttons. A quick change room is often erected at the side of the stage to enable changes to take place in privacy.
QUICK CHANGE ROOM	Area adjacent to the stage containing lighting, a mirror and a costume rail in which actors can make costume changes quickly, sometimes with the aid of a dresser.
QUINTET	a number featuring five singers
R&R	British Army term, short for Rest and Recuperation - time away from the front line to "recharge" with family and home life.
RAG ROLLING	A painting technique used by scenic artists to quickly get a complex textured paint effect over a large area. A base coat is applied first, which is allowed to dry, then a contrasting colour is applied, and while still wet, a scrunched up piece of rag is dabbed at the area to remove the still wet top coat in a random pattern. Alternatively, an unevenly tied rag around a paint roller can be run over the wall to achieve the same effect.
RAIN BOX	A box or tray containing dried peas etc which produces a rain sound effect when inclined.
RAKED STAGE	A sloping stage which is raised at the back (upstage) end. All theatres used to be built with raked stages as a matter of course. Today, the stage is often left flat and the auditorium is raked to improve the view of the stage from all seats. A rake is expressed as a ratio (eg a 1:25 rake rises by 1cm vertically over 25cm horizontally). See also Anti-Rake.
RANGE	the span of notes, from low to high, required in a particular song or which a particular singer is able to sing.
RAVE	a highly favorable <u>review</u>
RCD	Residual Current Device. Protects the user against short circuit (earth faults) and earth leakage caused by damaged cable or faulty equipment. A RCBO is a combined MCB and RCD, protecting against earth leakage/short circuit and overload. Known as a GFI (Ground Fault Interruptor) in the USA.
REACTION SHOT	Shot: The camera shooting a character's emotional or physical response or reaction to something that is happening in the scene.

READ THROUGH	A meeting with all cast and (sometimes all) creative team members to read through the script. Usually happens at the start of the rehearsal process, to orient the cast and help them get to know each other and the text.
REALISM	Realism in theatre describes a decision by the creative team to present the audience with an accurate depiction of the real world, rather than a stylized interpretation. Examples are Kitchen sink realism, an English cultural movement in the 1950s and 1960s that concentrated on contemporary social realism, or Poetic realism, a film movement in France in the 1930s that used heightened aestheticism. In the visual arts the term denotes any approach that depicts what the eye can see, such as in American realism, a turn of the 20th century idea in arts, Classical Realism, an artistic movement in late 20th Century that valued beauty and artistic skill.
REAR OF HOUSE (ROH)	The backstage and storage areas of the theatre. See also FOH (Front of House). Also sometimes known as Back of House.
REAR PROJECTION	See PROJECTION.
RECIT CALL	Session with the musical director for opera performers, to rehearse the sung dialogue for the coming performance.
RECITATIVE	a singing style that is a rapid, speech---like style of singing; usually conveys the storyline as quickly as possible
REFLECTOR	Highly polished metallic mirror used to direct light beam from a lamp towards the lens at the front of a lantern.
REFRAIN	The "A" section (which returns at least twice) of a <u>rondo form</u>
REHEARSAL	A session when actors are called to work through some scenes from the play in private. A TECHNICAL REHEARSAL is the first time when technical elements (lighting, set etc.) are combined with actors. A DRESS REHEARSAL is a performance of the show as it will be on opening night.
REHEARSAL PIANIST	a pianist who, during early rehearsals of a show or opera, duplicates the melodies and accompaniments to be played by the orchestra
Relational Conflict	This is the predominant type, and consists of a battle between the mutually exclusive goals of characters (often the protagonist & antagonist).
Remote Device Management	An emerging upgrade to DMX512 which will include bi-directional communication between controller and device.
REPRESENTATIONAL	Represents "realism." Characters in their real lives that are not aware the audience is there.
REPRISE	the return to a earlier musical number later in a show, often with modified text.
RE-RIG	To change the lighting rig after the last performance of one show to the positions for the next show.
RESISTANCE DIMMER	A now obsolete method of dimming which decreases the current available to the load by introducing a variable resistance between supply and load. The excess current is converted into heat. Based around a rheostat.
RESOLUTION	The point during a drama when the plotline reaches a conclusion, and conflict is resolved.
RESTORE	A cue to resume or return to any previous state, setting or function. (e.g. 'at the end of the dance number we restore to a warm general cover').
REUTLINGER	A range of adjustable steel wire fittings which can be used to suspend a static load and adjust the height easily. Available from Doughty Engineering.
REVERSE	A camera shot set up to shoot the reverse 180° view of the previous shot.

Reversing Hemp	To spread wear over as great a length of rope as possible. Over a period of time this practice can considerably increase rope lifetime, especially if lines are rotated between sets as well as positions in the grid (The short of set 1 becomes the long of set 40, for example)
REVIEW	a critic's written, published assessment of a show's strengths and weaknesses (usually published around opening night). Highly---favorable reviews are called <u>raves</u> , while a poor review is called a <u>pan</u> .
RHYTHM	the general term used to describe how music moves through time. Encompasses terms such as <u>beat</u> , <u>meter</u> , and <u>tempo</u> .
RHYTHM SECTION	is a small group of accompanying instruments, usually comprised of a piano, bass, drumset, and sometimes guitar
RIDER	(Technical Rider) Information sent to a venue by a touring group detailing lighting, sound, staging and dressing room requirements. Ideally arrives before the group !
RIG	The construction or arrangement of lighting equipment for a particular production.(noun)
RIG CHECK	The process of checking all lanterns in the rig are working correctly prior to each performance. Should be done daily in sufficient time to change a lamp if necessary.
RITARDANDO	(pronounced "RE---tar---DAWN---doe") --- the term used when the <u>tempo</u> grows slower in the course of a piece.
ROAD MANAGER (ROADIE)	A touring technician with one night shows, particularly music groups. Large groups will have a roadie in charge of a particular instrument or set of instruments (eg Guitar Roadie, Drum Roadie, Lager Roadie) who is responsible for the correct unloading and setting up (tuning etc) of the instruments before the artists arrive onstage for the sound check.
ROCK OPERA	a <u>genre</u> of the late 20th---century which tends to be sung throughout (like opera), but makes use of rock style in some or all of its <u>score</u> .
ROMANTIC	the term for the musical era ranging from approximately 1815 to 1900.
RONDO	a form that combines <i>repetition</i> and <i>contrast</i> . Layout is usually A --- B --- A --- C --- A (etc.) The repeated section is called the <u>refrain</u> (A), while the contrasting sections are called <u>episodes</u> (B); there have to be at least 2 episodes.
ROSIN	Also known as Colophony or Greek Pitch, Rosin is a solid form of resin obtained from pines and some other plants, mostly conifers, produced by heating fresh liquid resin to vaporize the volatile liquid terpene components. It is semi-transparent and varies in color from yellow to black. At room temperature rosin is brittle, but it melts at stove-top temperatures. It chiefly consists of different resin acids, especially abietic acid.
ROUNDED BINARY	:A: :BA': (= AA BA' BA') <u>alternation</u> --- a b a b a b (etc.)
ROUNDED BINARY FORM	a variant of <u>binary</u> form in which the opening A is repeated before moving on the B portion, and then a modified version of A follows the B. The B and A' sections are then repeated. The form is called <i>binary</i> because it consists of two parts: A and BA' (each of which is repeated; i.e.,
Royal Opera House	Contains a massive series of lifts and platforms which enable the complex programme of multiple performances in the repertoire to be interchanged seamlessly.
RUN	A sequence of performances of the same production. (e.g. 'How long is the run of this show?' or 'This show runs for two weeks')
RUNNERS	A pair of curtains parting in the centre and moving horizontally, particularly those used in a downstage position in variety and revue productions.
RUNNING LIGHTS	US term for the blue working lights used backstage during a performance.

RUNNING PLOT	A plot giving details of the changes between cues, as distinct from a state plot which gives the whole state of the system at any time. For example, a lighting plot on a manual board is normally a running plot. It is difficult to start a running plot half way through; often the operator has to go back to the beginning and work through until the required point is reached. However, it contains the minimum information necessary to perform the cues, and is therefore more efficient on a manual lighting desk or complex sound setup.
RUN-THROUGH	A rehearsal of the show (or a section of it). Often shortened to just RUN. See also TECHNICAL RUN, DRESS RUN. The first run-through is often known as a STAGGER-THROUGH as there are usually many errors and delays.
SAFE SYSTEM OF WORK	UK Health and Safety terminology. Can be defined as 'the integration of people, articles and substances in a suitable environment and workplace to produce and maintain an acceptable standard of safety. In this system, due consideration should be given to foreseeable emergencies and the provision of adequate facilities' <i>Submitted by Chris Higgs</i>
SAFETY CHAIN	Chain or wire fixed around lantern and lighting bar or boom to prevent danger in the event of failure of the primary support (eg Hook Clamp). A requirement of most licensing authorities. In the UK, current legislation
SAND BAG	A canvas bag or sack, sealed at one end and tied at the other end, used to act as a weight. A sand bag can be attached to an unused flying spot line to stop it running back through the pulleys, and to enable it to fly in without fouling adjacent equipment.
SATURATION RIG	An arrangement of lanterns in which to maximum number of spotlights is placed in every possible position.
SAVE	(US especially) To extinguish a particular lighting instrument (e.g. 'Save 14'). The instrument's lamp (and its colour filter) are thus saved for another occasion. Used when setting up lighting states.
SCENE	A pre-programmed lighting state which can be faded in and out during a one night show when there's no time for plotting.
SCENE CHANGE	The changing from one scene in a play or musical to the next scene. Usually requiring a change of set or set pieces as well.
SCENOGRAPHER	Designer responsible for all the visual aspects of a production (lighting, scenery, costumes etc). One of the greatest scenographers of current times was Josef Svoboda (1920-2002).
SCISSOR LIFT	A scissor lift is a type of aerial work platform (AWP), also known as an aerial device, elevating work platform (EWP), or mobile elevating work platform (MEWP). The AWP is a mechanical device used to provide temporary access for people or equipment to inaccessible areas, usually at height. The MEWP can usually be driven around the work area by the operator at height to provide safe access to a wide area, on a flat floor. Scissor lifts have also been used in scenic automation to provide a moveable platform, often built onto a moving base. The scissor lift is used because it is a self-contained device which requires no construction for it to operate within, and which does not extend beyond the horizontal dimensions of the platform.
SCORE	the written melodies / notes of music (created by a <u>composer</u>)
SCREEN (PROJECTION)	Many types of projection screen are available. Some are multi-purpose, some only for front projection, some only for back projection. If a screen is not self-supporting, it often has eyelets around the outside edge which are used to 'lace' the screen onto a larger frame.
SCRIM	A coarse gauze

SCRIPT	The text of a musical or play. Also contains stage directions and other notes.
Script Analysis	The close study of a play or screenplay. This incorporates all of the dialogue and stage directions to find the answers necessary to create a full and rich character and to craft a performance that serves the script. The exploration of the script may include the questions of theme, story, character, and overall elements of the play and characters.
SCROLLER	See COLOUR CHANGER.
SEAMSTRESS	Member of the wardrobe department who operates sewing machines and carries out other sewing tasks.
SEASON	is the time period in which new shows tend to open --- fall through spring (like television!)
SECOND AD	Second Assistant Director. On most sets there are many 2nd AD's responsible for everything from crowd control, extras, parking, traffic control, security, cuing, and actors on camera.
SECOND TEAM	Stand---ins for the principals involved in a specific scene. You will hear an AD yell "Second Team!" calling stand---ins on set to stand where the principals were, while the DP lights the scene and the camera operators rehearse their moves and focus.
SEGUE (pronounced SegWay)	Musical term for an immediate follow-on. Now often used as jargon for any kind of immediate follow-on.
SELF---QUOTATION	re---using melodies that one has composed oneself. (Quotation of <u>other</u> people's music is where one runs the risk of <i>plagiarism</i>)
Semaphore	Where framed colours are electrically lowered into place in front of the lantern. Remotely controllable. Can perform additive colour mixing by lowering two colours into position at the same time.
SENSE MEMORY	(emotional recall) The basis for Lee Strasberg's Method Acting. "Sense memory" is used to refer to the recall of physical sensations: sight, touch, taste, smell, and sound. These physical sensations surround an emotional event, instead of the emotions themselves.
SENSORY	Connecting the character to the body and mind through the senses; to taste, hear, feel, see, think, perceive; to know through the physical inner self, as opposed to the instinctive.
SEPTET	a number featuring seven singers
SEQUENCE	a melodic phrase which is repeated at higher or lower <u>pitch</u> levels
SERIES SPLITTER	An adaptor consisting of a plug and two sockets wired in series. Enables two identical 110 Volt loads to be safely run from a 240 Volt supply (UK).
SET	To prepare the stage for action. (verb) - e.g. 'Have you set the chairs for Act 1?'
SET BACK	To reset technical systems to a particular point in the show in order to repeat a sequence or scene during rehearsals. (e.g. 'Can we set back to the entrance of Lady Bracknell')
SET BUILDER	Member of theatre's production department or outside contractor who is responsible for realizing the set designer's construction in timber, steel or other material as specified by the designer.
SET DESIGNER	Member of the artistic team for a show who works with the director to create the scenic 'look' for the stage throughout the show and any accompanying props. She/he sometimes also designs the costumes.
SET DRESSER	The set designer works with the production manager to ensure the design stays within the budget. Many theatres have a stock of scenery which means that items can be reused by recovering or repainting in a different production.
SEXTET	a number featuring six singers

Sharktooth Gauze	The most effective for transformations, because it is the most opaque.
SHIFTER	The common Australian term for AJ's, c-wrenches, spanners etc.
SHINS	The lowest lantern on a lighting boom. Named because of the proximity of sharp parts of the lantern to the flesh of the lower leg. This especially applies to standard dance lighting, when the lanterns are positioned at optimum height to light dancers on the stage floor. When the boom is lighting scenic items or large groups, the lanterns may be higher up the boom and the term will no longer apply. Also known as SHIN BUSTER. The other lanterns on the boom are known as MIDS and HEADS.
SHOT BAG	A heavy-duty canvas bag filled with lead shot, used as a weight to hold scenery in place on stage. See also BRACE WEIGHT.
SHOW DECK	A false floor built on top of the theatre stage, which contains technical elements such as automation tracks or revolves, concealed lighting or smoke effects. In some large shows, the show deck completely replaces the existing theatre stage, which is put back into position when the show has finished it's run.
SHOW REPORT	A written report by stage management giving problems, running times, show staff and audience numbers for the previous days' performance(s). Copies are circulated to the technical departments and management staff and a copy is filed in the prompt book. Also known as a Performance Report.
SHOW STOP	When an emergency situation means the performance cannot continue, a SHOW STOP is announced. The stop would be called most often because of a safety issue (e.g. a piece of scenic automation is stuck in a dangerous position, or is blocking the stage or flytower in such a way that the show cannot continue. Or a performer has been injured). The audience may be asked to leave the theatre (and be issued refunds) or be asked to remain in their seats while the situation is corrected. For example, if a trapdoor is stuck open, the show must be stopped until it can be closed and made safe.
SHOWCALLER	The member of the stage management team who is calling the cues. In the UK this person is known as the DSM on the book.
SHOW---STOPPER	a number which is received so enthusiastically by the audience that their sustained applause "stops" the production for a period of time.
SHUTTER	Part of a profile lantern. Metal blade which can be used to shape the edge of the beam. Shutters (normally four) are located in the gate at the centre of the lantern. Similar in effect to barndoors on a Fresnel or PC lantern, but a lot more flexible.
SIDES	A portion of a script (pages) selected for an audition that highlights a specific character.
SIGHTLINES / SIGHT LINES	A series of lines drawn on plan and section to show how much of the stage can be seen by the extreme seating positions in the auditorium. Often marked in the wings as a guide to the actors and crew to stay out of view.
SILK	A special type of diffusion frost filter which stretches the light in one direction. Especially useful for lighting large cycloramas with a limited number of lanterns, or for lighting an elongated object (eg a staircase) with one lantern.
SILL	See FLAT.
SILL IRON	A piece of flat iron screwed to the bottom rail of a door flat which holds it together, and ensures that the flat doesn't warp. Invisible to the audience.
SINGING STYLES	the 'character' of the way words can be set to music
SINGLE PURCHASE	Counterweight flying system where the cradle travels the same vertical distance as the fly bar. The counterweight frame therefore occupies the full height of the side wall of the stage. See also Double Purchase.

SINGSPIEL	(pronounced "Zing---shpeel") --- a German---language <u>genre</u> which has arias, but uses spoken dialogue (where an Italian <u>opera</u> would use recitative)
SITE-SPECIFIC THEATRE	A piece of performance which has been designed to work only in a particular non-theatre space. The space may have been adapted to fit into the themes or style of the production. A site-sensitive piece, on the other hand, will not adapt the space, but work with it's style and history to create a piece of performance. See also INSTALLATION.
Situational Conflict	Involving a situation which must be escaped or resolved.
SITZPROBE	(German for <i>seated rehearsal</i>). The first rehearsal between Opera singers and the orchestra. No attempt is made to act or move the production at this rehearsal.
SIZE	A bonding medium used with pigments and water to make an economic paint. Size is produced by boiling animal connective tissue, so it's known as Animal Glue. It's similar to Gelatin, also an animal glue, which is used in foodstuffs. See also SCENIC PAINT.
SKIN MONEY	Extra payment made to actors/actresses when nudity is required on stage.
SKIP (Costume/Props)	A large wicker basket or box, often wheeled, which stores costumes and/or props for touring.
SLAPSTICK	Two pieces of wood loosely joined at one end, which make a loud 'slap' sound when used to hit something / someone. 2) Form of physical comedy where people get hit, covered in custard pies or showered with water.
SLATE	(Actor audition term) When auditioning on-camera, or when recording a piece of footage, an actor may be asked to Slate their name and their agent's name, or to Slate the scene being recorded. This term is from the film industry when a piece of slate with chalk writing on it to indicate the actor being shot was filmed for a few frames before the actor, to enable later identification.
SLIDE	See PROJECTION.
SMA / S.M.A.	(UK) Stage Management Association who also publish the Freelist - a list of stage management available for work.
SMOKE DETECTORS	Many theatre buildings have complex fire alarm systems installed. Some theatre spaces have smoke detectors in them, which trigger a fire alarm when the space fills with smoke. The use of SMOKE MACHINES in these spaces can (and does) result in expensive call-outs of the fire department and evacuated auditoria.
Smoke Machine / Fogger	Electrically powered unit which produces clouds of white non-toxic fog (available in different flavours/smells) by the vaporisation of mineral oil. It is specially designed for theatre & film use.
Smx	Communications protocol which enables digital dimmers to "report back" to the desk on any faults (eg blown lamps).
SNAP	A lighting or sound cue with no fade time - the cue happens instantly.
Societal Conflict	Occurs between an individual character (or small group) and a larger group or society.
SOFT LIGHT	Asymmetric flood light used as a fill light in TV studios to eliminate shadows and balance the key light.
SOLILOQUY	A speech given directly to the audience, ordinarily with no one else on stage. Usually played as a direct address to the audience, sometimes played as a character thinking aloud in the audience's presence.
SOLO	a number featuring one singer
SONG FORM	a form that conforms to the pattern A B A' (sometimes called "32---bar form," "popular song form," or "pop song form")
SONG PLUGGER	in the early 20th century, a person who advertised new tunes in music stores by performing them for customers or shopkeepers

SOPRANO	high female voice. A high pitched woman's voice
SOUND DESIGNER	Member of the production team who has the responsibility for planning and executing the layout of all sound playback and reinforcement equipment for the show. This role also includes the sourcing of music and sound effects for the production.
SOUND OPERATOR	Also known as Sound Op. The Sound Operator is responsible for operating the sound playback and mixing equipment for a show. He or she is often a member of the Electrics department of the theatre and works with the sound designer for the production.
SPECIAL	A lantern within the lighting rig which is required for a specific moment or effect within the performance, and is not part of the general cover lighting. See GENERAL COVER.
SPEED---THROUGH	A rehearsal with actors going through the lines of the play as quickly as possible, picking up the cues. Sometimes called a "glib thru."
SPIDER	Adaptor to connect many lanterns to one multicore cable. Consists of multipin connector (typically Socapex or Lectriflex), short length of cable, then a number of sockets related to the number of circuits in the cable.
SPIGOT	An adaptor screwed onto the hanging bolt of an instrument to enable it to be used on an upright stand.
SPIKE	To mark the position of an item of set/furniture on stage or in the rehearsal room.
SPIKE MATRIX	A document listing positions of spike marks needed for a show, to aid in the transferring of marks from rehearsal room to stage. Especially useful when touring. The positions are defined by a distance from the center line and from the setting line (usually the proscenium arch line / front of the stage). The table should also include the colour of tape to be used, what the mark is representing, and which scene it appears in.
Spike Tape	Normally thin gaffa tape, although other weaker tape (e.g. masking tape) is used on precious floors. Sometimes, any securing of cable etc to floor is known as 'Spiking'. Where precision is required during blackouts, .
SPILL	Unwanted light onstage.
SPILL RINGS	Concentric rings attached to the front of a beamlight (eg Strand Pageant) to contain spill.
SPLITTER	See ADAPTOR.
SPONTANEITY	A free unplanned impulsive moment.
SPOT	To reduce the beam size of a fresnel or pc lantern by moving the lamp further from the lens. (e.g. 'Could you spot that down a touch, please?'). See also FLOOD.
SPOT LINE	A temporary line dropped from the grid to suspend something in an exact special position.
SPOTLIGHT	General term for any lantern with a lens system. See Fresnel, PC, Profile.
SPREADING THE SHOT	One actor stands too far from the other, which "spreads the shot out."
SQ	Abbreviation for Sound Cue, used by stage management in the prompt book. The equivalent for lighting cues is LX. Avoid using abbreviations such as SX or FX for sound effect cues, as they sound similar to LX. When cueing the show, the member of stage management on the prompt book should say 'Sound Cue 12' rather than 'S. Cue 12', for clarity.
STAGE BOX	A connection box at the end of a lighting or sound multicore cable.
STAGE BUSINESS	A stage activity used to accent, intensify, or heighten the manner in which one uses an object on stage.

STAGE CREW	Member of the Stage staff who is responsible for moving props and/or scenery during the show, and for ensuring that items under their responsibility are working correctly and properly maintained. Stage Crew (also known as Stage Hands) are often employed on a casual basis for a specific production, and may not be part of the theatre's full-time staff. They also may be touring with a particular production.
STAGE DIRECTIONS	The writer's insertions of blocking, reactions, gestures, or use of props to clarify the action.
STAGE DIRECTIONS	Instructions given by the author about how a play should be staged, when actors should make their entrances and exits and how lines should be delivered. Some well-known stage directions include "Exit, pursued by a bear", from Shakespeare's <i>The Winter's Tale</i> . Some stage directions are notes on one possible staging, others are essential to the integrity of the playwright's vision, such as those written by Samuel Beckett - these MUST be followed as a condition of being allowed to stage the play.
STAGE DIRECTOR	See DSM.
STAGE DOOR KEEPER	The first person that technical staff, actors and administrative staff meet when they enter the theatre through the Stage Door. This is a pivotal role as 'Stage Door' has to know everyone, deal with a whole host of queries, pass messages, meet visitors, the press, agents, visiting theatre companies as well as being a point of contact on Health and Safety matters, fire procedures etc.
STAGE ELECTRICIAN	Member of the electrics staff whose responsibility it is to set or clear electrics equipment during scene changes. May also carry out colour changes on booms etc.
STAGE HAND	See STAGE CREW.
STAGE LEFT	In a proscenium theatre, the actor's left, while facing the audience.
STAGE LEFT / RIGHT	Left/ Right as seen from the Actor's point of view on stage. (ie Stage Left is the right side of the stage when looking from the auditorium.)
STAGE MANAGEMENT ASSOCIATION	Association representing Stage Managers in the US and UK.
STAGE MANAGER	The Head of the Stage Management team comprising the deputy stage manager (DSM) and assistant stage manager (ASM). The DSM is normally "on the book" calling the cues from the prompt corner. The ASM supervises props. Depending on the needs of the production, there may be a team of stagehands, usually casual employees.
STAGE RIGHT	In a proscenium theatre, the actor's right, while facing the audience.
STAGE SCREW	A large screw which is screwed through the 'foot' of a stage brace to secure it to a strong wooden floor. Only suitable for use in theatres with non-precious wooden floors !
STAGE WEIGHT	See BRACE WEIGHT.
STAGGER-THROUGH	The first tentative attempt to run through the whole show. Very rarely runs smoothly, hence the name.
STAGING	The final results of blocking—Alternatively called blocking.
STAKES	The heightened consequences for each character of achieving or failing to achieve their objectives.
STALLS	The lowest audience seating area, usually just below the level of the stage, in a proscenium theatre.
STAND-BY	A warning given to technical staff by stage management that a cue is imminent. The member of the stage management team calling the cues will say "Standby Sound Cue 12". Technicians acknowledge by saying "Sound Standing By".
STAND---IN	An extra hired for size and coloring to double for a principal actor for lighting and camera set ups.

STANDING OVATION	(from the Latin 'ovo' - I rejoice) Seated audience members stand while applauding to congratulate the cast and crew of a particularly excellent performance.
Star Cloth	Usually black, has a large number of small low-voltage lamps sewn or pinned through it which gives a magical starry sky effect.
Star Trap	Set of triangular sprung flaps in the stage floor through which an actor can be propelled from a lift below stage.
STAR TURN	a song and/or dance that features one of the leading characters, allowing him or her to show off his or her talents
STAR VEHICLE	a show that is designed, from the start, to show off the talents of a particular actor or singer.
STATE	In lighting terms, a lighting 'picture' ; each lighting cue results in a different state (or a modified state).
STATE PLOT	See RUNNING PLOT.
STEEL	Refers to a steel blue / pale blue lighting gel. (Lee 117) (e.g. 'Use the Steel General Cover for the scene in the castle'). See also STRAW.
STILE	See Flat.
STIPEND	A type of payment to the cast and crew to help towards expenses incurred during the production process. The amount is usually based on the total money the show brings in, but sometimes it can be a set amount.
Stomp	Where the body, with external objects, is used for its percussive potential Some forms of puppetry Circus
STRAW	Refers to a pale yellow lighting gel. (e.g. Use the Straw General Cover for the garden scene). See also STEEL.
STRIKE	To disassemble a stage set ("strike the set"), to remove props from the stage. (e.g. "How many crew do you need for the strike", "Strike the armchair after scene 1" etc.)
STROBE	Device giving a fast series of very short intense light flashes which can have the effect of making action appear intermittent. Because strobe lighting can trigger an epileptic attack in sufferers, the use of a strobe must be communicated to the audience before the performance begins. Strobes should be synchronised so that they operate outside the dangerous frequency band 4 to 50 flashes per second. (i.e. a strobe should operate at less than 4 flashes per second, or more than 50 flashes per second). If the effect is momentary, this rule may be relaxed. Strobes must never be used in public areas where there are changes of level or steps. Always seek the advice of the licensing authority if you are in any doubt about the safety of strobe effects.
STROPHIC	A A A (etc.) <u>binary</u> --- A B (or AA BB) <u>ternary</u> --- A B A (or A B A') <u>song form</u> --- A A B A' <u>rondo</u> --- A B A C A (etc.)
STROPHIC FORM	a <u>form</u> that follows the pattern A A A (etc.).
SUBMASTER	Fader on a lighting desk which can have a lighting state recorded onto it for additional control, or to use when manually mixing lighting states for music concerts or one-off events. Lighting desks normally have a series of submasters (12 or 24 are common) which can have states, cues or effects loaded onto them. Some desks can have submasters set to inhibit the main output (known as INHIBITIVE SUBMASTER. For example, the FOH lighting can be loaded onto a submaster which is then brought down as the house tabs are flown in between curtain calls to block light spill onto the tabs).
SUBSTITUTION	The recasting of people, objects, and events in the script that the character must react act to, with real people, objects and events that the actor has known or experienced in their own life.

Subtext	The character's complex thoughts, feelings, motives, etc. created and layered under the actual words and actions of the character by the actor. Content of a book, play, musical work, film, video game, or television series which is not announced explicitly by the characters (or author) but is implicit or becomes something understood by the observer of the work as the production unfolds. Subtext can also refer to the thoughts and motives of the characters which are only covered in an aside. Subtext can also be used to imply controversial subjects without specifically alienating people from the fiction, often through use of metaphor.
SUBTRACTIVE COLOUR MIXING	See COLOUR MIXING.
SUPER OBJECTIVE	Stanislavsky developed the concept of the super--- objective(referred to here as The Happiness) that would carry the 'through line of action,' mapped out for the character through the entire play.
SUPER TROUPER	Manufactured by Strong International - a range of high intensity followspots designed for large scale permanent installations or large touring shows. The Super Troupers use Xenon lamps and vary from 1600 - 2000W.
SUPERSTITION / SUPERSTITIONS	Backstage whistles were originally used to give instructions to the sailors who (because they knew the best knots) had the job of operating the theatre's flying system. Nowadays, whistling is forbidden backstage because it might result in a lost sailor cutting a rope and dropping something on somebody.
SUPERSTITION / SUPERSTITIONS (con't)	2) Mentioning 'Macbeth' in a theatre is said to invoke the curse of the Scottish Play. The only way to break the curse is for the offender to spin on the spot and then spit. This is an approximation to a purification ritual. The spin turns back time, and the spit expels the corrupting poison. This particular play is always called The Scottish Play.
SWAG	A particularly artistic way of drawing a set of tabs diagonally up at the same time as flying them out. Looks much better than it sounds.
SWATCH	A sample of fabric to demonstrate the material to use on a costume or set design, or a sample of lighting gel. A catalogue of all the gel colors made by a particular manufacturer is called a SWATCH BOOK.
SWING	A member of the cast of a musical (or a play with a large cast) who understudies multiple chorus roles in the production. When a chorus member is not well, has a day off or, in some cases, is performing in a principal role for which he or she is the understudy, a swing performs in this chorus member's place. In the cast of a musical, there will be a male swing who understudies all the male chorus roles in the cast, and also a female swing who understudies all the female chorus roles. In larger casts, there might be two or more swings for each gender.
SWL	Safe Working Load.
SX	Used by some as a shorthand for SOUND, in the same way LX is a shorthand for Lighting. However, when calling cues, stage management should always say 'Sound Cue 12 GO' rather than 'SX Cue 12 GO'. 'Sound' has one less syllable to say, and SX sounds too similar (no pun intended) to LX.
SX	SXOP can be shorthand for Sound Operator. Many venues use FX in the same way, but this can also refer to Stage effects like smoke, pyro etc.
SYLLABIC	a <u>text setting</u> that has one note per syllable of text
SYNCOPATION	a rhythmic effect in which notes on weak <u>beats</u> (or between the beats) are emphasized; a common jazz technique.
T	Lighting Industry Forum code which identifies the (original) recommended usage of different lamp types. T coded lamps are for theatrical use, and have a colour temperature of 3000°K. See also CP, A1, P2, K.

TAB DRESSING	See TAB WARMERS.
TAB WARMERS	Lighting focused onto the house tabs at the front of the stage to set a theatrical atmosphere before the show starts. May also involve a gobo with the show or company logo. Also known as TAB DRESSING.
TABLE READ	An initial read-through of the script of a show, with actors and creative team sitting around a table. It allows the whole team to become familiar with the script, and each other in a non-threatening environment.
TABS	Originally "tableaux curtains" which drew outwards and upwards, but now generally applied to any stage curtains including a vertically flying front curtain (house tabs) and especially a pair of horizontally moving curtains which overlap at the center and move outwards from that center.
Tactics	"How" a character goes about achieving their goal. Also, specifically the way a character "masks" their inner action or intention, on the outside: i.e. to alarm (inner action) by freaking out (outer tactic).
TAILS	Also known as BARE ENDS, TAILS refers to a cable or set of cables with a connector at only one end which is used for connecting a company's equipment directly to the mains supply in a venue. The connection should only be made by a qualified electrician with the power off!
TAKE	A reaction shot of an actor. i.e. "take Stabler."
TALLESSCOPE	(Trade Name) A retractable alloy vertical ladder on an adjustable wheeled base. The platform at the top is just large enough to hold one person. Used for rigging lanterns, focusing etc. Collapsible enough to fit through a standard doorway. Outriggers are used to stabilise the tower from falling sideways. Two people are used to move and steady the tallescope. Sometimes known as a 'TALLEY'.
TANK TRAP	See BOOM BASE.
Tasks	Pieces of work or functions that need to be done, the total of which comprises an overall activity.
TBC	To be confirmed. In a cast list, this can be taken to mean To be cast.
TECH	Short for Technical Rehearsal. (e.g. 'The Tech took 14 hours')
TECHIE	A stage technician. For more information, see The Techie Gospel. See also Lampy and Noise Boy. Many professional technicians don't particularly like this term.
TECHNICAL DIRECTOR	Often shortened to 'TD' the exact role of the Technical Director changes according to the size of the theatre company, and also according to your location in the world.
TECHNICAL REHEARSAL	(also known as the TECH RUN, or just TECH). Usually the first time the show is rehearsed in the venue, with lighting, scenery and sound. Costumes are sometimes used where they may cause technical problems (eg Quick changes). Often a very lengthy process. Often abbreviated to the Tech.
TEMPLATE	See GOBO.
TEMPO	the speed of the music. Music can change its tempo in the course of a piece. Growing faster is called accelerando (pronounced "a---CHELL---er---AWN---doe"); growing slower is called ritardando (pronounced "RE---tar---DAWN---doe").
TEMPO, PACE RHYTHM	The level of speed with which the scene or play is acted out. The general effect creates a specific mood or tone to the work.
TENOR	high male voice
Tenor	a high---pitched man's voice
TERNARY FORM	a <u>form</u> that has an opening section, a contrasting section, and then returns to the opening section, i.e.A B A. Sometimes called "da capo form" or "3---part form."
TEXT EXPRESSION	music written so that it underscores the meaning or mood of the words, such as:

TEXT SETTING	words and music can correspond in various ways. Two types most common in musical theater:
Texture	the way that melody is used in a piece
THEATRICAL FLASH - A FLASH AND A CLOUD OF SMOKE	Maroon: produces a very loud bang. Must only be detonated inside a bomb tank covered with a protective mesh. Gerb: version of the Roman Candle firework, throwing a shower of sparks into the air. Possibly named from the French 'Gerbe' meaning a sheaf of wheat, due to it's shape.
THESPIAN	Named after the Greek actor <i>Thespis</i> (considered to be the founder of Greek tragedy), a Thespian is a follower of thespis - an actor.
THOUGHT TRACKING	Thought-tracking is a technique used in workshoped drama sessions to explore a character's thoughts during a narrative. It often takes the shape of an exercise where the action is frozen and a character is asked to speak a few words about his or her feelings and thoughts for the rest of the group.
THREE---QUARTERS	(Actually ¾): A stage position in a proscenium theatre, where the actor is facing half--- way toward the actor to their side and half---way toward the audience. Thus the audience is essentially seeing a three---quarter view of the actor.
THROUGH	line of action or continuity: Stanislavsky's concept of the inner line of effort that guides the actors from the beginning to the end of the play. (An Actor Prepares)
THROUGH-COMPOSED	A musical performance (especially in musical theatre and opera) is said to be through-composed if the musical content is continuous, rather than being a series of songs interrupted by recitative pieces and/or dialogue. The term applies in particular to composers such as Stephen Sondheim or Andrew Lloyd-Webber. A piece such as Les Misérables is said to be through-sung as there is no spoken dialogue.
THROW	Distance between a light source (e.g. lantern or projector) and the actor or object being lit.
THUNDER SHEET	Large suspended steel sheet with handles which produces a thunder-like rumble when shaken or beaten.
TILT	Up and down (vertical) movement of a lantern, camera or moving light. See also PAN.
TIME	The facility on memory lighting boards for playing back timed fades at the touch of a button.
TITLE BLOCK	Rectangular area in the corner of a lighting plan (often bottom right) containing the name of the show, director, scenic and LX designer names, date of the plan, scale, and other copyright information.
TOPPING AND TAILING	See Cue to Cue.
TORCHING	(Stage Management) The act of helping actors or other crew members off stage using a torch to guide them. Often the role of the ASM.
TORMENTORS	Narrow masking flats adjacent and usually at right angles to the proscenium arch. So named because they stop people in the boxes being able to peep beyond, into the secrets of the wings, where there may be female dancers (for example) warming up or actresses doing costume changes. Used in addition to a teaser, the first border behind the proscenium arch.
TOURING COMPANY	a group of singers (and often an orchestra) who travel and perform an opera or musical in various cities.
TRAGEDY	Tragedy is a form of drama based on human suffering that invokes in its audience an accompanying catharsis or pleasure in the viewing. While many cultures have developed forms that provoke this paradoxical response, the term tragedy often refers to a specific tradition of drama that has played a unique and important role historically in the self-definition of Western civilization.

TRANSFERENCE	Uta Hagen's term for the actor's process of making transferences from their own experiences to those in the play until they become synonymous with them.
TRANSFORMATION	An instant scene change, often effected by exploiting the varying transparency of gauze under different lighting conditions.
TRAP	An opening through the stage floor.
TRAP ROOM	The area directly below the trapped part of the stage. Used for accessing the traps.
TRAVELLERS	Curtains or scenic pieces moving on horizontal tracks.
TRAVERSE	Form of staging where the audience is on either side of the acting area. See also IN THE ROUND, END ON, THRUST.
TREADS	General name for any stage staircase or set of steps. The step of the staircase is called the tread, and the height of the staircase depends on the number of risers. The length of the staircase is called the going. Treads can be either open or closed string - meaning whether the riser is solid or not.
TRIGGER	An emotional or physical signal that signals or sparks a bonfire of emotion to break through to the surface.
TRIM	US for DEAD on a flying piece. (e.g. 'The Trim on this piece is 14 feet from the deck')
TRIO	a number featuring three singers
TRIPE (bundle)	Bunch of cables tied or taped together into a single unit.
Triple	beats are arranged in groups of three (1---2---3---1---2---3---1---2---3---1---2---3)
TRIPLE METER	the <u>beats</u> are arranged in groups of three (1---2---3---1---2---3---1---2---3---1---2---3, or strong--weak---weak--- strong---weak---weak)
TRIPPING	US for TUMBLING a cloth that can't be flown out of sight.
TRS	Tough Rubber Sheath. Jargon for any Rubber-sheathed power cable.
TRUCK	Wheeled platform on which a scene or part of a scene is built to facilitate scene changing. (e.g. "This scene happens on the balcony truck")
TRUNNION ARM	U-shaped bracket between the hook clamp and the main body of a lighting instrument, enabling it to be tilted to any angle.
TRUSS	A framework of alloy bars and triangular cross-bracing (usually of scaffolding diameter) providing a rigid structure, particularly useful for hanging lights where no permanent facility is available. Very often box-shaped in cross section, so known as BOX TRUSS. This type of truss is useful for touring as lanterns / speakers etc can be hung inside the truss which protects them when loading and takes up less space in the truck.
TRYOUT TOUR	a production which opens "out---of---town" (not in New York) in an effort to test it before its <u>Broadway opening</u>
Tubular Wave Ripple	Horizontal linear lamp around which a slotted cylinder is rotated providing a rising light (as reflected from water onto the side of a ship).
TUMBLING	Flying a cloth from the bottom as well as the top when there is insufficient height to fly it in the normal way. See TRIPPING.
TUNGSTEN HALOGEN	A standard tungsten filament lamp loses its brightness in its' lifetime. Tungsten Halogen lamps use a Quartz envelope ('bulb') filled with halogen gas to give an almost constant colour temperature. See Halogen Cycle.
TURN	Techie name for an Actor/Artiste. ('What time does the turn get here?')
TWENTIETH---CENTURY	the term for the musical era ranging from approximately 1900 to the present.
TWIRLIES	Derogatory (or not ?) term for performing members of a ballet group.
TYPECAST	An actor who is regularly cast in the same kind of roles is said to be TYPECAST. If an actor has played similar roles for a while (e.g. muscle-bound baddie) and is cast in a completely different role (e.g. a nanny) he's said to have been cast AGAINST TYPE.

ULTRA-VIOLET (UV)	Short wavelength source of light at the end of the visible light electromagnetic spectrum which causes specially treated materials to fluoresce on an otherwise blackened stage. Used for special effect and for lighting onstage technical areas (eg Fly Floors). Ultraviolet sources designed for stage use are known as Black Light sources (also known as UV-B) and have all harmful radiations filtered out.
UNCLE BUDDY	US Term. A type of steel snubbing device, also called a LINE-LOK, named after its' alleged inventor.
UNDERSTUDY	Also known as a COVER. A member of the cast of a musical or play who understudies one (sometimes more) of the principal roles and is also in the chorus. [For his or her role in the chorus, an understudy might have a character name, or might not.] Some understudies have gone on to become stars by outshining the actors they replaced.
UNIT OF ACTION	Units of action, or units (sometimes also called beats), were first suggested by Konstantin Stanislavski as a means of helping actors determine the through line or super objective of a role. A unit is a discrete piece of action in a play-text, marked by a significant change in action. This could be a change in what the characters already on stage are doing or trying to do, i.e. a change in their objective, a new character entering the scene or those already on stage exiting.
UNPICK	Small cutter designed for unpicking a sewn seam. Useful for undoing alterations to a costume following a production.
Up Tempo	Fast paced music piece
UPLIGHT	Light from below the actors - from a light source on the stage floor.
UPPING THE STAKES	Increasing and upping the importance on a scene or moment to heighten the dramatic tension of the character or scene.
UPSTAGE	The opposite of downstage; the back part of stage in a proscenium theatre; the farthest part from the audience. Derives from the eighteenth century, when the stage was slanted, or "raked" toward the audience, with the rear of the stage higher than the front.
UPSTAGING	To go upstage of an actor with whom you are sharing a scene. This causes the other actor to be in the downstage, weakened position of having to face upstage to maintain the illusion of eye contact.
USHERS	Members of Front-of-House staff who guide audience members to their seats, and often sit in the auditorium during the show in case of emergency.
USITT	United States Institute of Theatre Technology.
VAC FORMING	Vacuum forming is a process of reproducing architectural and textural relief detail on sets by forming a thin plastic sheet into the required shape by a suction process.
VALENCE	Term for a TEASER attached to the main house tabs.
VAMP	Musical term. A vamp is a repeating musical section played until ready. A vamp may consist of a single chord or a sequence of chords played in a repeated rhythm. The term frequently appeared in the instruction "Vamp till ready" on sheet music for popular songs in the 1930s and 1940s, indicating that the accompanist should repeat the musical phrase until the vocalist was ready. An elongated vamp section is used to cover an action on stage of variable length, or to accompany ad-libbed action or vocals.
Vampire Trap	Invented for James Planché's 1820 adaption of Polidori's <i>The Vampyr</i> . It involved two spring leaves that parted under pressure and immediately reclosed. Placed in the floor or stage wall, it could give the impression a figure was passing through solid matter.
VERSE---CHORUS	a B a B a B (etc.) forte (f) --- a loud / strong <u>dynamic</u> level fortissimo (ff) --- a very loud <u>dynamic</u> level

VERSE---CHORUS FORM	a subset of <i>alternation form</i> , with a pattern that alternates between two contrasting sections -- a B a B (etc.), with a B text that is the same each time. The <u>form</u> should have at least two appearances of each section.
VIDEO VILLAGE	The area where all of the camera shots are fed into video monitors, allowing the director to get an accurate view of every shot.
VIGNETTE	A short impressionistic scene that focuses on one moment or gives a trenchant impression about a character, idea, setting, or object. This type of scene is more common in recent postmodern theater, where less emphasis is placed on adhering to the conventions of theatrical structure and story development. Vignettes have been particularly influenced by contemporary notions of a scene as shown in film, video and television scripting.
VIRTUOSO/VIRTUOSA	a very talented performer
Vision Gauze	Used for diffusing a scene and for supporting cut cloths. Also known as a Scrim.
VISION SONG	a selection in which the singer describes something (usually in vivid detail) that is believable—but does not <i>actually</i> exist
VISUAL CUE	A cue taken by a technician from the action on stage rather than being cued by the stage manager. Often abbreviated to "Vis".
VOCAL INTRODUCTION	an opening section performed by the singer which differs slightly in style from the remainder of the song. Like an instrumental <u>introduction</u> , it usually "sets the mood." It may be in a different tempo or not have a steady beat at all (like <u>recitative</u>). Occasionally it is in a different mode from the remainder of the song.
VOICE TYPE	the classification given to a singer's voice, based primarily on its <u>range</u> . The most common voice types are:
VOLTAGE	The pressure at which electric current is available. The UK standard voltage is 230 Volts. The American standard is 110 Volts. The scientific name for Voltage is Electromotive Force.
VOMITORY	An auditorium entrance or exit up through banked seating from below. Often abbreviated to Vom. The word dates back to Roman times, and was an architectural feature of coliseums etc.
VT	(Short for Video Tape) A pre-recorded video clip that is played in during a live performance.
WAGON	(also known as TRUCK). A large wheeled platform which can be moved around the stage either manually by crew or by a scenic automation system. See also WAGON STAGE.
WAGON STAGE	Mechanised stage where the scenery is moved into position on large sliding trucks (wagons) as wide as the proscenium opening, from storage in large areas to the side and rear of the main stage. This system enables incredibly complex and otherwise time-consuming scene changes to occur almost instantly.
WALK THROUGH	Session on stage just after the set has been built (or reassembled) when actors and crew can go through moves to ensure all is as it should be, and to identify any problems before the performance. Particularly applies to opera performances in rep when sets are reassembled and struck daily.
WALK-ON	A small acting role with no lines.
WARDROBE	The general name for the costume department, its staff and the accommodation they occupy.
WARDROBE PLOT	Actor-by-actor, scene-by-scene inventory of all the costumes in a production, with a detailed breakdown into every separate item in each costume.

WARM-UP	The Warm-Up prepares the actor's body for the performance by exercising (literally warming up) muscles, stretching limbs, and getting the cast to focus on the performance and to forget about anything outside the walls of the theatre.
WARN	US equivalent of the UK's 'standby' for stage manager's cues. (e.g. 'Warn Light cue 12?'. 'Light cue 12 GO')
WASH	A lighting cover over the whole stage (e.g. 'We'll use the red wash for the hell scene')
WATTAGE	See WATTS.
WATTS	Unit of electrical power derived from the current (or 'quantity' of electricity) multiplied by the voltage (or 'pressure' at which the current is delivered). Stage lighting equipment is rated in Watts (or Kilowatts - 1kW being equal to 1000W). This refers to the amount of power required to light the lamp. A higher wattage lamp requires more power and gives a brighter light output.
WEIGHT	See Counterweight and Brace Weight. Also, instruction given to rookie stage crew on errand to hardware supplier
WEST END	the theatre district in London
WET	See DRY (Sound) 2) See TECH (Wet Tech).
WET TECH	See TECHNICAL REHEARSAL.
Wet Tech	Full technical rehearsal with actors and all technical elements
Wheel	Electrically or manually operated disc which is fitted to the front of a lantern with several apertures holding different colour filters which can be selected to enable colour changes. Can also be selected to run continuously.
WHISTLE	Backstage whistles were originally used to give instructions to the sailors who (because they knew the best knots) had the job of operating the theatre's flying system. Nowadays, whistling is forbidden backstage because it might result in a lost sailor cutting a rope and dropping something on somebody. See Superstition.
WIGS	The provision of wigs is normally part of the WARDROBE department in smaller organizations. However, larger organizations (touring opera companies etc.) will have a separate wigs department.
WING AND DROP SET	A set consisting of painted backdrop and accompanying painted wing curtains. When the location changes, both the backdrop and set of wings are flown out and replaced with another set. This is common in opera, ballet and (UK) pantomime performances.
WINGS	The out of view areas to the sides of the acting area (known as FLÜGEL in German)
WIPE	Single curtain moving across the stage on a single track (wipe track) rather than paired curtains on a tab track.
WIRE ROPE	Fine steel wires woven into a rope to give great strength. A kink or a knot in wire rope greatly reduces the strength.
WORD---PAINTING	a type of <u>text expression</u> , using music to "illustrate" a particular word or phrase. I.E., singing the word "loud" loudly
Word---Painting	using music to "illustrate" a particular word or phrase. I.E., Singing the word "loud" loudly
WORKING LIGHTS	High wattage lights used in a venue when the stage / auditorium lighting is not on. Used for rehearsals, fit-up, strike and resetting.
WORLD OF THE PLAY	What happens. Where it happens. When it happens. The circumstances affected by the society, economics, culture and politics of the time. What we learn from the setting of the play.
WRENCH	American for SPANNER.

WYSIWYG	Acronym of 'What You See Is What You Get'. Mainly used in the context of a software tool for lighting design and production administration. Capable of stunning 3D rendering of lighting states, and direct connection to a lighting control desk. Enables accurate pre-visualisation of lighting designs and greatly increases the understanding between director / producer and lighting / scenic designer in the early stages of a production.
X	Stage management abbreviation for 'crosses to'. (e.g. Simon X armchair) Many such abbreviations are used when writing the Prompt Book.
XFADE	See CROSS FADE.
XLR	A 5 pin connector for DMX512 use has the following connections: pin 1 = screen, pin 2 = data -ve ('cold'), pin 3 = data +ve ('hot'), pin 4 and 5 are not used by many manufacturers. A comparison is made between the signals carried by the two data cables, and any differences are cancelled out, meaning that noise/data error reduction is very effective.
YELLOW JACKET	US term for yellow plastic cable ramp sections.
YOKE	The TRUNNION ARM of a lantern.
ZARGES	(Manufacturer) German manufacturer of a range of ladders. Commonly refers to the 3-part ladder used on many stages around Europe.
ZOOM ELLIPSOIDAL	A type of profile lantern with two lenses enabling the adjustment of both size of the beam and whether it's hard or soft focus. This adjustment of focal length allows a single instrument to find many uses in various locations around the stage. The flexibility is also essential when working with gobos. Also known (in the US) as a Zoom Ellipsoidal.