Walt Disney Entertainment

BASIC STAGECRAFT GLOSSARY

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GENERAL TERMS

ACOUSTICAL-SHELL: A large, half-dome-shaped shell used behind orchestras and choruses to amplify the sound without letting the quality escape into the grid.

ACT: 1) 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.
2) The thing Actors can do which makes them different from Techies (!!).

AISLE: A passage through seating / A walkway for audience or performers to pass through other rows of seats.

ACTING AREAS: A small area of the stage that has its own set of lights. Lighting designers often divide the stage into acting areas in order to create balanced lighting focus and control.

AMPHITHEATER: An oval or circular building with a rising tier of seats above an open space.

APRON / FORESTAGE: 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.

BACKSTAGE: The part of the stage and theatre which is out of the sight of the audience. The service areas of the theatre.

BLACK BOX / EXPERIMENTAL / FLEXIBLE THEATER: A kind of studio theatre where the audience and actors are in the same room, surrounded by black tabs (curtains). Doesn't necessarily describe the audience layout.

BLOCKING: The process of arranging moves to be made by the actors during the play, recorded by stage management in the prompt script.

BLOCKING NOTATIONS: Written description of the actors movements.

BOOK: Play manuscript. The rehearsal generally includes a target date to be "off-book" for the actors.

BUILD: 1) During lighting plotting, to construct a state from blackout, or to add to an existing state.
2) An increase in light or sound level.
3) A period of set construction ("The Build").
4) Accumulation and gradual acceleration of tempo, emotional intensity, and action by dramatist, actors, director.

B

CALL: 1) A notification of a working session (eg a Rehearsal Call)
2) The period of time to which the above call refers. (eg "Your call for tomorrow nights show is 6.55pm")
3) 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")
4) An acknowledgement of applause (eg Curtain Call)

CALLBOARD: A bulletin board for the actors and stagehands.

CASTERS (CRAZY, SWIVEL, STRAIGHT, TRIPLE SWIVEL, BALL BEARING): Wheels used for rolling scenery on and offstage. They must be strong and quiet to support the large amount of weight created by scenery and yet not distract from the action. There are many different types based on application.

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.

CROSSOVER: 1) A route leading from one side of the stage to the other, out of the audiences view.
2) An electronic filter in a sound system that routes sound of the correct frequency to the correct part of the speaker system. Different speakers handle high frequencies (tweeters) and low frequencies (woofers). Sometimes known as a crossover network.
An active crossover splits the signal from the mixing desk into high, mid and low frequencies which are then sent to three separate amplifiers.

DOG: 1) Small box that travels inside the show deck, under the track that is attached on either end to a drive cable from a winch. It will travel back and forth endlessly unless a knife if inserted in it to secure the wagon to it for mechanical travel on and off stage. Can also have electrical circuits in it to plug in practicals that also travel.
2) Man's best friend, four legged, fun.

DOWN STAGE: The area referred to on the stage as you move closer to the audience.

ESCAPE STAIRS / RAMPS: A means for an actor to get off a platform, high level etc. out of view of the audience. Usually treads, though can also be a ramp.

FLASH POT: A box device in which a smoke or flash effect is created.

FLY LOFT / FLY TOWER: Extension of the stage walls up to allow scenery to be flown up until it is out of sight of the audience, and to support the GRID. Known as the "flies". The ideal fly loft should be more than twice the height of the proscenium arch, and is said to have "full flying height".

FOURTH WALL: Name given to the hypothetical wall of separation between the stage and the audience.

FOURTH WALL: The imaginary wall of a box set through which the audience see the stage.

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.

FRONT OF HOUSE: 1) Every part of the theatre in front of the proscenium arch. Includes foyer areas open to the general public.
2) All lanterns which are on the audience side of the proscenium and are focused towards the stage.

FRONT OF HOUSE (FOH): Anything in the audience. Commonly used to describe staff (such as ushers) and lighting positions. In many productions the Stage Manager call show cues from "front of house". That area starts at the proscenium and extends to the front of the box office. The FOH manager has responsibility for the operation of this area.

GRID: 1) 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.
2) Arrangement of scaffolding from which lighting fixtures are hung in a performance space with no flying facilities. Grid is short for GRIDIRON.

GRIDDED: Any flying piece raised as high as possible into the flys, i.e. to the limit of travel of the flying lines, is said to have been gridded.

HOUSE: 1) The audience (eg "How big is the house tonight ?")
2) The auditorium (eg "The house is now open, please do not cross the stage")

IN ONE, TWO, ETC.: "In one" is the area on stage just upstage of the curtain line. "In two", is upstage of the first leg but downstage of the second leg, etc.

KNIFE: A flat piece of steel that is inserted through a piece of scenery or wagon to enable it to be driven onstage by the dog as part of an automated system.

LIFTS / ELEVATORS (SCISSOR, HYDRAULIC, ELECTRIC): The orchestra pit and/or sections of the stage may be mounted on lifts to make moving of heavy items (e.g. piano, scenery etc.) easier. Sometimes the forestage doubles as the orchestra pit by use of a lift. These elements often add to the magic of the theatre.

LIMITS: Important components of a safe and consistently operating mechanical system. 1) Soft limits are set in the show control computer and tell the item which of many different positions to track to during the show. 2) Hard limits are switches somewhere close to the end of the safe working travel of the scenic piece so that if the computer fails the piece will stop safely before incident.

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.

MASK: To hide from sight of the audience.

ORCHESTRA PIT: The area housing the orchestra. Originally, a lower section between the front of the stage and the audience, although now describes any area around the stage housing the musicians.

PALLETTE: A very low profile form of a wagon that is usually dragged onstage mechanically without the aid of casters.

PASSARELLE: A walkway leading beyond the proscenium arch around the audience side of the orchestra pit. Enables actors to get very close to the audience, and often used in musical theatre or cabaret performances. There are problems with sound reinforcement (feedback is much more likely due to being closer to the front of speakers) and video relays are often used as the conductor is no longer visible. Means Footbridge or gangway in French.

PLASTER LINE: Imaginary line running across the width of the stage, in line with the US face of the proscenium arch, which is marked on the ground plan and is used as a reference when planning furniture layouts etc. Usually the furthest downstage anything can be set without fouling the house curtain.

PLATFORMING / RISERS / DECKING (PARALLEL, STAGERITE (PRE-FABRICATED), LEG & CROSS-BRACE): Performing areas that can be at various heights and levels of portability. Usually comes in pieces (gates, legs, cross-bracing) to assemble to give smallest profile for storage.

PRESET: 1) 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.)
2) An independently controllable section of a manual lighting board which allows the setting up of a lighting state before it is needed. Each preset has a master fader which selects the maximum level of dimmers controlled by that preset.

PROJECTION BAY: Area of the stage where projection equipment is located (laser, slides, video, film) for rear projection on screens. Also used for scenery storage.

PROMPTBOOK (Prompt Script): 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 cueing the show is said to be "On the Book". (e.g. "Clare's on the book for the next show")

PROP BOX: A box kept offstage where props are stored.

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.

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 handprops, props which are kept in an actors costume are known as personal props.

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".

QUARTER LINE: Imaginary line running US/DS in between the CENTER LINE and the onstage edge of the legs.

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)

READ-THROUGH: Rehearsal at which the script is read from beginning to end.

REPERTORY: A form of organization, usually with a permanent company of actors, where each production has a run of limited length. At any time, there is normally one production in performance, another in rehearsal and several others in varying degrees of planning.

REPRISE: Repeat of a musical number usually focusing on the main theme possibly for transition music.

ROYALTY: Compensation to authors and composers paid for permission to perform their works.

SHOW DECK: A custom built stage floor that will be installed over an existing sub-floor with a certain height to accommodate show action equipment (e.g. winches, tracks, electrics, etc.) Usually has some level of artistic treatment to its surface.

SIDE: Page of an actor's part.

SIGHTLINES: 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 on where they can be and not be seen by audience.

STAGE HOUSE: The area above and around the stage that houses the technical equipment to support a production.

STAGE LEFT: The area of the stage to your left when you are onstage facing the audience.

STAGE RIGHT: The area of the stage to your right when you are onstage facing the audience.

THEATER: The building where people do theatre.

THEATRE: The art form or identifies and artistic company such as American Ballet Theatre.

THEATER IN THE ROUND / ARENA: Form of audience seating layout where the acting area is enclosed 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.

THRUST: Form of stage which projects into the auditorium so that the audience are seated on at least two sides of the extended piece.

TRACKS: 1) A slot cut into the stage floor / show deck to allow for scenery to be driven on to stage mechanically.
2) A sideways movement of a flying piece, or flown actor.
3) Separate audio recording channel. Most playback / recording devices have two tracks - left and right.
4) A position learned by an actor that has a start to finish role throughout the show. An actor can learn multiple tracks to be able to cover for other performers.

TRAP ROOM: The area directly below the trapped part of the stage. Used for accessing the traps.

TURNTABLE / REVOLVE: A disc built into the stage floor on which scenery can be set and then driven into view. Can be electrically chain driven, or manually pushed into position over a center pivot. A revolve can also be built on top of an existing stage.

UP STAGE: The area referred to on the stage as you move away from the audience toward the back wall.

VOMITORY (VOMS): 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 colliseums etc.

WAGONS: A large rolling platform used to shift an entire setting or portion of a setting at once. Scenes can be set offstage and come onstage with one swift move This often enables incredibly complex and otherwise time-consuming scene changes to occur almost instantly. Different types have different means of swinging/tracking onto stage.

WINCHES: Mechanical devices used for dragging or lifting scenery on and offstage. There a many different types and configurations available based on design weight and application. Can do the work of many hands.

WINGS: 1) The out of view areas to the sides of the acting area.
2) Scenery standing where the acting area joins these technical areas.

CURTAINS / SOFT GOODS / MASKING

AUSTRIAN CURTAIN / CONTOUR CURTAIN: Curtain rigged to be gathered vertically via a number of motor driven lines spaced evenly across that descend through rings attached to the back of the curtain. They are attached to chain weights at the bottom. Curtains rigged in this way make it possible to reveal the stage in several programmable ways.

BACKDROP / BACKCLOTH / DROP: A piece of scenic canvas, painted or plain, that is flown or fixed to hang in a vertical position. Backdrop hangs at the rear of a scene.

BLACKS: 1) Black clothing worn by stage management during productions.
2) Any black drapes or tabs, permanently or temporarily rigged. Used for masking technical areas.

BORDERS (TEASERS): A narrow horizontal masking piece (flattage or cloth), normally of neutral colour (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: 1) Diffused light that has been reflected from lighting this curtain, walls, cyc etc.
2) Describes the fast in/out movement of "bouncing" flown house tabs, used during curtain calls. This can also apply to the fast blackout/lights up cues that happen at curtain calls.

BLACKOUT DROP: Can be used to fly in US of a curtain / drop or on its own to block all light from view of the audience while a scene can be set behind. Also can reduce the playing area of the stage to make a scene more intimate.

CHAIN POCKET: Hem at bottom of curtain in which chain is inserted to keep curtain hanging vertically and inhibit additional movement after it has come to rest.

CUT DROP: A drop or series of drops that have been cut after painting and the cut portion reinforced with net. In a forest scene sections of tree area around the branches would be removed to give way to the next set of trees US adding great sense of depth to the scene.

CYCLORAMA "CYC": Usually shortened to just "cyc" (pronounced sike). The Cyclorama is a 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 skycloth, or any flattage at the rear of the stage. Maybe curved at the ends. A more effective backing can be obtained by hanging a sharks tooth gauze just in front of the plain white cyc which gives a hazy effect of distance.

DIORAMA (ROLLING BACKCLOTH): Though not widely used any more this solution was a means to fly in a scene that would produce a moving landscape for an entering wagon to play against.

DRAW / TRAVERSE / TRAVELER CURTAIN: Parted at the center of the stage and drawn sidewise in two halves to disclose the stage. Often used when there is insufficient loft space to fly a curtain out of view.

FIRE CURTAIN (Asbestos): A fireproof curtain that can be dropped downstage of the tabs to separate the audience from the stage in the event of fire. Used to be made from iron, faced with.

FUSEABLE LINKS: High heat-sensitive metal link that when temperatures reach a certain level split in two and allow the fire curtain to come in automatically.

GROMMETS: Metal rings set into holes in fabric to reinforce the edges of the holes against wear from ropes passed through them. Often made of brass.

JUTE WEBBING: A durable material that is sewn into the top of curtains to give strength and support to the curtain for hanging. Also to hold the fullness that is sewn into the curtain.

LEG DROP: Similar to a cut drop except that the whole center portion of the drop has been omitted. The drop forms an inverted U over the stage and leaves the acting area clear.

LEGS (TORMENTORS): 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. Apparently, the origin of the phrase "Break a Leg", meaning to take an extra encore from the legs after a successful performance.

MAIN CURTAIN/ ACT CURTAIN / MAIN RAG / FLY CURTAIN: The main house curtain in a venue. Separates the audience from the acting area. Normally a variation of blue or red in color, although a more neutral grey is often better for scenes played in front of it, or for taking colors and gobos as tab warmers.

ROLL DROP (OLEO CURTAIN): Drops flown on rollers where grid space may not be available to fly out full drop.

SCRIM / GAUZE DROPS / BOBBINET: Cloth with a relatively coarse weave. Used unpainted to diffuse a scene played behind it. When painted, a scrim is opaque when lit obliquely from the front and becomes transparent when the scene behind it is lit . Many different types of scrim are available ; Sharkstooth scrim is the most effective for transformations, because it is the most opaque. Vision scrim / bobbinet is used for diffusing a scene and for supporting cut cloths. Also known as a Scrim.

SHOW CURTAIN: Special curtain designed and scenically painted in keeping with the scenery of a particular production to add to the overall conceptual values of the show before the scene is revealed.

SMOKE POCKET: A vertical steel channel on the upstage edges of the proscenium arch in which the edges of the fire curtain travel.

TAB CURTAIN: Two pieces of which over lap at the center. Lines are attached to the onstage edges near the bottom and when pulled rise diagonally offstage and a draped opening is achieved.

TIE LINES: Relatively short, thin black rope that is permanently attached to the curtain through the grommets in the jute webbing used for tying curtains to battens.

TRANSLUCENCIES: Drops that may be painted in one part with opaque paints and in another part with dyes, so that varying the lighting from front to back may create two completely different scenic effects.

TRAVELERS: Curtains or scenic pieces moving on horizontal tracks.

WEST COAST: In theatres with reduced flying height, West Coasting is the act of bundling up a cloth or backdrop and tying it to a flying bar so that it can be flown out of sight. Believed to originate on the west coast of the US, where rapid expansion of variety theatres with low fly towers meant this technique was universal.

LIGHTING / ELECTRICS

ACL (Aircraft Landing Light) / AERO: A type of high intensity Par lamp that derives its name from its use as an aircraft landing lamp. The true Aero is 28V and 250W, although there are many variations. The lamp has a very tight beam.

ANGLES OF LIGHT: POSITION & ANGLE OF FOCUS (FRONT, SIDE, BACK, DOWN, DIAGONAL BACK, PIPE END SIDE, SHIN KICKERS, HEAD HIGHS, UP, ETC.): These are the basic angles of light that all Lighting Designers will address from their tool box to convey mood or effect. To fully sculpt the human form, see faces, and pull away from the set you will usually use four of the angles at once (front, side, back, down) in various levels. Though not at all uncommon to use one of the angles to create a striking effect. (e.g. a dancer may give the illusion of flight as they stride across the stage in mainly shin kicker light, uplight to create unnatural shadows and angles for a scary moment, etc.).

ANTI-PROS (Ante-pros): Lighting bar positioned just downstage of the proscenium arch. Also known as ADVANCE BAR. Originally **Ante** Proscenium, meaning *in front of* the proscenium.

BALCONY RAIL: A permanent front of house lighting position in older proscenium theatres. A number of lighting instruments, sometimes fitted with color changers, are recessed into the front of the circle balcony above the stalls.

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). LEKOs use SHUTTERS to achieve a greater degree of control and accuracy.

BENCH FOCUS: Process of aligning the lamp into the best, centered position in the reflector for maximum light output.

BLACK LIGHT / 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 and have all harmful radiations filtered out.

BOOMS: 1) Vertical scaffolding pole on which horizontal boom arms can be mounted, carrying lighting fixtures. Often used behind wings for side-lighting etc. Booms have a base plate 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 as a light tree. A light tree mounted upstage of a Tormentor is known as a Torm Tree.
2) An arm mounted on a microphone stand.

BOUNCE LIGHT: Indirect diffused light that has been reflected from the stage, walls, cyc etc.

BOX BOOM / TREES: Term for a front of house vertical lighting position (predominantly sidelight) often recessed into the side walls over the aisles.

BRIDGE: A walkway, giving access to technical and service areas above the stage or auditorium, or linking fly-floors.

BRING UP: To increase the intensity of the lights or audio level.

BUMP UP: Bring lights up very quickly (zero count).

C-CLAMP: A clamp with a bolt for hanging a fixture on a horizontal lighting bar. Other end attaches to the YOKE.

CABLE: (SO, SJ, MULTI): Wiring, temporarily rigged, to carry electrical current. Depending on the size of the cable (current carrying capacity), cables are used to supply individual fixtures, multiple fixtures, whole dimmer racks, or carry signals from a microphone etc.

CAMLOCKS: (Trade Name - Crouse Hinds - CAMLOK) Single pole connector used on professional power distribution & dimming systems. A separate connector is used for each phase/neutral of the supply. Originally developed for touring concerts/shows, as power demands increase it's finding more use in theatres.

CATWALKS: An access walkway to equipment. Unlike a Bridge, not necessarily across a void.

CIRCUITING: Lengthy process where technicians must plug from the fixtures out on the pipes into the circuits on the raceway either alone or by ganging multiple fixtures from other locations to the same circuit. That number then relates to a dimmer that the console can control via the patch.

COVES: Recessed areas usually associated with front of house catwalk lighting positions that hide fixtures from guests and absorb some of the lighting spill.

CUE LIGHTS: 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 US, a red light means warn, and when the light goes off, it means GO.

DIMMERS: Modules 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.

DMX CABLE: Primarily known as control cable for sending the industry standard DMX 512 protocol to lighting effects (e.g. moving lights, strobes, color scrollers, dimmer racks, etc.), it has a five wire conductors to a five pin connector.

DONUT: A metal plate with a hole in the middle inserted in the color runners of a lantern to sharpen focus or reduce spill.

DRESSING CABLE: Process by which all cables are neatly attached to their hanging position. This is best achieved after all lights are circuited and all is confirmed to be working correctly.

DROP BOXES: Local electrical boxes that provide a few patchable circuits of power to or near a lighting position.

ELECTRICS (FIRST ELECTRIC, SECOND ELECTRIC, ETC.): The physical lighting positions are called ELECTRICS. The first electric is the first bar upstage of the proscenium arch. Numbering increases as you move US.

FLAGGING: When focusing lighting, flagging means waving your hand in and out of the beam of a fixture 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 ?")

FLOOR POCKET: Small covered trap at stage level containing electrical outlets mounted under a flap in the stage floor.

FOCUS: 1) Process by which the Lighting Designer points and shutters all of the fixtures in the lighting rig to the correct direction, with the correct beam size to best achieve the design with maximum control of light. 2) Description of how sharply defined a light beam is ("give that profile a sharp focus")

FOOT-CANDLES: A unit of illumination (brightness). The amount of light found on a surface one foot from a standard candle.

FRESNEL: (pronounced "Fre-nell") A type of fixture 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.

GANG: To hook together in groups.

GEL: A sheet of plastic usually composed of a colored resin sandwiched between two clear pieces. The colored filter absorbs all the colors of light except the color of the filter itself, which it allows through. For this reason, denser colors get very hot, and can burn out very quickly. There are a number of manufacturers of Color Filters - Lee (UK), Rosco (US) and Gam (Great American Market - US) are the most popular. Each manufacturer's range has a numbering system for the different colors. It's important to specify which range you're talking about when quoting numbers. A color filter is sometimes known as a Gel, after the material Gelatin, from which filters were originally made.

GEL / COLOR FRAME: A metal holder for the color medium in the front of a lighting instrument.

GHOST: Faint glow emitted from a lamp not quite dimmed to total black. May show on an otherwise totally dark stage.

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. Also refers to the light emitted by a lantern when a dimmer has not been "trimmed" correctly, and is leaking. Also known as the "Equity Light".

GOBOS / TEMPLATES / PATTERNS / LITHOS: 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 colored lanterns can, with careful focusing, produce a colored image (e.g. a stained glass window). Greater detail can be achieved using a glass gobo or litho.
There are a few possible origins for the word GOBO.
1) It came from the early days of Hollywood. When the Director of Photography wanted daylight excluded from some area of the set, he'd say "GO BlackOut". Loads of people would run around putting black material between the sun and the set.
2) It stands for Graphical Optical BlackOut.

LADDERS: Non-climbable structure in the shape of a ladder from which lighting fixtures can be hung in a vertical "stack". A great side-light position when the floor in the wings has to be clear.

LAMPS: What the un-initiated call a light bulb. Various types of light sources consisting of a metal filament or electrodes of some sort sealed inside a glass envelope (don't touch with your bare hands as oils will cause the lamp to fail pre-maturely. When current is applied it glows or arcs. Two primary sources are either an incandescent (Leko, Source Four, MR16s, etc.) or arc discharge source (Spot Lights, Moving Lights, Projection, etc.)

LEKO / ELLIPSOIDAL REFLECTOR SPOT LIGHT: Hard focusable instruments in various degrees of throw (e.g. SOURCE FOURS, 6X9, 6X12, 6X16, etc.). Leko once a brand name, now a generic term for any ellipsoidal reflector spotlight.

LOAD: 1) The electrical power rating, in Watts, of the equipment connected to a particular lighting dimmer. 2) The equipment connected to a dimmer.

MOTIVATED LIGHT: Theatrical lighting fixture that might be used to enhance a feeling that is trying to be created by a practical of some sort (e.g. a street light will actually light as a practical, but the cool area pool on the actors and deck would be the motivated light.)

MOVING LIGHTS (MIRROR, HEAD, SPOT, WASH): 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). There are broadly two types:
1) **Moving Head**: A luminaire is mounted on a moving yoke.
2) **Moving Mirror**: A stationary luminaire directs light onto a motorized mirror.
Both types have in common:

- A discharge (non-dimmable) light source
- A dimming shutter
- Motorized rotating color wheels. Some offer color mixing using graduated red, green and blue wheels or prisms.
- Profile versions have motorized gobo wheels with rotation.
- Strobing effects and adjustable iris. Some also have shutters.

The term "intelligent" is 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...

MULTIPLEXED (MUX) SIGNAL: All modern lighting desks use this serial form of communication with dimmers. All the information from the desk is transmitted along a single pair of cables 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.
The industry standard protocol (language/standard) for multiplexing is the digital **USITT DMX512** (introduced in 1986, based on RS485 data protocol). However, new protocols are continually being added to keep up with more demanding equipment.
Among the older protocols (pre DMX512) are D54 which uses a stream of analogue voltage levels and was the Strand standard, and AMX 192 (US Standard, introduced around 1975) which can control up to 192 channels. (AMX stands for Analogue Multiplex).

NON-DIMS: Modules that provide constant voltage to the patched circuit. The only control you have with these is on or off.

PAR (Parabolic Aluminized Reflector): Short for **P**arabolic **A**luminised **R**eflector 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.

PAR CAN: Type of lantern which produces an intense beam of light, ideally suited to "punching" through strong colors, or for special effect. The Parcan is literally a cylinder of metal (the "can") within which sits the PAR lamp (PAR stands for Parabolic Aluminized 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).

PATCH: 1) (verb) The act of plugging a lighting fixture into a dimmer (e.g. "Can you patch circuit 12 into dimmer 18 please").
2) (noun) The system for connecting lanterns to dimmers (The Patch).
The term also applies to sound - a PATCH BAY is used to connect outboard equipment into the sound desk and to connect sound desk outputs to amplifiers, and amplifiers to speakers.

PLOT: 1) The term plot refers to a plan. The Light Plot = scale plan showing lighting detailing the exact location of each fixture used in a production and any other pertinent information (E.g. its dimmer number, focus position and color number). It is usually drawn from the theatres' ground plan. 2) List of preparations and actions required of technical crews during the performance (e.g. Sound Plot = list of sound cues and levels in running order.) 3) The basic story thread running through a performance / play which gives the reason for the character's actions.

POWER DISTRIBUTION: System of interconnected fuse carriers and cabling that routes an incoming power supply to a number of different outputs or racks. Known colloquially as DISTRO.

PRACTICALS: Any object which appears to do onstage the same job it would do in life, or any working apparatus (e.g. light switch that really turns on desk lamp). Light fittings which have to light up on the set are called Practicals.

PROTOCOL: Language in which signal is sent from the control board to dimmers.

RACEWAYS: Local patchable circuit distribution that usually runs the full length of the lighting position. Creates shorter cable runs to the fixtures.

REFLECTORS: Highly reflective metal surface found in the rear of lighting fixtures, behind the light source to intensify the light and give it direction.

RONDELS: Permanently colored heat-resistant glass for lighting fixtures.

SAFETY CHAIN / CABLE: Chain or wire fixed around fixture and lighting bar or boom to prevent danger in the event of failure of the primary support (eg C-Clamp).

SCOOPS: It is a modern floodlight whose reflector is made of spun aluminum in the form of a parabolic or ellipsoidal reflector. A large open aluminum shell that faintly resembles a scoop, hence the name.

SECTION: A working drawing usually drawn to scale, showing the side view of a set or lighting rig. A side view of a set is known as a "section" and it reflects an imaginary cutting through a stage and looking at it from standing in the wings, usually SL.

SHOW LIGHTING DOCUMENTATION: A Series of paperwork required from the Lighting Designer for he and the Production Electrician to be able to effectively order all required elements, hang the plot, cue the show, and then be able to maintain the creative intent of the show during its run.
(e.g. Instrument Schedule, Channel Cheat Sheet/Magic Sheet, Focus Chart, Color Cut List, Cueing Scripts, Cue Synopsis, Consumables List, Channel Hook-Up, Etc.)

SHUTTERS: Part of a LEKO. Metal blades which can be used to shape the edge of the beam. Shutters (normally four) are located in the gate at the center of the fixture. Similar in effect to barndoors on a Fresnel or PC lantern, but a lot more flexible.

SIDE ARM: Small diameter pipe in various lengths to enable you to hang multiple fixtures on the same level side by side OR to get fixture away from some obstacle.

SPECIAL: A fixture 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.

STAGE PIN CONNECTOR: Type of connector for plugging into circuits or jumper cables that can only go in one way via three brass pins, however they do not lock.

STRIPLIGHTS: Compartmentalized floodlights set up so as to allow color mixing. See also GROUNDROW. Low voltage striplights are commonly used as light curtains & for color washes.

STROBE LIGHTS: Device giving a fast series of very short intense light flashes which can have the effect of making action appear intermittent or enhancing lighting effects. 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. Regulations exist governing the maximum length of time for which a strobe can be used.

TOP HAT / SNOOT / HIGH HAT: Cylinder of metal inserted into color runners on the front of a parcan or other fixture to limit spill light.

TWIST CONNECTOR: Type of connector for plugging into circuits or jumper cables that can only go in one way and then requires a "twist" to lock it into its mate. WDW approved method.
TWOFER: A way to plug two fixtures into one circuit if they are close enough to each other and do not exceed the safe allowable amps allowed on that circuit.

XLR CABLE: Primarily known as microphone cable for sending audio signal, it has a three wire conductors to a three pin connector that can also send some control signal to moving lights based on manufacturer with certain adaptors.

YOKE: U-shaped bracket between the C-Clamp and the main body of a lighting instrument, enabling it to be tilted to any angle.

RIGGING

BLOCK AND FALL / TACKLE: A series of from one to three sheaves bound together in wooden capture plates call "cheeks" that when combined with others via rope give the operator varying degrees of mechanical advantage in hauling.

BREAST LINES: Usually temporary lines tied onto a pipe or flying piece of scenery that requires crew intervention to avoid a collision with another object.

CHAIN MOTOR: Electrically driven motor that runs a piece of chain through a series of gears to fly elements in and out. Often used in temporary storage, touring, ease of lifting scenery off the floor during a show to create more wing space.

CHEESEBOUROUGH CLAMP: Type of steel clamping device designed to hold two pieces of pipe of different diameters with-in a range that can be rotated to different angles.

CLEW: A ring of metal which is used to join several flying lines or wires to a single pulling wire.

COUNTERWEIGHT SYSTEM: Method of flying scenery which uses a cradle containing weights to counterbalance the weight of flown scenery. Many of the elements that make up this type of system are outlined below:

FLY RAIL / LOCKING RAIL: Long metal housing that is attached to the floor and the wall of the facility that houses the lines and components necessary for movement and locking in position.

BRAKE: Metal handle that extends out from the rail that the rope runs through. When flying element is in the desired position it is compressed against the rope holding the piece in place.

PURCHASE LINE / HEMP: This is the actual rope that the operator pulls on to drive the element in or out. It is attached on both the top and bottom of the arbor and enables the operator to move the arbor and hence the counterweighted piece.

IDLER / TENSION BLOCK / TAKE-UP BLOCK: Large diameter sheave/pulley that the purchase line runs around to attach to the arbor. It "floats" on a track to automatically compensate for the stretch or shrinkage in the purchase line.

ARBOR: Steel frames designed to carry several individual counterweights up and down via a track attached to the facility wall.

SLIP COUNTERWEIGHTS / STAGE WEIGHTS / BRICKS / PIG IRON: Individual pieces of iron that come in standard weights used to slide onto the arbor to counterweight the hanging element on the other end.

LOADING RAIL / FLY GALLERY: A platform almost at grid level that has most of your counterweighs. As the pipe that the scenery is going to hang on is close to the stage floor the arbor is all the way up for loading calculations to be communicated with the rail and weight added accordingly.

AIRCRAFT CABLE: Type of multi-strand steel cable in various diameters that is traditionally used in the theater to attach from the arbor through the loft blocks and sheaves to attach to trim chains and then to the pipe. It is also used for various other spot rigging projects.

HEAD BLOCK: A series of sheaves / pulleys in one housing at the top of the fly rail on the wall mounted side by side. The multiple aircraft cables are sent out to the grid from the top of the arbor to their locations through this type of block.

MULE BLOCK: A single or multiple sheave (s) in a housing used to change direction of cable to navigate around an obstacle.

LOFT BLOCK: A single sheave in a housing used to turn an individual cable coming into it and send it down through a channel in the grid to one of its designed positions on the pipe.

SHEAVES: The wheel in a pulley block which carries the wire or rope.

TRIM CHAIN: A relatively short chain that attaches to the aircraft cable and then to the pipe. It is designed to make relatively gross level adjustments and provide a means to terminate the cable into the pipe.

BATTEN CLAMP: Two halves of metal designed to capture the pipe in a bolted sandwich and provide an attachment point through a hole on its top for the cable.

PIPES / BATTENS / TRUSS BATTENS: The horizontal metal (steel or alloy) tube hung from flying lines (or forming part of a grid) from which lighting equipment and scenery etc. may be suspended.

CROSBY CLIPS: Cable clamps in two pieces. One a threaded "U" the other a "saddle" and nuts when applied correctly can be a very strong attachment method that you do not need to be permanent. They come in various sizes based on cable diameter.

DOUBLE PURCHASE SYSTEM: Where the counterweights cannot run to the stage floor and the lock rail and tension blocks must be located above the floor. This reduces travel of the arbor and requires almost double the weight to be used to overcome the additional friction created.

FLY / FLOWN: The action of lifting an item up (out) or down (in) when attached to the Flying system.

FLY MAN: The Term for the operator of the theatre's flying system. Can be male or female, and now usually referred to as FLY PERSON.

FLYING RIG: Series of components that when assembled give the actor the ability to fly from a harness combining upward and lateral control in a single visual effort.

FOUL: The term for when a rope or piece of scenery becomes tangled or stuck on some sort of obstruction.

GUY LINE: Rope or wire used to steady or strengthen scenery.

LINESETS: An individual line of counterweight systems traditionally along a numbered row against a side wall far off stage in the wings.

LIVE WEIGHT / LIVE LOAD: Weight of moving body as opposed to weight of inert body. These are very different weights and must be factored in for safety.

PIN RAIL: Usually located above the stage floor is a steel pipe 4" – 6" in diameter with holes drilled to accept steel "belaying pins". It provides a way to spot rig items that do not need to have precision movement during show and give them a tie off point of their own.

PIPE WEIGHT: The amount of counterweight left on an arbor all the time to account for the weight of the pipe and cable. The top brick is usually marked with paint so you know what to return it too.

RAIL BOARD: A method of providing additional safety to the process of loading counterweight onto an arbor above via a piece of wood inserted in between several twists in the purchase line and nested in between neighboring lines to keep twist from coming undone in case of a failure through the brake on the rope.

ROTO-LOK: Type of steel clamping device designed to hold two pieces of pipe of the same diameter at right angles.

SANDBAGS: Canvas bags that are of different sizes that hold sand to create a counterweight. Many times they are attached to an unused spot line to stop it running back through the pulleys, and to enable it to fly in without fouling adjacent equipment.

SHACKLES: A metal connecting device originally for joining chain, comprising two parts. An open link connects the items to be joined and a pin is fitted to make the link complete. Many sizes and designs exist, the most common to the entertainment world being the screw pin 'bow' or 'anchor' shackle, originally for fixing chains to anchor stocks. The pin should always loaded in shear, not in tension.

SPANSETS: Synthetic slings of various length that have a great deal of individual strands of synthetic rope inside its outer casing. They are rated at various lifting weights and easily wrap around many different elements that might require lifting.

SUNDAY: A method of providing additional safety to the process of loading counterweight onto an arbor above via a piece of small rope tied onto the purchase line in case of a failure through the brake on the rope.

THIMBLES: Protective metal or plastic loop used to reinforce and protect the eye at the end of a wire rope. Specifications vary according to use, but all conform to basic rules of proportion in forming the correct size loop for the rope diameter/type.

TURNBUCKLES: Threaded device which is used to tension a wire, or to provide an adjustable link in a cable, to fine-tune the height of flown scenery.

SCENIC

ANCHOR: 1) Process of holding an item in place. 2) Heavy steel item used for keeping your boat from floating away.

BACKING UNIT: A piece of scenery placed behind an opening (door, window, etc.) to limit the audience view of the off-stage area.

BOOKED: A series of two or more flats joined together with hinges that can stand on their own and fold easily onto itself.

BOX SET: Naturalistic setting of a complete room built from flats with only the side nearest the audience (the fourth wall) missing.

BREAKAWAY: Scenery or props that disappear, break, or change form in view of the audience.

BUTT POSITION: The description used for how a series of flats will be attached to each other and will ultimately determine the build length of the flats. Usually reserved for box sets. Allowances in holding back molding etc. need to be considered.

CADD (Computer-Aided Design and Drafting): Uses a computer to greatly speed the drafting and revisions process as well as providing an easy way to share information over the global world we live in.

CANE BOLT: Usually a smooth L shaped rod designed to go through brackets on a piece of scenery and align with a hold in the stage deck.

CLEATS (VARIOUS TYPES): Hardware used in older more traditional theatre that is attached at various locations along a seam of a flat on the rear. Rope is then used to weave around the cleats to tighten the seam.

COFFIN LOCKS: A commercial fastening device used to tie adjacent platform units tightly together. Operated by a single tool and does not require additional nuts and bolts.

DUTCHMAN: Process/item used when permanently joining flats together that must hinge toward the face. After the hinges are installed and countersunk a long thin strip of muslin material is applied over the seam to hide the seam and provide a surface for the artists to blend into the surrounding artistic treatment.

FACING: Decorative trim, painted or applied around doors, windows, etc.

FLAMEPROOFING: A very important process of ensuring that all untreated lumber or fabrics are covered with a chemical agent that can be mixed in with paint to prevent any chance of fire.

FLATS (HOLLYWOOD, STANDARD SCENIC): A lightweight timber frame either framed on face (standard) or on edge (hollywood) covered with scenic canvas. Now usually covered with plywood or hardboard and consequently not so lightweight. Most theatres have a range of stock flattage made to a standard size, and re-used many times. See outline below for some of the key components in a flat:

> **RAIL:** A horizontal member within a flat's top and bottom.
>
> **STILE:** A side or vertical piece within a flat frame.
>
> **TOGGLE:** A member either vertical or horizontal that is used to provide structure to the interior of the flat.
>
> **CORNER BRACE:** Pieces that when put on same sides, top and bottom at a 45 degree angle provide stiffening to flats and help hold them square.
> **CORNERBLOCKS AND KEYSTONES:** Pieces of plywood with attention to grain direction that goes across the joints of the pieces of a standard flat to hold together with glue and fasteners.
>
> **FASTENERS (NAILS, STAPLES, SCREWS...GLUE!):** Any number of different types of hardware used to build scenery and join pieces together.
>
> **MUSLIN, CANVAS, DUVETTEEN, VELOUR:** Various types of soft materials traditionally used to "soft cover" a flat. Many of them will then be painted by the scenic artists.

FLIPPER: A small piece (s) of scenery hinged to a larger flat so it can be swung out of the way for scene changes or storage.

FLOATING A FLAT: Process of lowering a flat, usually tall, to the ground and having complete control of where it lands. A foot is placed along the bottom rail to hold its position and then it is allowed to "float" to the floor. It is customary to call this to surrounding people as dust and debris is usually kicked up.

FOOT IRON: L shaped hardware attached to the bottom of a piece of scenery to allow the scenery to be temporarily fastened with a stage screw to the floor.

FRONT ELEVATIONS: A working drawing usually drawn to scale, showing the Scenic Designer's intent for finished look of all elements that when put together onstage produce the Show Director's vision.

GRIP: 1) Member of stage crew responsible for moving items of scenery during the show. Usually wears black. 2) Term given for group of people to lift a flat and carry it to a location.

GROUND CLOTH: A painted canvas sheet placed on the stage floor to mark out the acting area or to achieve a particular effect covering over stock platforming.

GROUND PLANS: Scaled plan showing the exact position (seen from above) of all items standing on the stage floor and indicating the position of items suspended above. Typical scales are ½" to 1 foot). Venues have a base plan showing proscenium, walls, seating etc on which individual set and lighting plans can be drawn.

GROUND ROW: 1) A long piece of scenery positioned at the base of a backdrop usually to mask the very bottom of a cloth or lanterns lighting a cloth or cyc.
2) Compartmentalized floodlight fixtures at floor level used to light the bottom of cycs, etc.

HARDCOVERED: Process of putting a hard board material over the open frame of a flat to increase its durability.

HANGING IRON: A flat piece of scenic hardware designed to allow secure fastening of hoisting lines to flats and framed drops. May be attached to top or near bottom of the flying piece.

HINGES: LOOSEPIN, TIGHTPIN, STRAP: Various types of hardware used to hold two or pieces of scenery together and yet allow them to pivot open or closed.

ISOMETRIC PROJECTIONS: A type of drawing that takes the vertical lines of a drawing and keeps them on the vertical however takes all horizontal lines required and skews them 30 degrees to either side to produce a more "3-D" looking drawing.

JACKS: A brace hinged or fastened to the back of scenery to make it stand upright. Usually a triangular shape with contact to the back of the flat and the floor.

LASHING: Process of using a think rope to work through various cleats on the US side of a two or more flats, pulling them together at the seam.

LAYERS: Part of the CADD features that allows you to turn on or off multiple "layers" to an existing drawing (e.g. you want to see the rigging but not the lighting plot, etc.)

ORTHOGRAPHIC PROJECTIONS: A series of scaled drawings producing three primary views in right angles needed to be able to best understand the Designer's intent. (Front View, Side View, Plan View)

PERIAKTOI: Greek term for three-sided flats mounted on a rotating base. Used in rows to produce easily changed backings.

PORTALS / FALSE PROSCENIUM: An archway made by combining wings/legs and border. Also a decorative framing, columns and pediments or filigree or other that frames the stage.

RETURN PIECE: A flat set at right angles to the downstage corner of a set. It is parallel with the footlights or curtain and runs offstage to mask the wings.

RUNNING A FLAT: Process of moving a fairly large flat with one or more people by grabbing it high and low and sliding it across the floor with most of its weight on the bottom rail. This is especially helpful in situations where you do not have space to lay it flat.

SCALE STICK (ARCHITECT, ENGINEER): A tool that is invaluable for measuring the non-dimensioned sections of a scaled drawing. There are two primary types Architect and Engineer that are separated by the markings on the actual stick. The architect scale is the primary tool for the theatre and represents multiple scales based on how you rotate the stick.

SECTION VIEWS: A working drawing usually drawn to scale, showing the side view of a set or lighting rig. A side view of a set is known as a "section" and it reflects an imaginary cutting through a stage and looking at it from standing in the wings, usually SL.

SHIFTS (SCENE): To change scenery and properties from one setting to another.

SILL IRON: Piece of flat steel that is inset and spans across the bottom of a flat with a door opening in it for strength.

SIZING: Process used to fill in the pores of canvas or muslin and to shrink the fabric to a smooth fit. Many times this is accomplished with a mixture of glue and water.

SOFTCOVERED: Process of putting a soft material over the open frame of a flat to keep it as light and portable as possible. Can often save time and money in short running productions or ceiling construction where weight is an issue.

STAGE BRACE: Adjustable wood or metal device with an eye at the lower end to accept a stage screw and a hook at the top to engage a brace cleat.

STAGE SCREW: A large screw which is screwed through the "foot" of a stage brace or foot iron to secure it to a strong wooden floor. Only suitable for use in theatres with non-precious wooden floors !

STIFFENERS / BATTENS: Wood or other rigid material that is applied to the back of several flats that are to be assembled to make one larger one. This material is placed on edge and spans all the seams to create a more flat and rigid piece.

SWEEP: A curved surface that may be constructed by bending flexible-board covering materials on wooden patterns or cutting directly into a plywood sheet to achieve a radius called sweeps.

TABLE: Term given to team of people moving a large flat object. To lay it down on its flat side and have many people be able to get around the piece being moved.

TIP JACKS: A triangular framed jack with a caster plank attached to its bottom rail. The caster allows for the flat to be easily rolled into position then tipped up and a hinged brace swings down to support the flat and take the casters off the ground for greater stability.

WORKING DRAWINGS / REAR ELEVATIONS / CONSTRUCTION DRAWINGS: A drawing to scale, usually looking at the Scenic Designer's front elevations from the rear to show framing, hardware and construction intent that when put together onstage support the Scenic Designer's vision.

COSTUMING

BREAKAWAY COSTUME: Costume designed to pull off the performer easily for a special effect. Often done with Velcro or snaps.

COSTUME PROP: a piece of the costume used as a prop (umbrella, hat, coat) responsibility of these may be shared with the prop master.

COSTUMER: The costumer is the person directly involved with all aspects of the costume preparation. They assist the designer with research and procuring fabrics and findings. They assist with the fittings and scheduling and setting up the dress parade and dress rehearsals as well as training the dressers on the correct costumes for the cast.

DRAPER: Pattern Maker for clothes, physically drapes fabric on a dress form to create the shape of the garment the designer is looking for, a pattern will be made from these pieces.

DRESS PARADE: An event that takes place before the dress rehearsal to show the director and choreographer the finished garments without the distraction of running the show. Lighting is involved to show the costumes in the correct light. The costume designer and costumer make notes on the look, fit and consistency of garments if there are matching costumes.

DRESS REHEARSAL: A rehearsal run from beginning to end that incorporates all the costume changes and timing of changes for the performance. This is a rehearsal for the dressers as well as the performers.

DRESSER: Person who helps a performer change clothes during a performance. Is also responsible for costume care and presetting costumes. This role may also be referred to as a costume specialist/costumer assistant or wardrobe host/hostess in Disney language.

FITTINGS: These are sessions with the performers and the costume designer and team to ensure the proper look, size and movement of the costumes. There will be at least one fitting per costume for each performer. There are often multiple fittings for costumes in stages of construction to allow changes to be made along the way by the designer and pattern maker without having to start the process from the beginning. The stage manager needs to work closely with the costumer to make sure the fittings are scheduled into the performers time.

MILLINER: Hat maker, may also make decorative head pieces and costume props
Over dressing- a garment that is worn over a base garment to create another look with minimal impact of change time or costume expense.

PHOTO DOCUMENTATION: Front, back and side photos taken of costumes on performers to use for training new dressers and recreating replacement costumes when needed. These are often taken at the dress parade or dress rehearsals.

PRESET: The dresser will preset a performers costumes for a show in the order they are to be worn, checking to make sure all pieces are there and in good repair.

QUICK CHANGE: A costume change that must be made with high speed to get the performer back on stage. These costumes are often rigged with Velcro, snaps and zippers to accommodate the change.

RIP AWAY COSTUME: Costume designed to rip off the performer in a realistic manner. Often used for fight scenes, the costume must be basted together after every take or performance.

UNDER DRESSING: A costume garment that needs to be worn under another costume in order to facilitate a quick change.

WARDROBE MISTRESS/MASTER: The key person in charge of wardrobe at a show location, may have other dressers working for them as well

PRODUCTION MILESTONES

LAYOUT: The time where all scenic drawings are final and the prep work for the construction process begins. Carpenters begin to create a plan for directing a large crew on the build of the show.

BUILD: The period where the shops are busily constructing the set based on the dated designer drawings. It is important to have frequent check-ins with your Designer and Technical Director during this process.

TRIAL SET-UP: An important step that most shops require to ensure that the many individual pieces that they are constructing will fit together once before transport to the facility where time is usually MUCH shorter.

LOAD-IN / INSTALL / PUT-IN: The time where all of the design disciplines equipment, scenery, crews come together with the goal of assembling the show and its various components.

PAPER TECH: A process where the Stage Manager can sit with the Show Director and Designers to visualize the cues and scene shifts in the script with rough placement and timing before even stepping into the facility.

PROGRAMMING: Phase where all computer systems and their teams create the looks and shifts with timing that they want to see happen in the show.

TECHNICAL REHEARSAL / DRY TECH (NO CAST): Typically the first time that all of the elements come together and are seen working with all technical disciplines meshing in their programming.

DRESS PARADE: An event that takes place before the dress rehearsal to show the director and choreographer the finished garments without the distraction of running the show. Lighting is involved to show the costumes in the correct light. The costume designer and costumer make notes on the look, fit and consistency of garments if there are matching costumes.

PICTURE CALL: Opportunity for the marketing / FOH /Box Office team to get some promotional pictures of the cast in costume against the set with show lighting conditions.

ORCHESTRA REHEARSAL: Focused opportunity for the orchestra to come together as a unit and then to integrate with the technical process and acclimate to the pit environment.

TECHNICAL REHEARSAL / CUE TO CUE (WITH CAST): First time the cast usually takes the stage as a group. They are oriented to the specific scenes that they play in and then work through the show cue to cue with the technical production team leading the process with the Stage Manager.

TECHNICAL REHEARSAL / CUE TO CUE FOR TRANSITIONS (WITH CAST) The cast usually will work segments of scenes with the focus being on the transitions into and out of scenes to ensure safe and efficient shifts.

TECHNICAL REHEARSAL / FULL RUNS W/ ALL ACTION: All elements and cast begin to run through the show from top to bottom, increasing the accuracy with each opportunity. Individual scene work is discussed on an as needed basis beyond the runs.

TECHNICAL / PARTIAL DRESS REHEARSAL – ALL ELEMENTS MANY COSTUME PIECES: As many costumes as practical are introduced into the process, with the emphasis being on the ones involved with quick changes, or complex / weight oriented designs. Cosmetology (Masks, prosthetics, wigs, make-up, etc.) are introduced into the process as well. The technical disciplines should be pretty well locked in by this point.

FULL DRESS REHEARSAL: Full cast and crew with all elements show ready for true show runs up to tempo for timing and fine tuning.

PREVIEWS: Introduces audience into the equation. This is where the creative team can last evaluate what is working for the audience and what is not. The show may stop for various reasons if it needs too.

RUN: The period of time that your show plays to audience.

STRIKE / LOAD-OUT / GET-OUT: The period after the show closes that the disciplines store, sell, dispose of the show elements and the facility is returned to the similar condition that you received it in for Load-in.