

M.A.D.

Monifieth Amateur Dramatics

Handbook

August 2011

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## 1. Introduction

### 1. Introduction

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#### 1.1 HISTORY OF THE SOCIETY

**2003** M.A.D. (Monifieth Amateur Dramatics) was founded by Marion Goodfellow on the 15th of October 2003 at St Rules Church Hall in Monifieth and has gone from strength to strength. We started with 8 members and in our first year we produced 2 plays with 2 performances each.

**2004** we moved our rehearsals and performances to South Church Hall, Monifieth

**2005** we performed an old time music hall extravaganza to raise money for the Tsunami.

**2006** we moved rehearsals and performances to Wellbank Village Hall whilst keeping performances at South Church Hall. We also performed our first pantomime

**2007** we wrote our own Panto. And again in 2008.

**2008** we had 36 members and completed 21 performances of 4 plays, a total of 46 different acting parts, in 7 different venues including the Whitehall and Webster Theatres and a run at the Edinburgh Festival Fringe.

**2009** we entered into an agreement with the Royal British Legion, Monifieth Branch to lease and purchase their disused premises at 72 High Street, Monifieth DD5 4AG. We have refurbished these premises and turned them into a 135 seat theatre at a cost of around 22K and are well on our way in raising the funds to purchase the building.

**2010** we started our Youth Group, which will put on their first production in 2011.

**2011** we will complete 26 performances of 4 plays plus our Youth Performances and Murder Mysteries. We will also have provided actors for a training video and a teambuilding workshop for a local training company.

Many members have undergone training and we now have our own lighting and sound department, a wardrobe and a make-up department, stage management and stage crew and Youth Leaders.

## 2. Constitution

### 2. Constitution

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This constitution was adopted on the 23rd day of February 2005

#### 2.1 NAME

The Society shall be called "M.A.D." (Monifieth Amateur Dramatics)

#### 2.2 OBJECTS

The objects of the Society shall be to advance the education of the public in the Arts, in particular dramatic and operatic arts by the presentation of public performances and other related activities, and in furtherance thereof but not otherwise to encourage and promote acting and theatre activities generally in Monifieth and surrounding districts and to undertake other activities incidental or conducive thereto.

#### 2.3 POWERS

In furtherance of these objects, but not otherwise, the Society through its Executive Committee may exercise the following powers:

- a. to promote plays, drama, comedies, operas, operettas and other dramatic and operatic works of educative value;
- b. to purchase, acquire and obtain interests in the copyright of or the right to perform or show any such dramatic or operatic works;
- c. to purchase or otherwise acquire plant, machinery, furniture, fixtures, fittings, scenery and all other necessary effects;
- d. to raise funds and invite and receive contributions from any person or persons whatsoever by way of subscription, donation and otherwise, provided that in raising funds the Society shall not undertake any substantial permanent trading activities and shall conform to any relevant requirements of the law;
- e. subject to any consents required by law to sell, lease or dispose of all or any part of the property of the Society;
- f. subject to any consents required by law, to borrow money and to charge all or any part of the property of the Society with repayment of the money so borrowed;
- g. to employ such staff (who shall not be members of the Executive Committee) as are necessary for the proper pursuit of the objects and to make all reasonable and necessary provision for the payment of pensions and superannuation for staff and their dependants;
- h. to co-operate with other charities, voluntary bodies and statutory authorities operating in furtherance of the objects or similar charitable purposes and to exchange information and advice with them;
- i. to establish or support any charitable trusts, association or institutions formed for all or any of the objects;
- j. to assist and further such charitable institutions and charitable purposes as the Executive Committee shall from time to time determine;
- k. to appoint and constitute such advisory committees as the Executive Committee may think fit;
- l. to do all such other lawful things as are necessary for the achievement of the objects of the Society.

#### 2.4 MEMBERSHIP

The Society shall consist of Members, and may also include as honorary Life Members such other persons as shall have rendered special services to the Society.

#### 2.5 ELIGIBILITY FOR MEMBERSHIP

Membership shall be open to all those over the age of 18 years having sympathy with the objects of the Society and desiring actively to further it and to pay the entrance fee, where applicable, and annual

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subscription laid down from time to time by the Executive Committee. Every Member shall have one vote.

### 2.5.1 Junior Membership

Junior membership shall be open to all those under the age of 18 years having sympathy with the objects of the Society and desiring actively to further it and to pay the entrance fee, where applicable, and annual subscription laid down from time to time by the Executive Committee. Junior Members shall have no voting rights, cannot become members of the Executive or become trustees. The society will adopt a child protection policy and appoint a child protection officer.

### 2.6 APPLICATIONS FOR MEMBERSHIP

Applications for membership shall be made in writing, signed by the applicant, to the Secretary, who shall submit the same to the Executive Committee for its decision.

### 2.7 CAPABILITIES OF CANDIDATES FOR MEMBERSHIP

The Executive Committee should feel satisfied that performers are capable of relevant abilities before they are granted membership.

### 2.8 NAMES OF CANDIDATES TO BE SENT TO EXECUTIVE COMMITTEE

The Secretary shall send the names and addresses of candidates for election to each member of the Executive Committee at least two clear days prior to the day of the meeting at which such applications for membership are to be considered by the Executive Committee

### 2.9 EXPULSION OF MEMBERS

The Executive Committee may by a unanimous vote remove from the list of Members the name of any Member who has persistently neglected the work undertaken by the Society or whose conduct it considers likely to endanger the welfare of the Society. The individual shall have the right to be heard by the Executive Committee, accompanied by a friend, before a final decision is made.

### 2.10 SUBSCRIPTIONS AND FEES

The annual subscription to the Society and entrance fees, if applicable, shall be determined from year to year by the Annual General Meeting.

### 2.11 PAYMENT OF ENTRANCE FEES AND SUBSCRIPTIONS

Entrance fees, if applicable, and first annual subscriptions shall become due and be paid to the Treasurer on receipt of notice of election from the Secretary, and all subsequent annual subscriptions shall become due on 1st November in each year and shall be paid to the Treasurer not later than 1st December.

### 2.12 NON-PAYMENT OF SUBSCRIPTIONS

The Executive Committee shall have power by bare majority to suspend any member whose subscription remains unpaid after 1<sup>st</sup> January in any year from exercising all or any of the privileges of membership until his or her subscription is paid.

### 2.13 ADJUSTMENT OF SUBSCRIPTIONS

The Executive Committee shall have power to remit such portion of the subscription as they think right in the case of Members elected after 1<sup>st</sup> May or Members leaving the neighbourhood and resigning their

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membership before the end of any season and to re-admit to the Society without entrance fee any persons who have previously been Members when such persons have resigned owing to leaving the neighbourhood or for other good cause.

### 2.14 RESIGNATIONS

Members wishing to resign must give written notice to the Secretary before 1<sup>st</sup> November, and in default of so doing will be liable for the subscription for the current year commencing on that date.

### 2.15 HONORARY LIFE MEMBERS

Honorary Life Members may, on the nomination and recommendation of the Executive Committee only, be elected on such terms as the members of the Society at an Annual General Meeting may from time to time decide.

### 2.16 EXECUTIVE COMMITTEE

a. The Society shall be managed by an Executive Committee elected at the Annual General Meeting consisting of the following Officers, namely: Chairman, Vice-Chairman, Treasurer, Secretary and 5 Members.

b. A member of the Executive Committee shall cease to hold office if he or she:

- is disqualified from acting as a member of the Executive Committee by virtue of section 72 of the Charities Act 1993 (or any statutory re-enactment or modification of that provision);
- becomes incapable by reason of mental disorder, illness or injury of managing and administering his or her own affairs;
- is absent without the permission of the Executive Committee from all their meetings held within a period of six months and the Executive Committee resolve that his or her office be vacated; or
- notifies to the Executive Committee a wish to resign (but only if at least three members of the Executive Committee will remain in office when the notice of resignation is to take effect).

c. The proceedings of the Executive Committee shall not be invalidated by any vacancy among their number or by any failure to appoint or any defect in the appointment or qualification of a member.

d. No person shall be entitled to act as a member of the Executive Committee whether on a first or subsequent entry into office until after signing in the minute book of the Executive Committee a declaration of acceptance and of willingness to act in the trusts of the Society.

### 2.17 EXECUTIVE COMMITTEE MEMBERS NOT TO BE PERSONALLY INTERESTED

a. Subject to the provisions of sub-clause (b) of this clause no member of the Executive Committee shall acquire any interest in property belonging to the Society (otherwise than as a Trustee for the Charity) or receive remuneration

or be interested (otherwise than as a Member of the Executive Committee) in any contract entered into by the Executive Committee.

b. Any member of the Executive Committee for the time being who is a solicitor, accountant or other person engaged in a profession may charge and be paid all the usual professional charges for business done by him or her or his or her firm when instructed by the other members of the Executive Committee to act in a professional capacity on behalf of the Society: provided that at no time shall a majority of the members of the Executive Committee benefit under this provision and that a member of the Executive Committee shall withdraw from any meeting at which his or her own instruction or remuneration, or that of his her firm, is under discussion.

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### 2.18 MEETINGS OF EXECUTIVE COMMITTEE

- a. The Executive Committee shall hold at least two ordinary meetings a year.
- b. A special meeting may be called at any time by the Chairman or by any two members of the Executive Committee upon not less than 4 days' notice being given to the other members of the Executive Committee of the matters to be discussed.
- c. The Chairman shall act as chairman at meetings of the Executive Committee. If the Chairman is absent from any meeting, the members of the Executive Committee shall choose one of their numbers to be chairman of the meeting before any other business is transacted.
- d. There shall be a quorum when at least one third of the number of members of the Executive Committee for the time being or 4 of the Executive Committee, whichever is greater, are present at a meeting.
- e. Every matter shall be determined by a majority of votes of the members of the Executive Committee present and voting on the question but in the case of equality of votes the chairman of the meeting shall have a second or casting vote.
- f. The Executive Committee shall keep minutes, in books kept for the purpose, of the proceedings of meeting of the Executive Committee and any sub-committee.
- g. The Executive Committee may from time to time make and alter rules for the conduct of their business, the summoning and conduct of their meetings and the custody of documents. No rule may be made which is inconsistent with this constitution.
- h. The Executive Committee may appoint one or more sub-committees consisting of three or more members of the Executive Committee for the purpose of making any inquiry or supervising or performing any function or duty which in the opinion of the Executive Committee would be more conveniently undertaken or carried out by a subcommittee: provided that all acts and proceedings of any such sub-committees shall be fully and promptly reported to the Executive Committee.

### 2.19 EXECUTIVE COMMITTEE'S POWERS

The Executive Committee shall have power to decide any questions arising out of these Rules and all other matters connected with the Society (other than and except those which can be dealt with only by the Society in General

Meeting) and make, maintain and publish all necessary orders, regulations and byelaws in connection therewith.

### 2.20 FINANCE

- a. The funds of the Society shall be applied solely in furthering the objects of the Society.
- b. The funds of the Society, including all members' fees, donations, box office income and bequests, shall be paid into an account operated by the Executive Committee in the name of the Society at such bank as the Executive Committee shall from time to time decide. All cheques drawn on the account must be signed by at least two members of the Executive Committee and no two family or household members are to be signatories.
- c. No member of the Society shall receive payment directly or indirectly for services to the Society for other than legitimate expenses incurred in its work.
- d. No expenditure shall be incurred by any member of the Society without the authority of the Treasurer and/or Secretary and the Executive Committee shall sanction all accounts. Receipts must be given to the treasurer for all expenditure.
- e. The Society shall give an annual subscription to the National Operatic and Dramatic Association in accordance with the subscription scales published by that Association, and shall abide by the Rules & Bye-Laws of that Association.

### 2.21 FINANCIAL YEAR

The financial year of the Society shall commence on 1<sup>st</sup> July and an annual profit and loss account and balance sheet shall be prepared within two calendar months after 30<sup>th</sup> June in each year. [The Executive Committee shall comply with their obligations under the Charities Act 1993 (or any statutory re-enactment of

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modification of that Act) with regard to the preparation of an annual report and annual return and their transmission to the Inland Revenue Charities or any successor body.]

### 2.22 ANNUAL GENERAL MEETING

a. The Annual General Meeting of the Society shall be held in the month of October or as soon as practicable thereafter, when the Report of the Executive Committee and accounts for the past year, duly audited, shall be presented, the Officers, other members of Executive Committee and an Auditor, for the ensuing year, and the honorary Life Members, if any, elected, and all general business transacted.

b. Every Annual General Meeting shall be called by the Executive Committee. The Secretary shall give at least 21 days' written notice, of the Annual General Meeting to all members of the Society. All the members of the Society shall be entitled to attend and vote at the meeting.

c. Before any other business is transacted at the first Annual General Meeting the persons present shall appoint a chairman of the meeting. The chairman shall be the chairman of subsequent Annual General Meetings, but if he or she is not present, the persons present shall appoint a chairman of the meeting

d. The Executive Committee shall present to each Annual General Meeting the report and accounts of the Society for the preceding year.

e. Nominations for election to the Executive Committee must be made by members of the Society in writing and must be in the hands of the Secretary at least 14 days before the Annual General Meeting. Should nominations exceed vacancies, election shall be by ballot.

### 2.23 RETIREMENT OF OFFICERS AND EXECUTIVE COMMITTEE

The Executive Committee (including the Officers) and the Auditor shall retire annually but shall be eligible for re-election.

The names of candidates for these positions shall be sent to the Secretary in writing at least 21 days before the Annual General Meeting and if more names are proposed than the number required to fill the vacancies and sufficient are not withdrawn at or before such Meeting, the election shall be by ballot. If all the before-mentioned positions shall not be filled at such Meeting or any casual vacancy shall thereafter occur the same shall be filled by the remaining members of the Executive Committee.

### 2.24 SPECIAL GENERAL MEETINGS

A Special General Meeting of the Society may be called at any time at the discretion of the Executive Committee and shall be called within 21 days after the receipt by the Secretary of a requisition in writing to that effect signed by at least 5 Members. Every such requisition shall specify the business for which the Meeting is to be convened and no other business shall be transacted at such Meeting.

### 2.25 PROCEDURE AT GENERAL MEETINGS

The Secretary or other person specially appointed by the Executive Committee shall keep a full record of proceedings at every General Meeting of the Society.

### 2.26 QUORUM AT GENERAL MEETINGS

No business other than the formal adjournment of the Meeting shall be transacted at any General Meeting unless a quorum is present and such quorum shall consist of not less than 1/3<sup>rd</sup> of the membership +1 persons present and entitled to vote.

### 2.27 RESOLUTION AT GENERAL MEETING

Unless otherwise provided by these Rules all resolutions brought forward at a General Meeting shall be decided by a bare majority of the votes properly recorded at such Meeting and in the case of an equality of votes the Chairman shall have a second or casting vote.

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### 2.28 NOTICE OF GENERAL MEETING

A printed notice of every General Meeting accompanied in the case of the Annual General Meeting by the Statement of Accounts for the past year and particulars of nominations for the Executive Committee (including the Officers) and Auditor and of any proposal to elect an honorary Life Member shall be sent to each member at least 14 days prior to the day fixed for such Meeting.

### 2.29 SELECTION OF WORKS

The Executive Committee is to decide the works to be produced by the Society and shall determine the dates of productions.

### 2.30 SELECTION OF CAST

The cast for any production shall be selected by the Executive Committee or by a Selection Sub-Committee appointed by the Executive Committee and consisting of not less than 3 persons.

### 2.31 REVISION OF CAST

The Executive Committee or its appointed Sub-Committee shall have power to revise the cast from time to time in consultation with the Show Director, if any Acting Member to whom a character has been assigned shall, in its opinion, prove unsuitable for the part.

### 2.32 OBLIGATIONS OF ACTING MEMBERS

Acting Members shall to the best of their ability play the parts assigned to them and obey the directions given at all rehearsals and performances.

### 2.33 CONTROL OF REHEARSALS

The Musical Director shall conduct all music rehearsals and the Director shall direct all stage rehearsals.

### 2.34 ATTENDANCE AT REHEARSALS AND PERFORMANCES

The Secretary shall keep a record of the attendance of Acting Members at rehearsals and performances. The Executive Committee shall have power to prohibit any Member whose attendance at rehearsals shall have been irregular from taking part in the performance of the work in preparation. Acting Members absenting themselves from three consecutive rehearsals may, at the discretion of the Executive Committee and in consultation with the show director, be deemed to have resigned their parts in the work then in rehearsal.

### 2.35 ACTING MEMBERS IN EXCESS OF REQUIREMENTS

If at any time the number of Members rehearsing a production exceed the number of persons required for the representation of the same, preference shall be given to the Members who, by the regularity of their attendance, shall, in the opinion of the Executive Committee, have rendered themselves most efficient.

### 2.36 PRODUCTION MONEY

All monies due from Members in connection with the production and performance of any work shall be accounted for, and paid to the Treasurer, within 21 days after the conclusion of the final performance.

### 2.37 PRODUCTION ACCOUNT

Within two calendar months after the final performance of any work produced by the Society, the Executive Committee shall prepare or cause to be prepared a full statement of the receipts and expenses of each production and the same shall be open for the inspection of Members at such time and place as the Executive Committee shall decide.

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### 2.38 RECOVERY OF MONEY DUE TO SOCIETY

All monies due and owing to the Society, including the Entrance Fees and Subscriptions of Members, shall be recoverable at law in the name of the Secretary.

### 2.39 DISSOLUTION OF SOCIETY

If the Executive Committee decides that it is necessary or advisable to dissolve the Society it shall call a meeting of all members of the Society, of which not less than 21 days' notice (stating the terms of the resolution to be proposed) shall be given. If the proposal is confirmed by a two-thirds majority of those present and voting the Executive Committee shall have power to realise any assets held by or on behalf of the Society. Any assets remaining after the satisfaction of any proper debts and liabilities shall be given or transferred to such other charitable institution or institutions having

objects similar to the Society as the members of the Society may determine or failing that shall be applied for some other charitable purpose. [A copy of the statement of accounts, or account or statement, for the final accounting period of the Society must be sent to the Inland Revenue Charities or any successor body.]

### 2.40 ALTERATION TO RULES

a. No alteration of these Rules shall be made except at a General Meeting nor unless 21 days prior to such a meeting a written notice of the proposed alteration or of one substantially to the like effect shall have been given to the Secretary, who shall give 14 days notice thereof to the members and the resolution embodying such proposed alteration shall be carried by a majority of at least two thirds of the votes present and voting at a General Meeting.

b. [No amendment may be made to clauses 1, 2, 16, 38 or this clause without the prior consent of the Inland Revenue Charities or any successor body.]

### 3. Duties of Officials

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#### **EXECUTIVE MEMBERS**

The management committee consists of elected executive members as per rule 2.16 of the constitution, who manage the society on behalf of its members. The Executive members are responsible for making the decisions on behalf of its members. It is supported by non-executive members, who assist in the decision making process but do not have a vote on the Executive Committee.

##### 3.1 CHAIRPERSON

1. Should not serve more than 2 consecutive terms.
2. Should be familiar with the Constitution, Rules and Standing Orders of the Society.
3. Shall be responsible for the scheduling and conduct of all meetings in the Society, in line with Standing Orders. (Social Committee meetings excepted).
4. Will at all times act as spokesperson for the Management Committee, but must not commit the Society to anything that has not been approved by that Committee.
5. Shall be responsible for the functioning of the organisation by:
  - a) observing that officials are carrying out the duties approved by the Management Committee;
  - b) being sure that any complaints from members are investigated;
  - c) preparing the Agenda for each meeting.
6. In the event of this official not being able to attend a meeting, he/she must inform the Vice-Chairperson of any matters that will require consideration.

##### 3.2 VICE-CHAIRPERSON

1. Would normally be expected to follow the outgoing chairperson and take over the chair.
2. Should be familiar with the Constitution, Rules and Standing Orders of the Society.
3. Shall be available to assist the Chairman, in the organisation of any function approved by the Management Committee.
4. Shall fulfil any of the duties of the Chairman, in the event of this Official not being available.

##### 3.3 SECRETARY

1. Should be familiar with the Constitution, Rules and Standing Orders of the Society.
2. Shall be responsible for all communications sent on behalf of the Management Committee, but shall not commit the Society in any way without the Committee's approval.
3. Shall, for all meetings, arrange that; in line with Standing Orders:
  1. the room is available;
  2. any information required for an item on the Agenda is available;
  3. all members of the Committee are notified;

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4. for the monthly Committee meeting, invite any person required for a particular item on the Agenda, who is not a member of the Committee.
4. Bring to the notice of the Committee items of interest in the NODA National and Area News.
5. Shall notify any official/s of the Society of a Committee decision concerning him/her, made at a meeting, which that official did not attend.
6. Shall regularly attend rehearsals of the Society, so that current business of the organisation can be dealt with.
7. In the event of this official being unable to attend a meeting, he/she must inform the Chairperson of any items for consideration, and check with that person after the meeting for any items that will require attention.
8. In the event of any new, or changed, officials in the Society, be sure that the individual appointed has been informed of their duties by issuing them with a copy of the constitution and handbook.
9. Shall take the minutes of the Management Committee and General meetings, and from these minutes be responsible for the notification of persons concerned with items in the minutes, who do not attend the meetings.
10. Shall post a copy of the minutes on the Noticeboard as soon as possible after their signature.

#### 3.4 TREASURER

1. Shall be responsible for maintaining in good order the finances of the Society, as specified in the Constitution and Rules.
2. Must prepare the Statement of Accounts for Audit, as soon as possible after the end of the financial year.
3. Must submit the appropriate returns to OSCR in due time.
4. Should be familiar with the appropriate rules concerning membership and subscriptions.
5. Shall be responsible for the collection of all monies due to the society, i.e. from members who sell tickets, programmes and raffles for the society.
6. Shall be responsible for the timely payment of all bills, standing orders, insurance etc due by the society.
7. Shall be responsible for maintaining the various bank/building society accounts in the name of the society.

#### 3.5 ARTISTIC DIRECTOR

1. Is responsible for producing a short list of suitable plays for the society to perform and presenting a balanced programme for the coming year in plenty of time for the committee to consider and approve.
2. The Artistic director must be constantly looking for and analysing scripts and should encourage everyone within the group to be aware of play scripts and pass on ideas.
3. It should be the AD's aim to get as many people to attend a performance, while keeping to the artistic and creative aims and motivations of the group.
4. Many aspects work on how many bums on seats will occur – suitability for target audience, time of year, political/economic/social community circumstances, the activities of other theatre groups, set

### 3. Duties of Officials

issues, cast issues and many other factors.

5. The AD should consult with the stage crew on the practicality of staging a production and the treasurer and Production Manager re financial viability.
6. The Ad should ensure play readers complete a critique sheet for each play they read, this covers the above factors.
7. It is the AD's job to take into account as many factors as possible and end up with as balanced a program to offer the committee for voting on. If the committee disagree, other variations must be available to offer for consideration.
8. The Ad must keep the committee up to date on which plays are being considered for the short list.

#### Practical Guide

- Browse larger play sites. Look at ALL the scripts online and make a list of possibilities. This may add up to a couple odd hundred.
- Investigate the scripts online re other production, scenery, costume, cast available at MAD, and look at at least a couple of reviews each. Many scripts can be discarded at this stage.
- Investigate other amateur companies across the country, looking at past productions, current ones and reviews. You will find that some of the same plays are popular and have excellent reviews. Make a shortlist of these plays too.
- Remind the whole of MAD that EVERYONE should be on the lookout for plays and personal experience of a production is best. If you know someone has been to the theatre ask them about the production!
- Join various script websites to have recent script, new releases emailed to you.
- Look at amdram forums to get an idea of plays, and contact other groups to find out any issues/popularity of plays.
- When you have a decent shortlist, try and find plays on Amazon as cheap as possible. These can be re-sold remember, if not suitable.
- If this is not possible, order a few scripts at a time to review.
- When reading a script, go with your gut feeling first, then assess the viability.
- When possible plays have been gathered, share these with your team.
- When your team have come to a decision regarding the best dates and plays, present your findings to the committee for approval.
- Once a play has been chosen, ask for volunteers for director – if there is more than one (not often!) decide with the committee who would be best.

### 3. Duties of Officials

#### 3.6 PRODUCTION MANAGER

1. Shall be responsible for the overall co-ordination of every production.
2. Shall ensure that the people responsible carry out their tasks for each production
3. Shall agree the show budget with the executive committee and allocate budgets to the Director and Stage Manager.
4. In consultation with the committee the Production Manager should appoint a Front of House (FOH) Manager and Box Office Manager for each production.

#### 3.7 FUNDRAISING DIRECTOR

1. Shall be responsible for all fundraising activities of the society delegating where necessary.

#### 3.8 THEATRE MANAGER

1. Shall be responsible for maintaining the building.
2. Taking responsibility for all staff in the theatre,
3. Overseeing training for front of house, Fire Marshalls, First Aiders and stage door staff;
4. liaising closely with the theatre's management committee;
5. ensuring that the theatre meets the requirements of legislation such as health and safety and licensing laws (liaising with the Health and Safety Officer);
6. keeping in touch with other theatre managers and producers in order to stay up to date with developments and new productions.
7. Maximising income from hall lets.

#### 3.9 YOUTH THEATRE DIRECTOR

1. Shall be responsible to the committee for the overall running and development of Monifieth Amateur Dramatic's Youth Theatre.
2. Is responsible for writing and updating MAD's Youth Theatre Policy and Procedures, including anti-bullying, child protection, equal opportunities, environmental, data protection, health and safety, risk assessment and complaints.
3. Is responsible for the continual assessment of all sessions.
4. Is responsible, in conjunction with the Child Protection Officer, for the safe being of all vulnerable persons in our charge.

### 3. Duties of Officials

#### **NON-EXECUTIVE MEMBERS**

##### 3.10 MEMBERSHIP OFFICER

1. Shall report to the Treasurer.
2. Shall ensure that all new members complete an application which is presented to the committee for approval before joining.
3. Shall be responsible to the Treasurer for the collection of all subscriptions for members of the Society, on joining and on renewal.
4. Be sure that, after they have paid their initial subscription, all new acting members receive a copy of the M.A.D. Handbook.
5. Shall ensure that the members contact list is maintained and up to date.
6. Shall also send out general notifications to the membership, i.e.
7. All notifications of new and resigning members should be sent to, and dealt with, by the Treasurer.
8. Shall be responsible for the maintenance and development of Honorary Members/Friends of MAD and for keeping them informed of events etc.

##### 3.11 CHILD PROTECTION OFFICER

1. Shall report to the Youth Theatre Director
2. Shall be responsible for ensuring that the child protection policy and procedures are adhered to.
3. Shall be responsible for ensuring that this policy is be regularly monitored by the Executive Committee of the society and is subject to annual review.

##### 3.12 PUBLICITY OFFICER

1. is responsible for ensuring that the society receives as much publicity as possible for performances, fundraising and charitable works.
2. is responsible for ensuring that as many people as possible come to see each play.
3. is to arrange for the production and distribution of publicity material, particularly posters and flyers.
4. Should maintain a list of publicity outlets.
5. Should maintain an up to date list of media contacts
6. Is responsible for arranging for the design and production of the programme which should be checked for accuracy by as many people as possible, especially the Director and the Stage Manager

##### 3.13 HEALTH AND SAFETY OFFICER

1. Shall report to the Theatre Manager.
2. Is the named individual who has overall responsibility for the group's health and safety policy.
3. This person is responsible for compiling (although this could be sub-contracted to others) and signing the group's health and safety policy statement and will be responsible for ensuring that the policy is converted into actions and procedures.
4. This person is responsible for ensuring that all procedures are written, made known to members by some means, assessments are carried out in accordance with an agreed timetable, reviews are

### 3. Duties of Officials

performed again in accordance with agreed time scales and actions are taken on health and safety matters in accordance with the written policy.

5. This person is responsible for ensuring that all new members receive a Health & Safety briefing on joining.

#### 3.14 CAPITAL FUNDRAISER

1. Shall report to the Fundraising Director
2. Shall be responsible for sourcing all grant funding
3. Shall be responsible for co-ordinating and collating the all Grant Applications.

## 4. Production Team

### 4. Production Team

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#### 4.1 INTRODUCTION

The responsibility for every production lies with the Executive Committee but the Production Manager is responsible to the Committee for the day to day running of each production. With the approval of the Committee they will make 4 key appointments for each production: DIRECTOR, STAGE MANAGER, FRONT OF HOUSE MANAGER and BOX OFFICE MANAGER. They will also have the following people to assist, who are appointed annually: Publicity Officer, Fundraising Director.



#### **Production Manager**

Overall Show Budget

#### **Stage Manager**

Stage Budget

Set

Stage Crew

Props

Lighting

Sound

Wardrobe

Make-Up

Dressing Rooms

Communications

First Aid

Health & Safety

Cast tea

#### **Director**

(Scripts)

ASM

Asst. Stage Manager

(Book)

(prompter)

CAST

#### **Front of House Manager**

Ushering

Fire Marshalls

First Aid

Refreshments

Lost Children

Programme Sales

Head Count

Teas/Bar

#### **Publicity Manager**

Press Releases  
(press, radio)

What's On insertions

Posters/Flyers(production &  
distribution)

Programme production

Reviews

#### **Fundraising Director**

Raffle

#### **Box Office Manager**

Tickets

Advertising/Sponsorship

## 4. Production Team

### 4.2 DIRECTOR

The Director is in charge of everything, which goes on on-stage.

The directors role is to tell the story the author is trying to tell, through the medium of the actors and the setting.

There are as many different styles of directing as there are directors and there is no right or wrong way.

In M.A.D. you should not Direct unless you have directed before, attended a course or workshop or understudied another director.

Here are a few of the things a Director **MUST** do:

1. Selecting a Play – when selecting a play you must consider the stage it is to be performed on, the available set or cost of building, the suitability of the members available for casting, the suitability for our audiences and your ability to Direct it. Once you have decided on a play you must submit a **SCRIPT ANALYSIS** to the *Artistic Director* for approval and make it clear you would like to Direct it.
2. Volunteer to Direct – alternatively you can put your name forward to Direct a play, which has already been selected. Make sure you have read and know the play. **DO NOT VOLUNTEER TO DIRECT A PLAY YOU HAVE NOT READ.**
3. Set Design – Once approved you must have a meeting with the Stage Crew to discuss the design of the set to give them as much time as possible to put the set together.
4. Casting – you will have the deciding vote in the casting committee. Do not have too rigid an idea of who you would like to play each part as an unlikely candidate may shine out at auditions and it may be difficult to get out of a perceived promise if you have jumped the gun.
5. Rehearsals – it is good practice to produce a schedule of all the key dates with an outline of what you want to be doing on each rehearsal night. At the end of each rehearsal you should let everyone know what you are doing at the next rehearsal and make sure everyone you need will be there. A ‘cast requirement chart’ is a useful thing to have prepared for this.
6. Direction – The worst thing you can do as a Director at rehearsals is to say nothing. Actors need constant feedback and praise. The second worst thing is to give too much direction, let the actor do their job, they will continually try something different, so if it looks right tell them and you can set it in stone and concentrate on another area. Your job is to get the best out of the Actors, get them thinking about their character and why they are doing what they are doing. Remember the author has left all of the clues in the script.
7. Prompting – **DO NOT PROMPT YOURSELF** – you cannot be following the script and watching the moves, to get the look and the feel of the story, at the same time. At rehearsals you represent the audience. You cannot **SEE** the story that is being told if your nose is in a book.
8. Communication – as early as possible let people know what you want, it could take time to source the right sound effect or costume or strobe light. Make sure you let the stage manager know when you want to work with a particular bit of the set/furniture or let the actors get used to ‘business’ with particular props.
9. Get-In – Remember at the get-in you hand over to the stage manager and your job is done, the technical rehearsal is theirs.
10. Learn – once you are finished, take time to reflect on what went well during rehearsals and what you

## 4. Production Team

could have done better.

### 4.3 STAGE MANAGER

The Stage-Manager is in charge of everything which goes on backstage.

Whereas the production management mainly takes place before the run, the Stage Manager comes to the fore in production week. Once we are in the theatre the Stage Manager, not the Director is in charge. To do the job to the full, however, he or she must know the play intimately and this means attending many rehearsals, keeping notes of the actors' moves, the positioning of furniture and props and the timing of sound and lighting cues.

During Technical and Dress Rehearsals and the public performances the Stage Manager will normally be assisted by one or more Assistant Stage Managers (ASMs). The Stage manager will normally remain at his or her desk (downstage left) and perform some of the tasks below, delegating the rest to the ASMs:

Ensure that the furniture is correctly positioned and properties are in place (on or beside the stage)

- Ensure that actors have their personal props
- Broadcast time and audience warnings and instructions to cast, crew and front of House staff
- Ensure that all cast and crew are present for entrances
- Cue the lighting and sound specialists.
- Open and close the curtains
- Provide backstage effects (door knocks etc.)

This task includes arranging for the acquisition of paint and any building materials necessary, and organising the construction, painting and dressing of the set. The Set Designer will also have input to this task, and it will require several Set Constructors (ie any willing member of the society) to build, shift and paint.

Similarly at the end of the run the Stage Manager may organise the breaking of the set on Saturday night (the Strike).

If the production involves weapons, the Stage Manager may wish to appoint one of the ASMs as Armourer to ensure their safe use and storage.

### 4.4 FRONT OF HOUSE MANAGER

1. Should check with the management of the establishment where the show is to be given, at least one month before the presentation date:
  1. that the licence has been obtained to stage a live show there;
  2. that all Society Front of House requirements can be met.
2. Should check that the Society has taken out adequate Insurance Cover for all FOH staff and for Public Liability.
3. Should, when required, assist:
  1. the Box Office Manager with the location and installation of a Box Office, and the numbering and battening together of seats;
  2. the Publicity Manager with any FOH display

#### 4. Production Team

4. Shall, if required by the Society, make early arrangements for any bar or shop facilities at the FOH.
5. Shall arrange for the recruitment of any additional staff that will be required FOH, e.g. Ticket Collectors, Programme Sellers, Stewards etc, and be responsible for the disposition of these about the establishment during the presentation.
6. Front of House staff should be dressed in RED and BLACK.
7. Should appoint a deputy to take charge of Programme Sales and distribution, with regard to checking quantities supplied, and recording nightly sales.
8. Should in conjunction with the General Secretary, organise all arrangements for the reception and entertainment of invited guests of the Society.
9. Should conduct a head count after curtain up and tally that with ticket sales.

##### 4.5 BOX OFFICE MANAGER

1. Shall order the printing, and take charge of the distribution, of the tickets, when the Management Committee has decided on the presentation, dates and the prices of admission.
2. Shall also be responsible for the notification of any person interested in organising block bookings for the Show presentations, and a list shall be kept of all such persons.
3. Be responsible for the printing of credit booking slips, and the distribution of them among members desirous of using same.
4. When tickets are available, attend rehearsal for the sale of these, or appoint a deputy. Make arrangements through the Committee for a daily central selling point, for at least one week before the show presentation.
5. Shall allocate complimentary and any booked tickets for:
  1. Invited guests of the Society (these to be sent by the General Secretary)
  2. Patrons (after these have been sent, all completed forms to be passed to the Membership Secretary)
  3. The Press (these to be sent by the Publicity Manager)
  4. Advertisements, Posters etc: in the event of any complimentary tickets being allowed for these, all claimants must sign for them and assure the Secretary that these are on display.
  5. Shall inform the Management Committee of any persons owing ticket money to the Society, at the meeting before the end of the financial year.

##### 4.6 ASSISTANT STAGE MANAGER

An ASM or assistant stage manager is responsible for keeping track of cast members, sets, and miscellaneous details during rehearsals and production of a stage performance. During the running of a show, they are usually located backstage. They usually report to the Stage Manager.

Some possible duties and responsibilities of an ASM

1. Attend all rehearsals as needed by the Stage Manager
2. Assist with the running of props and costume pieces
3. Follow the "book" and prompt
4. Cue actors' entrances and set changes

## 4. Production Team

5. Run lines with actors when asked
6. Prepare the rehearsal stage for work each day (sweep, mop, set furniture, etc.)
7. Run errands for the director and stage manager
8. Participate in strike
9. Assist the stage manager in any assignments given.
10. Attend all production meetings.
11. Supervise all crews backstage during tech week and performance.
12. Inspect the stage before each performance.
13. Inspect and sweep the rehearsal space before each rehearsal.
14. Supervise the proper storage and placement of all props, furniture, movable set pieces, and costumes before and after each rehearsal and performance.
15. Be in contact with the stage manager during rehearsal period and all performances.

### 4.7 PROMPTER

During the production run the Actors are supported by the Prompt who must know the play very well and will normally attend rehearsals, at least after "books down" day. The Prompt's only (though difficult) role is to unobtrusively supply a line when an Actor can't do it him or herself. The prompter is usually the ASM, who is present "on the book" throughout rehearsals and knows the difference between when the actor needs a line and when they are pausing for dramatic effect. They also learn how an actor likes their prompt, some need the whole line, others just the first word.

### 4.8 ACTORS

It is the actors job to make their character believable.

The Actors fill the most visible role in a production and therefore get most of the praise so it is important that they accept their share of responsibilities. The most obvious of these are to rehearse and have learned their lines, moves and body language by the date that the Director says "books down".

Rehearsals are for practicing moves and interactions, not for learning lines. Lines are learnt in your own time.

Actors have a major duty to each other to turn up at rehearsals and help each other interpret their parts. As much notice as possible should be given if a rehearsal must be missed.

There should be an open and co-operative spirit during rehearsals during which everybody should feel free to make (and accept) suggestions but all should recognise that the Director has the ultimate authority.

As much as possible, Actors should help all the other members by trying to find their own costumes and props, helping with publicity, selling as many tickets as possible to friends and colleagues, assisting at the Get-in & Get-out.

## 4. Production Team

### 4.9 LIGHTING TECHNICIAN

Early in rehearsals the Lighting Specialist will have designed a basic lighting plot with the Director and he or she will then attend several later rehearsals to become familiar with the play and the cues. At the Get-in the Lighting Specialist will take several hours to point and focus the lights, add coloured gels and program the computer to create the ambience and effects required. During the Tech and Dress Rehearsals and the public performances the Lighting Specialist will run the lighting computer, reacting to cues provided either by the actors' lines and/or the Stage Manager's warnings. At the Strike the Lighting Specialist must dismantle and put away any temporary equipment which they have installed.

### 4.10 SOUND TECHNICIAN

Also early in rehearsals the Sound Specialist will have agreed the necessary music and sound effects with the Director and will have obtained the necessary recordings. He or she will then attend several later rehearsals to become familiar with the play and the cues. It is often helpful (although not essential) for the actors if sound effects (perhaps only approximate ones) can be played during rehearsals. At the Get-in the Sound Specialist may need to finalise tapes in the recording studio and will then experiment with the music and effects to ascertain the correct sound levels in the theatre. During the Tech and Dress Rehearsals and the public performances the Sound Specialist will run the sound desk, reacting to cues provided either by the actors' lines and/or the stage manager's warnings.

### 4.11 STAGE CREW

1. For many reasons, including safety and good stage management, only the Stage Crew and Cast are allowed backstage during a performance.
2. Stage Crew should be dressed in BLACK.
3. No-one should touch props or sets unless charged to do so.
4. Stage crew should not stand near actors exits and should avoid congregating as the temptation to 'chat' is too great.

### 4.12 PUBLICITY MANAGER

1. Should be provided with a script of the show as soon as it is selected, and then whenever possible he/she should send out *any* items of interest to the press, e.g. commencement of rehearsals, casting, show dates, photos, etc.
2. Shall arrange each season for the printing of programmes and photographs, after the Management Committee has approved the estimates. NB The final selection of photographs and cover for printing to be approved by the Publicity subcommittee (This as set out constitutionally).
3. Shall, for other advertising: shop posters, car posters, banners, displays, newspaper advertisements, leaflets, theatre publicity (including slides) etc, submit a total estimate to the Management Committee for approval before ordering.
4. Shall be responsible for invitations being sent to the Press to attend the presentation of the show.
5. This official must also be sure that all photographs, blocks etc, which are the property of the Society, are returned into the Society's keeping.
6. Shall obtain permission from any member, before submitting an item of interest to the press, which concerns the individual.
7. Should be fully informed of any other advertising or publicity undertaken by any other member of the Society.

## 4. Production Team

### 4.13 WARDROBE MISTRESS

Read the play noting what the script specifies and also note other factors like if it is raining outside. This may mean a character needs a coat or umbrella not mentioned in the script. If your cast are required to dance make allowances for this when choosing their costumes.

The period of the play will be the main factor in deciding what is needed. If costumes need to reflect a specific period you may need to consider hiring them, especially if you need uniforms. Sometimes it is possible to alter modern clothes, for example remodelling the collar on a men's jacket. Rather than using a good suit, charity shops and jumble sales provide a good source of basic garments for re-making. You can also trim garments with reduced price remnants of material.

If your cast is going to wear a style of dress they are not used to (crinolines or bustles, perhaps) try and provide rehearsal costumes so that they get used to the way they need to move and walk.

At all times Wardrobe must discuss costs and budget with the Production Manager before purchasing so that we stay within budget.

### 4.14 MAKE-UP

Make-up should compliment actors' costumes and character. It also needs to compensate for the effect of the stage lighting on their complexion.

Basic make-up will consist of a base of either a pancake, cream or grease stick make-up about one shade deeper than the natural skin tone. Grease sticks are a heavier makeup than cream and are known by the Leichner numbers; number 5 (Ivory) and number 9 (Brick Red) are popular numbers for men. Peach rouge is popular for women, avoid red, as it is most unnatural. Start at the highest part of the cheekbone and blend it in. Men should blend it in carefully to avoid appearing feminine. Use the same colour for lips, men will need only a gentle application. Gently powder the make-up and allow a few minutes before brushing off the excess. Now you may thicken the eyebrows but only if necessary. If it still looks powdery you can dab the make-up with a damp cotton ball. Carefully apply a little eye shadow, medium blue for women brown for men, darker nearer the eyelash. Applying eyeliner will enhance the eyes, but they will look small if it is applied all round.

Sometimes make-up will exaggerate the actors' own features. You can shade a feature to make it less noticeable or highlight it to draw attention to it. Shade with a darker colour, highlight with a lighter one. It is best to shade first then highlight next. Each shade line or area has an associated highlight. Without highlights, shading has little effect. It is usual to apply the make-up, then blend with a finger.

Alternatively you may need to disguise or add to their appearance, A typical way to change an actor's appearance is to use a beard or moustache. Experienced make-up artists will use crêpe hair. Ready-made hairpieces are easier, but not always as realistic.

Remove make-up with cold cream (like Crowe's Cremine) or make-up remover oil.

5. Appendices

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5.1 APPENDIX A: AGM AGENDA

AGM of M.A.D. (Monifieth Amateur Dramatics) to be held on..... at  
.....

**AGENDA**

1. Appointment of Chair for the meeting.
2. Approval of Minutes of previous AGM
3. Matters arising
4. Chairman's Report
5. Treasurers Report
6. Election of Office Bearers
7. Appointment of Auditors
8. Election of Honorary Members
9. AOB
10. Closure of Meeting

5.2 APPENDIX B: OFFICE BEARERS

A. *EXECUTIVE MEMBERS*

Chair

Vice Chair

Secretary

Treasurer

Artistic Director

Theatre Manager

Youth Director

Production Manager

Fundraising Director

B. *NON-EXECUTIVE MEMBERS*

Child protection Officer

Health and Safety Officer

Capital Fundraiser

Publicity Officer

Membership Officer

5.3 APPENDIX C: CHARITABLE STATUS STATEMENT

**M.A.D.**

Monifieth Amateur Dramatics are a Registered Charity number SC036381.

We are a non-profit making organisation and all proceeds go towards putting on performances and to benefit local community, charities, and organisations.

Local organisations that have benefited in the past are:-

Monifieth Befriending Society  
St Rules Church  
Ninewells Cancer Campaign  
Barnhill Girl Guides  
South Church  
Monifieth Library Children's Reading Group  
Monifieth Medieval Fair  
Dundee Stroke Society

We are always looking for local organisations to support and introduce to dramatic arts and if you feel we could help in any way please contact .....

5.4 APPENDIX D: CAST REHEARSAL CHART

You might not always need to plot what pages actors are needed for rehearsal, in some productions actors might be on stage for most of the play.

Character	Page 1	Page 2	Page 3	Page 4	>>>	Page 18	Page 19	Page 20
Alan	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Bill			<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>		
Carol							<input type="checkbox"/>	<input type="checkbox"/>
Denise							<input type="checkbox"/>	<input type="checkbox"/>

This chart makes it easy to see when certain members of the cast are on stage. For example; Alan and Bill could rehearse together from page 1 to page 18 without Carol and Denise needing to be present. Carol and Denise both enter on page 19 and could rehearse with Alan without Bill being present.

You could use different colours or symbols to indicate when an actor is on stage but not speaking or when they are not on stage but heard off-stage.

5.5 APPENDIX E: SCRIPT ANALYSIS FORM

Title:.....

Playwright:.....

Publisher:.....

Type of play (i.e. farce, musical, drama etc.) .....

Number of acts: \_\_\_\_\_

Number of characters:        \_\_\_\_\_ men    \_\_\_\_\_ women  
   \_\_\_\_\_ boys    \_\_\_\_\_ girls

Period in which the play is set:.....

Region in which the play is set.....

Special dialects required, if any: .....

Special performance requirements (i.e. dancing, etc.).....

Other special requirements (i.e. elaborate set, costuming, technical, special effects, etc.)

Plot Synopsis:

Pros and Cons

Thumbs up or down for M.A.D. ....

Reviewed by .....Date .....

5.6 APPENDIX F: PRODUCTION TIMETABLE

Choose and cast the play	6 months before the production we hold readings to choose and cast the next play.
Start rehearsals	About 3 months before the production, usually 1 per week. Detailed planning and preparation begins for costumes, props, furniture, sounds, lights and set.
Up the tempo	1 month before the production, Rehearsals may increase in frequency. They will move towards full runs rather than repeated sections of the play.
Get-in	We get into the theatre and begin set construction, lighting and sound preparation
Get-in plus 1 day	Monday. Set painting and dressing continues. Technical rehearsal held 7:30pm. Photos usually taken.
Get-in plus 2 days	Tuesday. Set dressing completed. Dress rehearsal 7:30pm.
First Night	Wednesday. First Public performance.
Second and Third Nights	Thursday and Friday public performances.
Last Night	Saturday. Last performance followed by the Strike and the Party.
Get-out	Sunday Morning 10:00am we remove everything from the theatre.
Wind down	Sometime in the following 2 weeks we usually have a wind-down drink together.
Social events	When we aren't rehearsing we try to hold social events.

5.7 APPENDIX G: MEMBERSHIP FORM

**Monifieth Amateur Dramatics**  
Application for membership

Subscriptions for the membership year starting October 2011 to September 2012 are due on 1st October 2011.

**Payment must be made by 31<sup>st</sup> December 2011 or membership will be suspended.**

Please tick the appropriate box:

Annual membership of M.A.D. £10.00

Annual membership for those in full time education up to age 18\* £5

**Are you a taxpayer? YES/NO**

**If you wish to “Gift Aid” your subscription please tick here  and sign and date below.**

**Signature**

**Date**

**Please enter your details below (one person per form)**

Title

First name

Surname

Address

Post code

Telephone

Date of birth(optional)

E-mail address

Are you a qualified first Aider Yes/No

Certificate Date

Organisation

If you agree to receive information via e-mail please tick here

Occupation

Existing member? YES/NO

**\* (anyone paying student rate must complete this section)**

School/college attending

Date of birth

**Now please turn over and complete the details on the other side**

**We are delighted that you wish to become a member of Monifieth Amateur Dramatics.**

If you would like to get more involved then please tick the following areas of theatre activity that interest you and where you know you will help. Training will be given if you are new to an activity.

If you are renewing your membership please help us to keep our records up to date by ticking the boxes.

Please send this form, with payment (*cheques payable to Monifieth Amateur Dramatics*) to:

**The Membership Officer,**

Monifieth Theatre, 72 High Street, Monifieth DD5 4AG

For more information telephone 01382 535003.

<b>Audience only</b>	
Acting ( <i>NB: M.A.D. do not allow members to act only</i> )	
Play directing	
Stage Management	
Play prompting	
Lighting	
Sound (FX etc)	
Set design	
Stage crew	
Set building	
Set painting	
Set dressing/properties	
Wardrobe	
Make-up	
Front of House (management/ushering etc)	
Bar staff ( <b>must be 18 or over to serve alcohol</b> )	
Raffle ticket sales	
Programme Sales	
Foyer sales (Sweets/ice cream/teas etc)	
Programme Design/Production	
Poster/Flyer design/production	
Poster/Flyer distribution	
Press Releases	
Fundraising Organising	
Fundraising Assisting	
Fundraising Grant Applications	
Youth Theatre Leader	
Youth Theatre Assistant	
Theatre Cleaning	
Theatre maintenance (painting, odd jobs etc)	
Theatre maintenance (electrician)	
Theatre maintenance (joiners)	
Play reading and analysis	

5.8 APPENDIX H: PLACES TO PUBLICISE PRODUCTIONS

Contact Name	Place	Listing	Poster	Flyers	Article	Tickets
	Radio Tay	Yes				
	Wave 102	Yes				
	Angus Ahead	Yes				
	Dundee Council Website	Yes				
	Courier				Yes	
	Guide & Gazette				Yes	
John Whellams	Monifieth Matters				Yes	
	Alex S Troup Chemist		Yes			Yes
	Monifieth Access Office		Yes			
	Monifieth Library		Yes			
Fiona	Yorkshire Building Society B/F		Yes	Yes		Yes
	Broughty Ferry Library		Yes			
John/Lesley	Quality Foods, Broughty Ferry		Yes			

**The Scottish Play**

Shakespeare's play Macbeth is said to be cursed, so actors avoid saying its name (the euphemism "The Scottish Play" is used instead). Actors also avoid even quoting the lines from Macbeth inside a theatre, particularly the Witches incantations. This is only held to while you are inside a theatre. Outside of a theatre the play can be spoken of openly. If an actor speaks the name Macbeth in a theatre, he is required to leave the theatre building, spin around three times, spit, curse, and then knock to be allowed back in. There are several possible origins for this superstition. One is the assumption that the song of the Weird Sisters is an actual spell that will bring about evil spirits. Another is that there is more swordplay in it than most other Shakespeare plays, and the more swordplay must be rehearsed and performed, the more chances there are for someone to get injured. Yet another option is that the play is often run by theatres that are in debt and looking to increase patronage.

There is also a legend that the play itself was cursed because the first time it was ever performed, the actor playing Macbeth died shortly before or after the production (accounts vary). It is also said that the original production of the play used actual witches and witchcraft, and so the play is cursed.

**Wishing Bad Luck and Cursing**

Generally, it is considered bad luck to wish someone good luck in a theater. Prior to performances, it is traditional for the cast to gather together to avert the bad luck by wishing each other bad luck or cursing.

In English speaking countries, the expression "break a leg" replaces the phrase "good luck," which is considered unlucky. The expression is sometimes used outside the theatre, as superstitions and customs travel through other professions and then into common use. If someone says "good luck", they must go out of the theatre, turn around 3 times, spit, curse, then knock on the door and ask to be readmitted to the theatre. (Note that this is the same ritual one is supposed to use when accidentally mentioning or quoting from The Scottish Play in a theater.) The exact origin of this expression is unknown, but some of the most popular theories are the Shakespearean Theory or Traditional Theory, and the Bowing Theory. This expression has so entered the mainstream that it is used by non-actors toward actors and in non-theatrical situations.

In Spanish-speaking countries, before each show, director and actors gather on the stage, join hands and scream "¡Mierda!" ("Shit!"). Instead of "break a leg", those who want to wish good luck to the performers wish mierda to them.

Similarly, in France, actors say the word "Merde!" just before making an entrance.

As part of warmups before a show, some casts get together and say "Shit!" to avoid doing it during the performance if something goes wrong.

**Ghosts**

One ghost-related superstition is that the theater should always be closed one night a week to give the ghosts a chance to perform their own plays. This is traditionally on Monday night, conveniently giving actors a day off after weekend performances.

Theaters that have stood for more than a few decades tend to have lots of associated ghost stories, more than other public buildings of similar age.

**Thespis**

One specific ghost, Thespis, holds a place of privilege in theater lore. On what has been estimated to be November 23, 534 BCE, Thespis of ancient Athens (6th BCE) was the first person to speak lines as an individual actor on stage (hence the term "thespian" to refer to an individual actor). Any unexplainable mischief that befalls a production is likely to be blamed on Thespis, especially if it happens on November 23.

**Ghost light**

One should always leave a light burning in an empty theatre. Traditionally, the light is placed downstage center. That is, closest to the audience, center stage. Several reasons are given for this, all having to do with ghosts:

The light wards off ghosts.

A theater's ghosts always want to have enough light to see. Failure to provide this may anger them, leading to pranks or other mishaps.

It prevents non-spectral personnel from having to cross the stage in the dark, falling into the orchestra pit, dying in the fall and becoming ghosts themselves.

Though it's a superstition, it does have practical value: The backstage area of a theater tends to be cluttered, so someone who enters a completely darkened space is liable to be injured while hunting for a light switch.

### **Whistling**

Related to a similar rule for sailing ships, it is considered bad luck for an actor to whistle on or off stage. As original stage crews were hired off of ships in port (Theatrical rigging has its origins in sailing rigging), sailors, and by extension theatrical riggers, used coded whistles to communicate scene changes. Actors who whistled could confuse them into changing the set or scenery, though in today's theatres, the stage crew normally uses an intercom or cue light system.

### **Script under pillow**

A common superstition held by actors is that sleeping with a script under their pillow will help them to learn it faster.

### **Miscellaneous**

No real money should be used on stage. This may derive from gamblers' superstitions about money, or it could just be a sensible precaution against theft. In a similar vein, it is considered unlucky to wear real jewelry on stage, as opposed to costume jewelry.

It is bad luck to complete a performance of a play without an audience in attendance, so one should never say the last line of a play during rehearsals. To get around this, some production companies allow a limited number of people (usually friends, family, and reviewers) to attend the dress rehearsals.

A bad dress rehearsal foretells a good opening night. This is possibly sour grapes. However, it has a tendency to be true in that cast and crew are scared straight by a bad dress rehearsal and therefore fix their mistakes by opening night.

A company should not practice doing their bows before they feel they deserve them.

Gifts such as flowers should be given to actors after a show, as opposed to before.

Peacock Feathers should never be brought on stage, either as a costume element, prop, or part of a setpiece. Many veteran actors and directors tell stories of sets collapsing and other such events during performances with peacock feathers.

Some actors believe that having a Bible onstage is unlucky. Often, other books or prop books will be used with Bible covers.

The color blue is considered unlucky, unless countered by wearing silver. As blue dye was once very costly; a failing acting company would dye some of their garments blue in the hopes of pleasing the audience. As for the silver to counter it, one would know that the acting company was truly wealthy, so to enable actors to wear real silver.

The color green is also considered to be unlucky. This is said to date from the time when most performances were given out-of-doors. Wearing green would make it hard to distinguish the actor from grass/trees/bushes in the natural setting beyond the performing area.

It is traditional for actors to draw a mascara tree, preferably on the belly button, before performances.

### **Pantomime**

Pantomime and the Theatre itself is the stronghold for superstitions, and tradition. As an art form that is 'handed down' from one performer to another, it is rife with traditions and superstitions, the origins of which have sometimes been long forgotten. Acting itself, a precarious occupation, tends to make the artist cautious and reliant very heavily on 'Good Luck'.

In Pantomime it is tradition that the Fairy always enters from the Right (Stage Right) and the Demon from the Left (Stage Left). It has been said that, in older theatres, the stage trap through which the Demon rose was generally located on the left side of the stage, but the tradition of Left as the 'Sinister' side and Right as the 'Good' side can be found in other superstitions.

When we throw salt over our shoulder (in the devil's face) it is on the left. When your left palm itches, it is a sign of impending poverty, and the right for wealth. The left ear itching indicates that someone is speaking ill of you, and the opposite applies to your right ear. In the Da Vinci portrait of 'The Last Supper' it is Judas Iscariot who is seated to the left of Jesus. Traditionally, when speaking, the Pantomime Fairy should transfer her wand from her right hand to her left, to protect her heart from the Demon King.

In a Pantomime the last lines said in the finale, traditionally in rhyming couplets should never be spoken in rehearsal, but for the first time on the opening night. Several artists have got so used to NOT saying them, that they have 'dried', that is, forgotten to utter them in performance!

The last people to appear onstage in a Pantomime 'walk down' or finale are traditionally the Principal Boy and Girl, who 'walk down' to take their bow after the star of the show, as the Pantomime is, after all, generally about them, and they are usually just married at the end of the show. Pantomimes also have to have 'The Song sheet', a long tradition of community singing, usually led by the principal comedian involving children coming onto the stage, and much chocolate being given out.

In the days of the Harlequinade, Harlequin wore a traditional costume of brightly coloured silk diamond shapes. The colours were of great significance. Yellow was for Jealousy, Red for Anger, Blue for his faithfulness to Columbine, and Black for his power of invisibility. When Harlequin was striking a particular

attitude, or pose, he would point to the colour on his costume, so that the audience knew his mood, or his transition into invisibility.

Green has always been regarded as an unlucky colour on stage. This can cause problems if the Pantomime happens to be 'Robin Hood', and his Merry Men are in Lincoln Green! Actors often say to each other, 'See you on the green', meaning the stage itself, which may hark back to the days of Melodrama. During these productions it was traditional to cover the floor with a dark green stage cloth. Others think this expression comes from the early players who performed on the village green. At one time, ballet dancers would refuse to wear Blue costumes, unless some silver were added.

Flowers have always been at the centre of superstition. It is very unlucky to have real flowers on stage, unless handed up to the leading lady at the curtain call. Possibly this is practical, as the wilting blooms under hot light could fall on the floor, causing someone to slip, and financially would prove expensive to replace on the set. Strangely though, tripping over in the wings, or on your first entrance is regarded as very 'lucky'.

Actors fear the fates. Perhaps they fear appearing to be too confident, and therefore no actor will wish another one 'Good Luck' before they go on stage. In fact, the opposite - 'Break a leg', as if to reverse the luck! Whistling in a dressing room is a bad omen. The person caught doing this is made to leave the room, turn around three times, knock and re-enter, usually uttering a curse. Clapping in the wings (or whistling, for that matter) is regarded as very unlucky. There is a practical reason for this superstition, in the days of Harlequin, the actor would clap his 'Slapstick' loudly, to indicate to the stage crew it was time to change the scenery. In the days before electronic communication, a clap would alert the Flyman it was time to bring the scenery in, so clapping was the sole right of the stage manager.

Actors move into their dressing rooms, and many will hang a mascot on the wall, a good luck charm, often in the form of a cuddly toy to bring them luck. Famous actors have handed down their stage props - canes, watches, rings to the younger actor they believe one day might replace them in popularity.

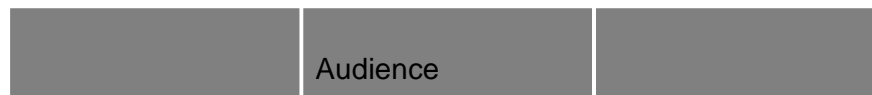
Above all, Theatres like to boast that they have a resident ghost. It may be a mysterious 'Grey Lady', or an actor searching for his love one, but the common expression for payday is 'What time does the ghost walk?'. This too has a practical reason, for actors feared outsiders knowing they might have money on them backstage, left unattended while they performed, so it became a code word only they knew, to establish the time of pay call.

Pantomime traditions are as old as pantomime, and indeed some of the 'Chestnuts' written into scripts can be hundred of years old. A Ghost scene on stage involves children voluntarily calling out 'It's Behind You!' without knowing where they learned the expression. The traditional 'Oh, yes it is!' is always gustily followed by the children shouting, 'Oh, no it isn't' just as their Great Grandparents did before them.

5.10 APPENDIX J: THE STAGE AREAS

To enable the director to communicate their wishes to the actors the typical stage is split up into areas as shown below. Left and right always refer to the actors' point of view. Upstage refers to the stage farthest away from the audience, and is so called because in large theatres the stage gently slopes upwards to the back. This gradient makes it easier for the audience in the stalls to see action further away from them. However it does cause complications with the set and furniture, which would require to be fitted to suit the rake of the stage. So if an actor were going to enter through a door on the directors left at the back of the stage, it would be Upstage Right or UR.

Upstage Right <b>UR</b>	Upstage Centre <b>UC</b>	Upstage Left <b>UL</b>
Right <b>R</b>	Centre <b>C</b>	Left <b>L</b>
Downstage Right <b>DR</b>	Downstage Centre <b>DC</b>	Downstage Left <b>DL</b>



A simple form of shorthand will be useful to note the moves in the script. If the actor enters UR and then moves to a position close to the audience in the middle of the stage (Downstage Centre) the actor could annotate his script like this. Enter UR >> DC, the arrows are to convey movement. To make the direction more precise further refinements can be added, for example DLC would be a position between DL and DC. Of course if the stage is populated with furniture and other actors you can refer to these to make the directions more useful.

5.11 APPENDIX K: STAGE DIRECTIONS

In addition to their dialogue and mannerisms actors relative positions can reinforce their relationship to each other.

Consider this situation: To indicate remoteness, unpopularity or high office, isolate one actor from the others. This actor could be at the farthest point of the stage from the main group, or the group itself could be tightly bunched together.

At the other extreme, to signify friendship place the actors close in an open stance, i.e. they stand (or sit) at about 90° to each other, with no apparent barrier between them.

Too much activity on stage may confuse the situation (and too little could make the play slow and uninteresting) so make sure that you remember: Motivation, Means and Method. Motivation - What motivates the actor to move, possibly something that has been said or done by another character. Means - The apparent reason for the move, to pour a drink perhaps. Method - Select the best route for the move, avoiding two actors' paths crossing.

Add interest to the scene by having actors adopt different stances and relative positions: standing, leaning, sitting, walking, etc. You must still keep in mind if the action is appropriate to the character and the situation. Avoid giving too much prominence to less important characters, the most important person is usually the one currently speaking and they must be clearly seen and heard. This does not necessarily mean keeping them at the downstage area of the stage, if they have to relate to another actor who is further upstage it may require them to turn their back on the audience, making them less prominent and literally upstaging them.

One of the most difficult tasks to achieve on stage is handling objects. Something as simple as pouring a cup of tea becomes complicated and problematic. The properties people need to make sure that the tea pot and cups are carefully arranged, in the same layout every time, so that the actor can apparently effortlessly pick up the tea pot and pour, whilst remembering dialogue and showing interest in their fellow actors. Even simple everyday tasks can be surprisingly tricky in a stage environment.

# Monifieth Amateur Dramatics

## 5.12 APPENDIX L: CHILD PROTECTION POLICY

It is the policy of Monifieth Amateur Dramatics to ensure that all participants in workshops, festivals and drama productions are safeguarded from physical, sexual and emotional harm while taking part. Monifieth Amateur Dramatics requires that all tutors, workshop leaders or helpers, production staff and other paid or voluntary helpers working with children and young people follow the Code of Conduct set out below.

### **CODE OF CONDUCT**

As an adult working with children and young people as part of a Monifieth Amateur Dramatics activity, **you should:**

- Treat all children and young people with respect
- Provide a good example of acceptable behaviour
- Plan activities which involve more than one person being present, or ensure that other adults are within sight or hearing wherever possible
- Respect everyone's right to personal privacy
- Be available to listen to the concerns of young participants, and to refer them to other sources of help where appropriate
- Encourage young participants to feel comfortable enough to point out attitudes and behaviour they do not like
- Show understanding when dealing with sensitive issues and recognise that caution is required when discussing such issues
- Be aware that even caring physical contact with a child or young person may be misinterpreted

### **You should not:**

- Permit abusive behaviour such as bullying, taunting, racist behaviour
- Have inappropriate physical or verbal contact with children or young people
- Drink alcohol while in a childcare role, or offer alcohol to under 18's while in a childcare role.
- Jump to conclusions about others without checking facts
- Allow yourself to be drawn into inappropriate attention-seeking behaviour such as crushes or tantrums
- Show favouritism to any individual
- Exaggerate or trivialise any child abuse issues
- Make suggestive remarks or actions, even in jest
- Deliberately place yourself or others in a potentially compromising situation
- Believe that "it could never happen to me"

### **Administration of an Event**

All Monifieth Amateur Dramatics event organisers must follow the following good practice

- Carry out a risk assessment of the event, and ensure that risk is minimised
- Appoint a designated Child Protection supervisor, to whom any allegations or incidents are reported. (We call this person a "Youth Contact") They should have received Child Protection Training.
- Ensure that all staff or volunteers who will have unsupervised access to children have obtained an Enhanced Disclosure Scotland Certificate
- Ensure that staff or volunteers who have not been checked through Disclosure Scotland are **never** alone with children at any time
- Ensure that all participants – parents, helpers, volunteers, drama team etc – are fully aware of their responsibilities under the law.

### **What to do if something goes wrong**

If you have any reason to suspect that a child or young person is being abused:

- Inform the Monifieth Amateur Dramatics Child Protection Officer immediately of your suspicions
- Make a written record of all details of the facts known to you, and give a copy to the Child Protection Officer.

If a child or young person tells you about abuse by someone else:

- Stay calm, do not be shocked, and try to act normally

- Allow the individual to speak freely, without interruption, but do not question them or attempt to investigate yourself
- Offer support and reassurance, assure them that you believe what they say. Explain that you cannot keep it a secret, and that you will speak to a designated person about it
- Report the matter as detailed above.

If you receive an allegation of abuse about any other Leader, or about yourself,

- Immediately inform the Monifieth Amateur Dramatics Child Protection Officer, and keep a written record of all the facts as you know them
- Try to ensure that no-one is placed in a position which could lead to further compromise

Please note that the term “abuse” does not only relate to physical or sexual abuse, but any failure to care for young people according to our policy. This includes inappropriate jokes or gestures, use of alcohol or other actions that could lead young people into harm.

In all cases, but particularly more serious concerns, you must refer the matter to a designated contact person, who has been trained in Child Protection Issues – do not try to deal with any possible cases of abuse on your own. At all Monifieth Amateur Dramatics run events, a named Youth Contact will be on hand at all times.

Monifieth Amateur Dramatics Child Protection Officer is currently: -

John Barton – 07768 432261

5.13 APPENDIX M SHOW BUDGET

<b>PROJECTED INCOME</b>	£	£ TOTAL
Ticket Sales (Full Price)		
Ticket Sales (Concession)		
Programmes		
Raffle		
Advertising		
Sponsorship		
Donation/Grants		
Refreshments		
<b>TOTAL INCOME</b>		0
<b>LESS PROJECTED OUTGOINGS</b>		
Hire of Rehearsal Space		
Hire of Performance Venue		
Scripts		
Performing Rights		
Music/Sound effects		
Lighting		
Sound		
Set		
Props		
Costumes		
Make Up		
Marketing/Publicity/Posters/Flyers		
Programmes & Ticket Printing		
Refreshment Stock		
<b>TOTAL OUTGOINGS</b>		0
<b>PROJECTED SURPLUS ( DEFICIT)</b>		
		0

## 5.14 APPENDIX N: GLOSSARY

**Above** Upstage or away from the audience. Actors crossing above a prop or piece of set are keeping it between them and the audience.

**Absorption** 1) A material's capability to dampen sound. 2) The process of a material dampening or "absorbing" sound.

**ABTT** The Association of British Theatre Technicians. A large and well-established professional association for theatre technicians in the UK.

**AC** See Alternating Current.

**Academy Characteristic** An equalisation standard for film production and cinema sound playback developed in the 1930's designed to bring some degree of consistency of quality between the audio recording on a film and its playback in a cinema. (TV).

**Acoustics** 1) The science of sound. 2) The factors and characteristics of a room or space that determine the sound capabilities and properties of that room.

**Act** 1) What an actor does. 2) Segments of a performance, usually separated by an interval. So the first part is Act 1, the second Act 2, and so on.

**Acting Area** The area of the stage setting within which the actor performs. It may include areas off the normal stage.(UK) Usually split into theoretical portions for ease of reference.

**Acting Area Lights** 1) Lanterns mounted in front of the proscenium arch. (US) 2) Lanterns hung directly over the relevant acting area providing a narrow beam of light directly down.

**Acting Versions** Published scripts which include notes from previous productions of the show - first appeared in England in the 18th century.

**Actor's Equity** The union for actors. The English version was founded in 1920 after an actors' strike. The Australian version is now a part of the Media Entertainment and Arts Alliance.

**Actor Manager** An actor who rents a theatre and runs their own company.

**Ad Lib** A departure from the script in order to cover an unexpected situation or hide a lapse of memory.

**Add** To fade up lighting channels not already plotted in the current state.

**Additive** The mixing of colour from one or more lanterns focussed on the same point on stage to produce another colour.

**Aesthetic Distance** The distancing of the audience from the action on stage so as to retain the theatrical illusion.

**After Piece** A brief one act play, usually a nonsense piece, staged after the main performance has concluded. Originated as a comic antidote to the main play in England in the early 18th century. It was designed for people who arrived late due to an early curtain time (because they relied on natural light, many plays started quite early), or pressures of business.

**Aiorema** Stage machinery used in ancient Greek theatre for appearances of gods. Possibly some form of mobile crane.

**Alesis** Company producing a popular range of audio signal processing equipment.

**Alienation Effect** A Brechtian device designed to make the audience see the world without an empathetic identification with the characters in the play.

**Alternating Current** Abbrev. to AC. Electrical current that 'alternates' direction in the cable. The electrical power standard used in Australia.

**Ambience** The mix of background noise and other reflected sounds that make up a room's acoustic character. More recently, a generic description of new age music.

**Ampère** The unit of electrical current flow. (From the French physicist Ampère, 1775 - 1836). André Marie Ampère was a French physicist and mathematician, noted for his important discoveries in the field of magnetism and electricity. Ampère was once called the "Newton of electricity".

**Amphitheatre** An outdoor theatrical setting, usually with a large semi-circular seating area sloping down to the stage. Sometimes a very large indoor venue. The amphitheatre was developed by the Romans to provide convenient accommodation for large numbers of spectators at exhibitions of gladiatorial combats and beast hunts. The amphitheatre was one of the earliest examples of reserved ticketing. Tickets noted which arch to enter through, and the section, row, and seat numbers. They were also big. The amphitheatre at Pompeii, built 80BC sat 20,000, while the Colosseum in Rome, built 29BC by Statilus Tauros, held an estimated 45,000 to 50,000 spectators.

**Amplifier** An electronic device that amplifies sound signals to a point where they great enough to be heard through a speaker.

**Angels** Financial backers of a production.

**Angel Walk** A walkway across the rafters in a building's ceiling.

**Ante-Pros** (US). See Front of House Lighting.

**Antagonist** The chief opponent of the protagonist in a drama.

**Apotheosis** Final scene or tableau in which the characters are elevated to immortality.

**Apron** A part of the stage projecting towards or into the auditorium. In proscenium stages, the part of the stage in front of the curtain. (UK) See Forestage.

**Arc** 1) A luminous discharge between two separate carbon ends. 2) Old type of followspot in which the light was generated by a carbon arc discharge. Inefficient and inconvenient because the carbon rod had to be continuously adjusted and replaced, even during performances.

**Arena Theatre** A theatre in which the audience sits on all sides of an acting area. Originates in Roman times, when the arena was the oval space in a Roman amphitheatre where the combats and other entertainment took place.

**ARX** Australian audio equipment manufacturer.

**Assistant Stage Manager** Abbrev. to ASM. According the size of the show, there may be one or more ASM's who assist the Stage Manager with properties and other activities on stage.

**ASM** See Assistant Stage Manager.

**ATAEA** The Australian Theatrical and Amusement Employees Association - the union for Australian theatre technicians. Now, as part of the move towards the so-called super unions, has been amalgamated into the Media Entertainment and Arts Alliance, together with Actor's Equity. (Aust.)

**At Rise** The action occurring on the stage when the curtain opens.

**Attenuator** A device to reduce the level of sound or light at its source.

**Auditorium** The part of the theatre designed to accommodate the audience. Auditorium can also describe the entire theatre, and has been in use as a word since the 18th century, although there were other words with the same meaning before that. Incidentally, the plural can be either auditoriums or auditoria. Also House.

**Auditorium Lights** See House Lights.

**Australian Monitor** Australian manufacturer of audio equipment including speakers and amplifiers.

**Auxiliary Send** See Send.

**Avab** Swedish lighting desk manufacturer.

**Automated Light** A light that has motors and other equipment attached that allow such things as movement and colour selection to be controlled remotely. Now becoming a major force in lighting design for all types of events because it can both dramatically reduce the number of conventional lanterns needed, and produce visually very exciting effects.

**Axial** See Base Down.

**Azimuth** The angle between the surface of an audio tape and the tape heads.

**Baby Spot** A small spotlight under 500 watts.

**Back Cloth** Cloth, usually painted, suspended from the flies at the rear of the stage. Also Back Drop.

**Back Drop** See Back Cloth.

**Backing** 1) Cloth or solid pieces placed behind doorways and other openings on sets to conceal the stage machinery or building behind. 2) Financial support for a production.

**Backstage** In proscenium theatres, the area behind the proscenium arch. The term also refers to such areas in non-proscenium theatres and to any part of the stage not in the acting area during a performance.

**Baffle** 1) A wall of timber or board that separates sound sources such as speakers from surfaces that might reflect sound back and thus to cancel out the sound. 2) A metal plate or strip within a lantern that stops light exiting the lantern housing through openings other than the lens, usually the cooling vents.

**Balanced Line** An audio cable in which the two audio lines, positive (hot) and negative are kept electrically separate from the earth. A way of reducing hum and noise on the cable.

**Ballad Opera** A musical with songs based on popular melodies or tunes e.g. THE BEGGARS OPERA.

**Ballast** A means of giving stability to otherwise unstable electrical loads. 1) Resistive ballast - practice of patching a lantern onto a dimmer that is running an inductive load, for example a fan. 2) Inductive ballast is required by discharge type lanterns as part of the circuitry to control the current that is available to the lamp.

**Band Call** Any orchestral rehearsal but particularly a musical rehearsal with cast and musicians without the acting movements. (UK)

**Bar** Horizontally flown rod (usually metal) from which scenery, lighting, and other equipment is suspended. Also Batten (US), Barrel. Standard diameter for a bar is 48mm OD (Outside diameter). G-Clamps are made for this size.

**Barre** The bar running around the wall of a dance rehearsal room used by the dancers to hold on to during some exercises in a dance class.

**Barndoor** Adjustable doors attached to the front of stage lanterns to control the area of light covered by a particular beam. (UK)

**Baroque Theatre** A sumptuous, spectacular form of theatre popular in the 17th and 18th centuries. Noted for its ability to extend beyond the confines of the stage and involving elaborate changeable scenery.

**Barrel** See Bar.

**Base** See Lamp Base.

**Base Down** Lantern where the bottom of the lamp is orientated down, and thus the glass envelope sits vertically. Some lanterns utilise an 'axial' orientation, where the globe sits horizontally.

**Basic Situation** The fundamental premise or story line on which a play is based.

**Bass** The lowest end of the audible audio frequency spectrum.

**Bass Reflex Speaker** A type of speaker which, through its special design utilising the movement of air created by the speaker inside the speaker box, is particularly good at reproducing bass frequencies.

**Batten** 1) See Bar. 2) Piece of wood attached to, or metal pipe slipped into a sleeve at the bottom of, a flown cloth to straighten it and keep it taut. (UK) 3) Piece of wood joining two flats. (UK) 4) A group of stage lights suspended over the stage. (UK) Also X-lights. (US)

**Bayonet Cap** The push and turn domestic light bulb fitting.

**BC** See Bayonet Cap.

**Beam Angle** The angle of the cone of light emitted from a lantern.

**Beam Light** A lantern with no lens, using a reflector that produces a parallel beam of light. Also Beam Projector. (UK)

**Beam Projector** See Beam Light.

**Beginners** A call given by the stage manager to bring those actors who appear at the beginning of the play or act to the stage. Traditionally given five minutes before curtain time. Also Places Please (US).

**Bells** Electric bell or tone sounded in all front of house areas to warn the audience that the performance is about to begin or resume.

**Bifocal Spot** Spotlight with additional shutters to allow hard and soft edges. (UK)

**Bio-Box** The room, usually at the rear of the auditorium, or some other good vantage point, from which the lighting and sound is controlled. Also Control Room. (From Greek 'Bios' = Way of Life)

**Bio-Mechanics** When applied to theatre, means the primary focus is on the efficiency and elegance of the actor's movements.

**Bi-Post** Type of lamp base with two power connection pins - some have one pin larger than another.

**Black Light** Ultra Violet light. (UK)

**Blackout** A total, sometimes sudden, extinguishing of the stage lights, often at the end of a scene or act.

**Blending Light** Lighting used to smooth the join between lights covering specific stage areas to as to produce a seamless effect.

**Blinders** Audience blinders - high intensity flood lights mounted to focus on the audience. Turned on to create an impact on the audience and perhaps cover a scene change.

**Blind Operation** System on semi and fully computerised lighting control desks that allows the operator to adjust stored lighting states without affecting the lighting states currently on stage. The state to be altered is normally contained in a part of the lighting desk's memory called the Blind Store while the state on stage is contained in the Live Store.

**Blocking** The process of roughing out the moves to be made by the actors. Also Grouping.

**BO** See Black Out.

**Board** Lighting or audio control panel. (UK) Also Desk.

**Book** 1) Noun - Alternative term for the scripts. 2) Noun - The prompt copy. 3) Noun - The part of a musical show conducted in dialogue. 4) Verb - To arrange the services of actors and musicians.

**Book Flat** Two flats hinged together on the vertical. Also Two-Fold (US).

**Booking** 1) Verb - Closing a book flat. 2) Noun - An engagement of a show.

**Boom** 1) A vertical lighting bar. (UK) 2) A moveable arm supporting a lantern, microphone or camera (TV).

**Boom Arm** A clamp used to hang a lantern from a boom. (UK)

**Boomerangs** Vertical side lighting booms fixed to the stage.

**Border** Flown scenic piece or curtain designed to conceal the upper part of the stage and its machinery or lighting equipment. (UK)

**Border Lights** See Battens.

**Bose** A major American audio equipment manufacturer. The Bose 802 speaker is virtually an industry standard for portability and high quality sound output.

**Bounce** 1) To bring in the House Curtain fast, then take it out again immediately. 2) Lighting term describing light beams reflected off the stage or set.

**Bowline** Popular type of knot with a sailing origin, used to secure the end of a rope to a bar or other fixed object.

**Box Boom** A vertical lighting bar, once fixed to the auditorium wall near the seating boxes, but now used generically to refer to any vertical lighting bar in the auditorium.

**Box Set** Setting which encloses the acting area on three sides. Conventionally in imitation of a room from which the fourth wall has been removed. (UK).

**Box Truss** See Truss.

**Brace** See Stage Brace.

**Brace Cleat** An attachment on a flat into which a stage brace can be hooked. (UK)

**Brail** To pull a flying piece upstage or downstage from its natural free-hanging position by means of short rope lines attached to the ends of the fly bar. (UK)

**Brake** Lever on a counterweight system that locks the rope, so stopping accidental movement.

**Break A Leg** Traditional good luck greeting between cast and crew before a performance. Also Chookas, Fall Down Backward.

**Breaker** See Circuit Breaker.

**Breaker Board** See Distribution Board.

**Breaking Character** When actors do or say something which is inconsistent with the character they are portraying.

**Breakup** See Deckle.

**Breast** To move a flying piece upstage or downstage from its natural free-hanging position by means of a rope line passed between fly floors and crossing the fly bar's suspension lines. (UK)

**Bridge** Walkway above the stage or auditorium used to reach stage equipment. (UK)

**Bring Up** To increase the intensity of the lanterns.

**Briole** Wire ropes attached to chain motors used to set the correct heights for whatever is being rigged e.g. speakers.

**Broadcast Quality** Term used to describe an audio or video source or recording as being of a high enough quality to broadcast on radio or television without further enhancement.

**Bubble** Jargon for Lamp.

**Bus Bar** Metal strip to which electrical cables are commoned together i.e. an earth link bus bar.

**Business** Movements or activity used by the actors to reinforce their character.

**Build** 1) To increase the intensity of the lanterns. (UK) 2) To construct a scene from its different elements. (UK)

**Bulb** See Lamp.

**Bump-in/out** The process of moving all of a company's equipment in/out of a theatre. This includes scenery, props, lanterns, costumes and so on. (AUS)

**Bus And Truck** Tour designed for short stops, usually 1 to 4 nights. (US)

**Cadenza** Range of 2000 watt lanterns by Strand Electric. Cadenza is a good choice for a lantern name - a cadenza is also an elaborate showy passage for a singer near the end of an aria, or for a musician near the end of a concerto.

**Call** 1) A notification of a working session e.g. rehearsal call. (UK) 2) A request for an actor to come to the stage as his entrance is imminent, formerly by call boy, now by loudspeaker system in the dressing rooms. (UK) 3) An acknowledgment of applause .e.g. Curtain Call. (UK)

**Camera Left** The right hand side of the stage as viewed by the cast facing the audience. Also Stage Right, Opposite Prompt.

**Camera Right** The left hand side of the stage as viewed by the cast facing the audience. Also Stage Left, Prompt Side.

**Cannon XLR** Industry standard cable connector system.

**Cans** See Talkback.

**Cardioid** A type of directional microphone that is more sensitive to sound from one direction, and rejects unwanted noise from the sides. (UK)

**Carousel** Jargon - originally denoted a Kodak 35mm slide projector with horizontally rotating circular slide magazine, but now applies to other manufacturers' projectors. (UK)

**Casuals** Part time temporary staff. (UK)

**Cat walk** See Bridge.

**CCT** English manufacturer of theatrical lanterns. CCT were first to develop profile spots with a variable zoom beam angle.

**CCTV** Closed Circuit Television. (UK)

**Centre Line** An imaginary line running from the front to the back of the stage through the exact centre of the proscenium arch. (UK)

**Centre Stage** The middle of the acting area. Abbrev. CS.

**Chain Motor** A motorised winch that uses metal chain to lift heavy objects. Widespread usage in the concert production industry to fly speakers and lighting equipment above a stage.

**Chains** 1) See Trim Chains. (UK) 2) Sometimes used to weight the bottom of drapes and gauzes. (UK)

**Channel** A sound or light control circuit. (UK) Also Circuit.

**Charonian Steps** Steps used in ancient Greek theatre by actors to emerge from below stage to symbolise their appearance from the underworld.

**Chase** A repeated sequence of changing lighting states.

**Check** Decrease in lighting intensity. (UK)

**Chookas** Traditional good luck greeting between cast and crew before a performance. Also Break A Leg, Fall Down Backward.

**Choreographer** Designs and creates the dance elements and arrangements for a show.

**Chorus** Set of performers who speak, sing and/or dance as a group rather than individually.

**Chromatic Aberrations** Rings of colour visible around the main circle of light, produced by inferior quality lenses or incorrect focus adjustment.

**Cinemoid** A brand of colour filter, produced by Strand Electric. (UK)

**Circuit** 1) A complete path from the electrical supply to the lamp. When such a path includes a dimmer, it should be called a channel, but the word 'circuit' is often used loosely to include channel. (UK) 2) A series of theatres regularly visited by touring companies. (UK)

**Circuit Breaker** A type of electrical fuse, which does not use a replaceable piece of fuse wire. Can be reset simply by operating a switch.

**Clamp** 'G' or 'C' clamps are normally attached to lanterns and are used to fasten them to the lighting bars or battens.

**Claquers** People paid to lead the audience in applause. Sometimes known as cheerleaders or friends in front. (from French claquer = clap)

**Clear** A lamp with a transparent envelope.

**Cleat** 1) Fitting on flats to which throw lines are secured. (UK) 2) See Grudgeon.

**Clipping** Overloading a piece of audio equipment by feeding in a signal too great for the unit to handle, thereby leading to distortion.

**Cloth** Area of scenic canvas hanging vertically. (UK)

**Cod** To overstate, play up for all its worth.

**Colour Boomerang** A type of colour changer on a followspot.

**Colour Cut/Call** A listing of the colour filters required in each lighting instrument. (UK)

**Colour Filter** The translucent filter material placed in front of lanterns to create a coloured illumination. Colour filters can be made of glass or gelatine, hence Gel, but today are usually made from a synthetic plastic material. Also Gel, Medium, Media.

**Colour Frame** Holder for the colour medium or filter which slots into a set of guides in front of a lantern.

**Colour Wheel** A wheel attached to the front of a spot light with openings for different colour filters. It is used for making colour changes and can be motor driven or manually operated.

**Colour Changer** Mechanical device, usually manually operated, used to insert colour gels in front of a lantern. Often used on followspots.

**Come Down** When the show 'comes down', the performance is finished.

**Compact Disk** Digital sound playback system, now in most homes. There is now a recording system that allows one time recordings to be made as well.

**Company Manager** In charge of the overall welfare of all technical and acting staff, including paying wages, organising accommodation, and liaising with the venue.

**Complication** A twist introduced into a play which heightens tension and prolongs the climax of the story.

**Compressor** An audio unit that reduces the dynamic range of an audio signal, often used as a protective or control device for audio systems.

**Computerised Lighting Desk** A lighting control system entirely operated via a built in computer system. Instead of the 'one channel one fader' principal of a manual desk, channels are controlled using key pads and other data entry buttons and faders. Some desks are extremely sophisticated and able to run the performance with only minimal human operation, including interfacing to, and controlling such things as hydraulic and mechanical stage systems. Also Memory Desk.

**Concert Pitch** The common tuning standard for musical instruments, agreed in 1960, where the note A = 440 Hz (or vibrations per second).

**Condenser Microphone** A particularly sensitive type of microphone where the audio signal is generated through the change in capacitance between two very small metal plates. Requires a supply voltage to operate.

**Conflict** The struggle between two or more actors leading to a climax.

**Control Room** See Bio-Box.

**Corner Plate** Triangle of plywood used to reinforce the corners of flats.

**Corpse** (Verb) To laugh uncontrollably on stage.

**Counterweight System** Counterweight House - a theatre that uses counterweights. A system of suspending scenery above a stage which enables it to be raised or lowered easily. The scenes are attached to a bar, which in turn is suspended by steel cable that runs to the grid, and then down the side wall and to the weight cradle. The cradle runs along tracks bolted to the wall. For every kilo on the bar, a weight is placed in the cradle, so balancing the system. Once balanced most items can be flown i.e. moved up or down, without much physical effort.

**Counterweights** Weights which are placed in the weight cradle of a flying system to counterbalance the weight of the scenery to be flown. (UK)

**Cover** A term used particularly in opera for a stand-by or understudy actor. (UK)

**Crash Box** Box used for creating sound effects.

**Cressets** Lengths of rope dipped in pitch and lit in small open cages and used as stage lighting in the 17th century. (From Latin 'Crassus' = fat or grease)

**Crew** Loose term covering all those who work on a show backstage.

**Cross** The movement of an actor across the stage in any direction.

**Crossfade** Lighting or sound change where some of the channels increase while others decrease. (UK)

**Crossover** 1) The device on a sound system that routes the sound of the correct pitch to the correct part of the loudspeaker. 2) The space behind the stage setting or below the stage through which actors can get from one side of the stage to the other out of view of the audience.

**Crossover Frequency** The audio frequency at which a crossover operates.

**Crosstalk** Electrical leaking between audio channels.

**CSI** (Compact Source Iodine) A type of high intensity discharge lamp, cannot be dimmed electrically. (UK)

**Cue** The signal that initiates a change of any kind during a performance. (UK)

**Cued script** A cut down version of the full script, prepared especially for a particular actor, showing only that actor's speeches with a few lines either side for cues. Usually on a smaller paper size such as quarto so it can be kept easily in a bag or pocket.

**Cue Light Box** with 2 or more lights, usually red and green, to warn an actor or technician to go to stand-by and then do whatever is required. Ensures greater precision when visibility or audibility is limited.

**Cue Sheet** A list showing the cues in correct order as they are to be carried out.

**Cue Synopsis** A list of proposed lighting cues drawn up prior to plotting, giving a description of what lights should change when in the performance. An excellent tool to speed up the plotting process, instead of trying to start from scratch in the theatre.

**Cue-to-cue** A technical rehearsal specifically for the technical crew to work fully through the cues, often by skipping parts of the script. Also Top And Tail Rehearsal.

**Curtain** 1) The drapery which hides the stage from the audience. See House Curtain. 2) The action of the House Curtain coming down at the end of an Act or the play. 3) The last piece of action on the stage before the House Curtain comes down.

**Curtain Down** See Come Down.

**Curtain Line** 1) The final line of a scene or act which gives the cue for the curtain to come down. In a tradition dating from Elizabethan times it is considered unlucky to speak the curtain line in rehearsal. 2) The imaginary line across the stage where the curtain falls.

**Curtain Raiser** Similar to the after piece, developed in France in the late 18th century as a short play to bridge the gap between the beginning of the performance and the arrival of late audience members. Generally the curtain raiser had nothing to do with the main performance.

**Curtain Speech** Address to the audience by an actor, without the persona of the character the actor is supposed to be portraying.

**Curtain Time** See Curtain Up.

**Curtain Up** The beginning of the show. Also Curtain Time.

**Cut And Run** Term used towards the end of the 18th century when actors cut their lines and left the stage, for one reason or another.

**Cut Cloth** Vertical scenic piece cut to reveal more scenery behind it.

**Cut Off Angle** Light beam angle at which the light striking the subject is 1% of that emitted.

**Cut-Out Flat** A shaped flat in plywood or hardboard.

**Cyclorama** A perfectly plain screen with a uniform surface extending around and above the stage to give a feeling of infinite space. It can also be used for the projection of designs and shadows. In English repertory theatres it was traditionally made of concrete and thus the back wall of the stage. (UK) Also Sky-cloth. (From Greek 'Kuklos' = circle and 'Horama' = view).

**Dark** A theatre which is temporarily or permanently closed to the public. (UK)

**DAT** Abbrev. for Digital Audio Tape. Digital sound recording and playback system that uses a tape similar in shape to the standard audio cassette.

**Day Man** Permanent full time member of the technical staff .e.g. Electrics Dayman. (UK)

**DBO** See Dead Black Out.

**dbx** Company best known for its range of audio signal processors such as compressors and noise gates.

**DC** See Direct Current.

**DDM** Early Strand Electric memory lighting control console, released in early 1970's.

**Dead 1)** The plotted height of a piece of suspended scenery or masking. (UK) **2)** Props or pieces of set which are no longer required. (UK)

**Dead Black Out** Abbrev. to DBO. A total extinguishing of all light on stage.

**Dead Lines** Suspension lines which are fixed and not able to be raised or lowered via the normal pulley system. (UK)

**Deckle** Really any Gobo, but more now commonly a Gobo with a random pattern of holes, often used to produce a dappled or softened light on stage. Also Breakup.

**Decibel** (db) Unit of measure of the volume of sound.

**Delay Unit** See Digital Delay.

**De-multiplexer** A unit that translates digital signals into analogue. The term is pronounced D-M-U-X.

**Denouement** The process during which all tensions and conflicts generated in the performance are resolved. (From the French = unknotting, the unravelling of plot or complications in a story.)

**Deputy Stage Manager** On larger shows a Deputy Stage Manager is employed to lighten the load on the Stage Manager. This can include running some rehearsals, and calling cues from the Prompt Book during the performance.

**Designer** Responsible for the conception and supervision of the execution of the visual aspects of the production. Separate designers may be employed for scenery, costumes, lighting etc. (UK)

**Desk** See Board.

**Deus ex machina** The event or person that saves a situation in the nick of time. (from Latin = god from the machinery - a device by which gods were suspended above the stage in ancient theatre).

**DI** A 'direct inject' box used to feed the output of an electronic instrument e.g. a guitar or synthesiser straight to the audio system.

**Dialogue** The lines or words spoken by the cast in a show.

**Diaphragm** See Iris.

**Diffusion Filter** Used like a gel but to soften and spread the beam of light rather than to colour it. Also Frost.

**Digital** (Audio) The system used to convert an normal analog sound into digital numbers that can be transmitted, then converted back into sound. The system used in compact audio disks.

**Digital** (Lighting) The system used to convert the many outputs of a lighting desk into a single signal that can be transmitted over a small cable to the dimmer racks, thus saving an enormous weight and amount of lighting control cable.

**Digital Delay** Solid state echo unit, allows the controlled generation of repeats of the selected sound.

**Dimmer** Electrical device which controls the amount of electricity passed to a lamp and therefore the intensity of the light. Dimmers are normally numbered sequentially, and the numbers shown on the Lighting Design in next to the relevant lanterns. The dimmer is controlled from the Lighting Desk via a low voltage control signal.

**Dimmer Rack** A set of dimmers in a single case.

**Diorama** A spectacular 3 dimensional effect was created by a specially painted cloth and carefully focussed lighting. Invented by Louis Daguerre in Paris 1822, the man who is also credited with inventing photography. (From Greek, 'Dia' = through, and 'Horama' = view).

**Dipless Crossfade** A cross fade where lighting already up in the first state, and which appears in the new state, does not visibly alter.

**Dips** 1) Small flaps in the stage floor giving access to electrical sockets and other connections. (UK) Also Floor Pockets (US). 2) A special lacquer into which globes can be dipped to produce different colours.

**Direct Current** Abbrev. to DC. Opposite to Alternating Current, the electrical power flows in one direction only. Batteries supply Direct Current.

**Director** Has the ultimate responsibility for the interpretation of the script through his control of the actors and supporting production team.

**Discharge Lamps** A lamp which produces light by the arcing of electricity between two electrodes, the process occurring in a gas filled glass envelope - the lamp. See Arc.

**Discovered At Rise** Actors present on stage when the curtain rises or the lights come up.

**Distribution Board** The electrical panel where incoming mains power is split into individual circuits, via circuit breakers, for distribution through a building.

**Diversity Receiver** A radio microphone receiver that, in order to yield greater reliability and improved audio quality, contains two separate receiver sections each with its own aerial, and tuned to the transmitter frequency. The unit automatically selects the strongest signal and thus can avoid signal dropouts.

**DMUX** See De-Multiplexer.

**DMX 512** A digital lighting data protocol standard widely used around the world.

**Dock** Area at the rear or side of the stage where scenery is stored when not in use or where materials are loaded to and from the trucks or vehicles. (UK) Also Scene Dock.

**Dolby Noise Reduction** A patented, now industry standard, electronic system to reduce noise on audio recordings.

**Dolly** 1) A small trolley or truck used to move set or props. 2) As for 1) but on which a film camera is mounted to allow action to be filmed while the camera is moving. (TV)

**Dome** See Follow Spot. (Known as a Dome because often that was where the lantern and its operator were situated, in the dome in the auditorium).

**Double Handling** Moving scenery or equipment more than necessary because it was not correctly positioned in the first place.

**Double Purchase** Counterweight flying system where the cradle travels half the distance of the fly bar's travel and therefore leaves the side wall of the stage under the Fly Floor clear of flying equipment.

**Downstage** The part of the stage closest to the audience. Abbrev. D/S.

**Dowser** Metal plate in a non-dimmable followspot that the operator swings up to cut off the light output to produce a blackout.

**Draw Line** Operating cord of a set of traversing curtains.

**Dress** See Dress Rehearsal.

**Dress Parade** Prior to the first stage dress rehearsal the actors put on each of their costumes in sequence so that the director and designer can check the state of preparedness of the wardrobe. (US)

**Dress Rehearsal** Also known simply as the 'dress', the final rehearsal before the performance. The actors are in costume and all technical problems should have been sorted out.

**Dresser** Crew member who assists actors with costume care and costume changing during the performance.

**Drift** The length of the suspension wire between the counterweight bar and the top of the piece to be flown.

**Dry** When cast members forget their lines and cannot continue they have 'dried'.

**Dry Ice** Frozen blocks or pellets of carbon dioxide - when placed in hot water melt to produce a mist which, because it is heavier than air, will hang close to the floor.

**DSM** See Deputy Stage Manager.

**Duet** Popular, easy to use, micro-processor controlled Strand lighting desk, released in the late 1970's.

**Dumb show** The precursor to the speechless character of Harlequin. The dumb show was a feature of English Tudor era pageantry.

**Dutchman** Material used to smooth the gap between abutting flats. (US)

**Dynamic Microphone** Type of microphone - and the simplest. Can be likened to a loudspeaker in that dynamic microphones operate principally in reverse. The sound pressure entering the microphone moves a diaphragm, which causes electrical energy to be produced. Very popular for its robustness and reliability under physical extremes.

**Dynamic Range** The range of an audio signal from its lowest to highest level.

**Edge Up** 1) To raise a piece of scenery up-right onto its edge. 2) A mild form of upstaging.

**Echo** A sound that has been reflected off a surface so as to arrive back at the source an audible time later.

**Echo Unit** A sound signal processor that duplicates the effect of a sound echo. Echo units originally used an endless loop of audio tape passing over several tape heads. Now the processors are almost all solid state, except for those used by a few die hard audio engineers who are looking for a specific sound. See Digital Delay.

**Edison Screw** Abbrev. to ES. Type of lamp base which is basically a screw thread. The drawback is that the lamp, once tightened, may not be orientated correctly to the lens and reflector. Also has a propensity to crack the glass when over tightened, thus breaking the lamp. This type is now only used for a few basic floods, though it is still widely used in general purpose household type fittings. From Thomas Edison - the father of the modern electric light bulb.

**Effects Relays** A low voltage relay system used to switch mains powered special effects equipment that is not suitable to be connected to the lighting dimmer system.

**Effects Soundtrack** See Surround Sound.

**Electrics** 1) The members of the electrical team. 2) All of the electrical equipment. Almost always now abbreviated in writing and speech to 'LX'.

**Elevation** A working drawing usually drawn accurately and to scale, showing the side view of the set or lighting arrangement.

**Elevator Stage** Type of mechanical stage with sections that can be lowered or raised.

**Ellipsoid** The type of reflector used in many profile spots. Often used in America now to refer to all profile spotlights. The reflector is formed in a regular oval shape.

**Enclosure** The housing or cabinet which contains the speakers.

**Ensemble Acting** Actors working as a group on stage rather than individual characters.

**Entrance** 1) Place on a set through which the actor may appear. 2) Point in the script at which an actor appears on stage.

**Envelope** 1) Jargon for Lamp. 2) The glass tube part of the lamp, containing the filament.

**Epilogue** A speech to the audience by an actor after the formal action of the play is concluded.

**Equalisation** Series of controls on the sound mixer for adjusting the tonal quality.

**Equalisation Cut** A switch on the sound mixer to allow the equalised tonal quality to be compared to the original sound.

**Exit** 1) The process of leaving the stage. 2) Point in the script at which an actor leaves the stage.

**Expander** A unit that increases the dynamic range of an audio signal. Works in reverse to a Compressor.

**Exposition** Background knowledge required by an audience to understand the play. The information is sometimes not in the script, but more often is conveyed in early speeches by subordinate characters.

**Exterior** A setting depicting an outdoor scene.

**Extra** See Supernumerary.

**Fader** The control knob or slide that provides the means of controlling the output level of a lantern or amplifier.

**Fade Time** The time taken to execute a lighting change.

**Fall Down Backward** Traditional good luck greeting between cast and crew before a performance. (UK)  
Also Break A Leg, Chookas.

**False Proscenium** An inner frame which narrows down the opening of the proscenium arch. It may help to hide lanterns or may be required by the design of the show.

**False Stage** A special stage floor laid a few inches above the real stage, to allow the running of steel cables to pull trucks across the stage. (UK)

**Feedback** High pitched squeal when a microphone picks up acoustically from a speaker to which it is connected. Also Howl Round.

**Fill Light** Diffuse lighting used to complement Key Lighting.

**Filter** See Colour Filter.

**Fire** Because of the high incidence of fires in theatres during the candle and gas lighting eras, to speak of fire whilst in a theatre is generally considered unlucky.

**Fire Curtain** The heavy fire-proof curtain that, in an emergency, is dropped at the front of the stage, effectively sealing the stage from the auditorium and thus slowing the spread of flames. Jargon - The Iron.

**First Pipe** The lighting bar immediately upstage of the proscenium arch. (US)

**Fitting** See Lantern.

**Fit-Up** See Bump-In. (UK).

**Flame Retardant** Chemical applied to fabric to reduce its ignitability when exposed to fire. In some places regular or periodic flame retardant of stage drapes and sets is law.

**Flash Button** A push switch on a lighting desk that turns the channel on instantly to full when operated. Some desks have a flash button level master that allows the channel to flashed on to a set level.

**Flash Out or Through** To check whether the lanterns are functioning correctly by putting them on one at a time.

**Flash Pot** A small, strong metal cups from which black powder is exploded as a pyrotechnic effect. The black powder is poured on top of a small detonator, which is then fired from a battery.

**Flat** A basic unit of scenery, a wooden frame covered with either canvas or plywood, and painted with the required picture.

**Flat Truss** See Truss.

**Flight Case** See Road Case.

**Floats** See Footlights. Floats were very early forms of footlights, utilising the age old method of a floating wick lamp - where the wick floats in a bowl of oil or is threaded through a floating disk.

**Floodlights** Also Floods. Lanterns without lenses which give a general fixed spread of light.

**Floorcloth** A canvas covering for the floor of the stage. The cloth can be painted to resemble some surface, but be easily removed to reveal another cloth, or the stage floor below.

**Floor Pockets** See Dips. (US)

**Floor Plan** See Ground Plan.

**Flown** 'Flown scenery' has been attached to the counterweight system and is able to be hoisted into the flies.

**Flys** 1) The space above the stage in which scenery, lanterns and so on are hung invisible to the audience. 2) The counterweight system.

**Fly Floor** Also Fly Gallery. A high platform which runs along the side of the stage from which the flying lines are operated.

**Fly Gallery** See Fly Floor.

**Fly Man** Crew person who operates the flies.

**Fly Tower** The part of the theatre building above the stage that contains the flies.

**Focus** 1) That items and objects on the set are consistent with the theme envisaged by the director. 2) Pulling focus - when an actor deliberately tries to draw the audience's attention away from another cast member to themselves.

**Focusing** 1) Adjusting a lantern to give it a well defined image. 2) The process of adjusting and directing the lanterns prior to the technical rehearsal. Can be 'The Focus'.

**Fogger** See Smoke Machine.

**Fog Juice** See Smoke Machine.

**FOH** See Front of House.

**Foldback** Sound reinforcement from loudspeakers on the side of the stage to enable actors to hear their musical accompaniments clearly, and to hear their own voices when the sound is heavily reinforced for the audience.

**Follow On Cue** A cue that is executed automatically after the previous one.

**Followspot** A manually operated spot light with a beam which can be directed to follow an actor around the stage. Also Dome, Limes.

**Footlights** A batten of lights mounted on the stage floor, generally not used today except for special effects. The earliest English use of footlights was 1672 - but they became popular after their installation at the Drury Lane Theatre, London, in 1758 by the legendary David Garrick, after whom there have been theatres named in both England and America. Garrick probably used an idea from the French. A rumoured use of footlights was to blind the cast so they could not see the audience, hopefully to reduce nervous tension.

**Forestage** The area in front of the house curtain in a proscenium arch theatre.

**Fore And Aft** Measuring the depth rather than the width of the stage.

**Fork** See Harness.

**Foul** To entangle lanterns or scenery hung in the flies.

**Fourth Wall** The imaginary wall which separates the audience from the stage in a proscenium theatre.

**Freeze** To stop all action and movement on stage, usually during applause or just before a lighting cue.

**French Action** See Tab Track.

**French Brace** A rigid triangular timber brace attached to a flat to hold the flat upright. If hinges are used it can be folded flat for storage or to be moved.

**French Flat** A flat which is flown into position.

**Fresnel** A type of spot light with a Fresnel lens, which due to a set of concentric circular ribbing on its surface, gives an even field of light with soft edges.

**Fribble** A 17th century word used to describe ad libbing to cover lapses of memory.

**Front of House** Abbrev. to FOH. Any part of the theatre in front of the proscenium arch.

**Front of House Lighting** Lights placed in front of the proscenium arch. Only generally introduced in the 1870s. Previously - through the candle chandelier and gas ages - all stage lighting came from above or to the side of the stage. Also Ante-Pros Lighting.

**Front of House Manager** The staff member in a Theatre responsible for the audience and Front of House facilities, such as the bars, concessions, programs, and ticket selling.

**Front Cloth** Scenic cloth hung close to the front of the stage so scenes may be changed behind it.

**Frost** A type of Diffusion Filter.

**FUF** See Full Up Finish.

**Full Up Finish** Abbrev. to FUF. Increase in lighting at the end of a musical number.

**Fuse** Replaceable protective device for electrical equipment which melts or breakdowns under specific conditions, thereby stopping the flow of power to the device and so preventing damage.

**FX** Abbrev. for Effects - special lighting and audio effects.

**Gaffer Tape** Heavy duty cloth adhesive tape with many uses in the entertainment world.

**Gaffer Grip** Type of spring loaded clamp used to attach a light to scenery etc when a standard G-clamp would not be suitable.

**Gain** The difference or increase in audio levels from one point in the circuit to another.

**Galaxy** Series of large memory lighting control consoles by Strand Electric, used world wide in both theatre and television.

**Gas** Gas was used as the primary method of lighting both the stage and auditorium from around the 1830s, though it was certainly tried 10 or 15 years before that, until the advent of the electric light later that century.

**Gate** The part of the lantern in between the lamp and the lens where shaping of the light beam is possible using shutters, gobos, and irises.

**Gate Rostrum** See Rostrum.

**Gauze** See Scrim. (UK).

**G-Clamp** See Clamp.

**Gel Frame** See Colour Frame.

**Gel** See Colour Filter.

**Gemini** Mid 1980's Strand Electric memory desk, originally designed as a touring/portable version of the Galaxy.

**Get-In/Out** See Bump-In/Out. (UK)

**Ghost** 1) Noun - Beam of light which inadvertently leaks from a lantern and falls where it is not wanted. 2) Verb - To allow a small dim light to emit from a follow spot to allow it to be properly lined up before turning the lantern to full. 3) No theatre would be complete without a resident ghost!

**Globe** See Lamp.

**Gobo** A metal plate with a pattern punched out of it and placed in the gate of a profile spot to produce an image or outline on stage.

**Gopher** General dogsbody who is sent to 'go for' things for the cast and crew. (US)

**GPO** Abbrev. for General Purpose Outlet. The typical mains power wall socket. On stage is used to refer to a power outlet not connected to the lighting dimmer system, and so providing an independent source of power.

**Graphic Equaliser** Advanced audio tone control unit that allows very precise control over the frequency spectrum at a number of centre frequencies.

**Green** The part of the stage area visible to the audience.

**Green Baize** Until the mid 19th century it was common practice to lay a green carpet on stage when a tragedy was to be performed. Practically it was to protect the costumes when the cast collapsed in death, but became a tool to raise an audience's expectations when the carpet was laid during interval.

**Green Room** Room adjacent to the stage (.i.e. the Green) for the actors to meet and relax. One explanation for 'green' is that in medieval days, when strolling players gave performances on the village green (hence 'Green'), a tent would be set-up for them to change costumes in (hence 'Green Room'). Perhaps the best known Green Room is at Drury Lane Theatre in London, and it is possible that it was once draped or painted in green, and this is the origin. Another possible theory is because of the Green Baize as described above. Green, the colour, is also known to be psychologically soothing.

**Grid** 1) The arrangement of wooden or metal slats above which are mounted the pulley blocks of the flying system. 2) The system of trusses and bars from which lanterns are hung. (Concert)

**Gridded** Any flying piece raised as high as possible into the flies.

**Ground Plan** A scale drawing which shows the exact position of the openings, wall and windows, and other details on in a stage set as seen from above.

**Groundrow** 1) A row of lanterns on the floor of the stage for lighting the bottom area of a cyclorama or cloth. This is usually masked by a scenic groundrow. 2) Shaped pieces of scenery usually less than a metre high. Also Scenic Groundrow.

**Grouping** The arrangement of actors in and around the set at a particular time. See Blocking.

**Grudgeon** Bracket fixed to fly rail in hemp houses to which the hemp ropes are tied off. Also Cleat.

**Gun Microphone** See Shot Gun.

**Half Half hour call.** Warning to the company given thirty-five minutes before performance (thirty minutes before beginners).

**Half Price** Custom originating in the 18th century of admitting privileged patrons free of charge after the third act of the play.

**Hall Keeper** Staff person who works at the Stage Door taking messages and deliveries (UK). Also Stage Door Keeper, Stage Door Man.

**Hand Prop** Any prop handled by an actor.

**Hanging** Attaching flying pieces to the appropriate bars.

**Hard Edged** A light beam on stage that has a clearly defined edge or side. Opposite to Soft Edged.

**Harmonics** The separate tones that are multiples of the original sound frequency.

**Harmony** Range of 1000 watt lanterns by Strand Electric.

**Harness** The metal strip running over the top of a lantern to which the G-Clamp is attached. Also Fork, Yoke.

**Head Electrician** The permanent staff member in a theatre who runs the electrics department.

**Headroom** The difference between an audio system's normal operating level, and its peak capacity.

**Hemp** Rope used for flying systems.

**Hemp House** A theatre where the flying is done by brute force and not counterweighted.

**Hertz** Abbrev. to Hz. The unit of measure of frequency. One Hertz is equal to one cycle in one second. (Hertz - German physicist 1857-1894).

**Highs** See Top End.

**Hiss** Background noise on an audio system or tape unit at a high frequency.

**HMI** A type of non-dimmable high intensity metal halide discharge lamp used in followspots and other lanterns that require a high light output.

**Hook Clamp** See Clamp.

**Hot Leading** To check lanterns, lamps, and cables during rigging. An extension lead plugged to a known power source is connected to one lantern after another to ensure the lantern is operating correctly before it is are connected to the lighting patch system.

**Hot Spot** An area on the stage on which the lighting is unintentionally more intense than the other areas.

**House** 1) The audience. 2) The auditorium.

**House Curtain** The main front curtain in a proscenium theatre.

**House Keeper** Supervisor of the theatre's cleaning staff. (UK).

**House Manager** See Front of House Manager.

**House Lights** The decorative fixtures that light the auditorium whilst the audience is entering or leaving, usually they are dimmed or switched off during the performance.

**Howl Round** See Feedback.

**H-Stand** A small 'H' shaped frame used to stand a lantern on the floor.

**Hum** Background noise caused by mains voltage interference.

**Hyper-Cardioid** A very directional type of microphone.

**IDM** World's first memory lighting control console, built by Strand Electric in the 1960's.

**Impedance** The measure of resistance to alternating current in an electrical circuit. Measured in 'ohms'. An important characteristic in many audio components such as speakers and microphones.

**In Flying** term for bringing down.

**Incandescent Lamp** The typical light bulb. The light results from the bright glowing of a thin thread of metal (the filament) when a electrical current is passed through it.

**Inductive Ballast** See Ballast.

**Inhibit** Some lighting desks allow for the control of one or a group of channels to be overridden via a separate control circuit.

**Inner Stage** A part of the acting area which can be masked off and revealed only during certain scenes.

**Intensity** The brightness of a light.

**Instrument (US).** See Lantern.

**Interior** A scene set indoors.

**Inverse Square** A mathematical equation incorporating the distance from a lantern to an object, and the intensity of the light at its source, thereby giving a measure of light intensity at the object.

**Iris** An adjustable circular diaphragm to alter beam size in a profile spot. Made up of a set of interleaving plates. When rotated the small hole formed by the plates opens or closes. Also Diaphragm.

**Irish Acting** Acting term coined earlier this century to describe a lack of gestures but confident delivery of lines.

**Iron Slang** for Fire Curtain.

**Irony** Contained in much theatre. When a word or action implies or conveys the opposite meaning to that we expect.

**Isora** A plastic cyclorama, lit from behind. The image painted on the isora can thus be seen in silhouette from the front.

**Jack Field** Patching system often used in sound systems to allow more flexible connection of the various components.

**Jands Electronics** Australian manufacturer of audio and lighting equipment including sound and lighting control desks.

**JBL** Popular American brand of speaker. Name is the initials of the company's founder - James B. Lansing.

**JTM** A dimmer made by Strand Electric, originally designed in the 40's or 50's, and widely used throughout the world.

**Juice** Short for Fog Juice. See Smoke Machine.

**Kabuki** Traditional form of Japanese theatre still practised today by a select group of male actors in Japan.

**Kabuki Rod** A long timber or metal rod with small spikes along its edge that fit into the eyelets across the top of a scenic cloth. By rotating the rod the cloth falls off the spikes. This can be used to great dramatic effect.

**Key Lighting** The primary lighting for an area, or person. (TV)

**Kill** 1) To turn off lanterns or sound effects. 2) To remove something from the set, such as a prop.

**Klark Teknik** German manufacturer of audio equipment.

**Kliegl Bros.** The oldest stage lighting manufacturer - founded 1896 in New York.

**Ladder** A non-climbable frame used to hang lanterns from.

**Lamp** The light source within a lantern, but also used to refer to the complete unit. Also Bulb, Globe, Envelope, Bubble.

**Lamp Base** The fitting within a lantern into which the lamp fits. Usually made of a ceramic material.

**Lamp Check** The visual systematic checking of each lantern before each performance in case any lamps require replacement.

**Lamp Focus** Knob on a lantern to adjust the alignment of the lamp to the reflector.

**Lantern** One of the many words for a theatre light. Also Luminaire, Instrument, Light, Fitting, Lamp.

**Lash** To secure abutting flats with rope. The rope is known as both a Lash Line and a Throw Line.

**Lavalier Microphone** A small microphone that can be clipped or attached to a performer's clothing. Sometimes called a pin microphone - particularly the very small models that are now available that are virtually invisible to the audience when hidden, for instance, in the performer's hair.

**Leak** 1) Light that is unintentionally emitted from holes around the lantern. 2) Voltage from a badly adjusted dimmer that causes lanterns to be on when they should be off.

**LED** Abbrev. for Light Emitting Diode. A small light often used as an indicator light in electronic equipment.

**Lee** A large English lighting company who produce a popular range of lighting colour filters widely used in Australia and around the world.

**Legit** Short for Legitimate - a play with no music. Originates from the Letters Patent issued by Charles II in 1662 giving two men a monopoly over the performance of all plays in the City of Westminster - the legal theatres became known as Patent Theatres. Some clever entrepreneurs got around this decree by deciding musicals were not plays and staged them defiantly. So musicals became illegitimate, and plays legitimate.

**Legitimate Actor** An actor trained for legit theatre.

**Legs** Vertical strips of fabric, usually black, used mainly for masking the sides of the stage.

**Levels** Rostra and ramps above the main stage.

**Leko** An American brand of profile spot, now can mean any profile spotlight. (US). Named after Ed Kook - founder of Century Lighting in the USA - and his partner Levey, who developed the compact ellipsoid spotlight.

**Le Maitre** A English brand of pre-packaged pyrotechnic effects. The largest manufacturer of pyrotechnics in Europe.

**Libretto** The part of a musical score containing the sung and spoken words.

**Lift** To add life to a line or scene.

**Light Board** Richard Pilbrow - inspired memory lighting control desk, originally for London's National Theatre.

**Lighting Design** The drawn plan detailing what lanterns will be used where, in what way, with what colour, and on which dimmer.

**Lighting Designer** The person responsible for deciding in conjunction with other members of the production team, and executing, the Lighting design.

**Lighting Rehearsal** (UK) See Plotting.

**Limes** (UK) Jargon for followspots and their operators. See Lime Light.

**Lime Light** The lime or calcium light was developed in the early 19th century and was popular for its intense white light. In the early days it was often used for 'realistic' beams of sun or moon light. Invention is attributed to a Lieutenant in the English Royal Engineers, Thomas Drummond. It used a block of quicklime heated by an oxygen and hydrogen flame to provide an intense point source of light for use in a hand operated or followspot. Lime Light was also used as a light source for early film projectors.

**Limiter** An audio device that fixes a top audio signal level and stops incursions above that level without affecting the dynamic range of the signal below the threshold decided.

**Line Level** Audio level standard, pre-amplified from microphone level. Usually common to much electronic audio equipment such as tape units and effects units.

**Lines Set Down** Lines committed to memory.

**Linnebacher Projector** A lantern used for projecting a picture from a gel or glass slide onto the set. Often used to give a shadow effect.

**Listen In** An actor must 'listen in' to the others on stage to gather the nuances of the language and action. It is too easy for an actor to reply automatically without considering the import of what they are saying.

**Live Store** See Blind Operation.

**Load In/Out** See Bump-In/Out. (US).

**Lock** The knob on the side of a lantern which tightens onto the harness to stop the lantern tilting.

**Lose** To turn off lighting or sound.

**Loudspeaker** See Speaker.

**LX** Abbrev. for Lighting.

**Macbeth** The play that it is unlucky to speak the name of, or to quote from, in a theatre. Instead it is known as by euphemisms such as 'The Scottish Play' or 'The Unmentionable'. This tradition dates from the first opening night of the play in 1606 when the boy actor playing Lady Macbeth died backstage during the show. Since then the play has apparently been dogged by bad luck.

**Mahl-Stick** A rod padded at one end used to steady the hand whilst painting detail onto scenery.

**Mains Power** 240 volt AC power standard available in all buildings wired to the power generation grid in Australia.

**Marking** 1) Indicating the position of scenery or props on the stage floor, usually with different colour tapes to avoid confusion. Also spiking. 2) In singing, a means of using the voice with reduced volume and without vocalising extremes of register.

**Marking Out** The process of marking the position of scenery and props with coloured tape on the rehearsal room floor.

**Maroon** A pyrotechnic producing a very loud explosion.

**Mask** 1) Verb - To hide or conceal unwanted areas or machinery. 2) One actor obscuring another unintentionally. 3) Noun - A mould or prop used to conceal an actor's face.

**MD** See Musical Director.

**Musical Director** Abbrev. to MD. The person in charge of the musical content of a show.

**Mechanist** Crew person responsible for the operation of stage machinery and other related tasks.

**Memory Desk** See Computerised Lighting Desk. Also Memory Board.

**Method Acting** A style of teaching acting formulated by Stanislavsky.

**MIDI** Abbrev. for Musical Instrument Digital Interface. A common standard communication protocol that allows different brands of electronic musical instruments and equipment to 'talk' to, and control, each other.

**Mids** The frequencies at the middle of the audible audio frequency spectrum.

**Mimic** On some semi-computerised lighting desks that do not use a TV monitor to display channel information, a row of LEDs is used, one for each channel. When a channel is faded up the corresponding LED lights to show that that channel is active.

**Mirror Ball** A polystyrene ball covered with small mirrors usually rotated by a small motor and used as a lighting effect. Had its foundation in the 70's disco revolution.

**Mix Down** See Multi-Track.

**Mixer** 1) Sound control desk, used to mix and adjust levels of sounds from various sources. 2) The operator of the sound control desk.

**MMS** Abbrev. for Modular Memory System - Strand lighting control desk made in the 1970's.

**Monitor** See Foldback.

**Mugging It** Playing Out Front too much.

**Multi-Pin** A cabling and connector system for lighting. Instead of running single power cables to each lantern, one cable containing a number of cores is run to groups of lights. This greatly simplifies the rigging process.

**Multiple Setting** When several locations are represented on the stage at the same time.

**Multiplexer** A unit that converts analog signals to digital and vice versa. Pronounced M-U-X.

**Multi-Track** An audio tape which holds more than one track of audio information. Up to 48 track systems are in common use, with larger models now appearing. Allows the various components in a sound production .i.e. the different instruments, to be recorded separately and mixed together later, and if necessary mixed again and again until the desired result is achieved, all the while not affecting the original recording. This mixing is known as mix down - that is mixing from a large number of tracks to typically two for stereo sound.

**Neutral Density Filter** A colour filter that does not alter the colour characteristics of the light beam, but reduces the intensity by a set amount. Also Stop Filter.

**Noh Theatre** Traditional form of Japanese drama.

**Noise** Any unwanted sound.

**Noise Gate** An audio device which does not allow an audio signal to pass until the input signal reaches a certain level. Useful for rejecting background noise in a high volume environment.

**Notes** Similar to a Post Mortem, but particularly where the director gives notes to the cast and crew after a show about the good and bad points of the show.

**Objective** The end towards which a character urgently strives.

**Offstage** Backstage area outside the performance area.

**Ohms** Unit of measure of electrical resistance in a circuit. See Impedance. (Ohm - German physicist 1787-1854).

**Omni-Directional** A microphone equally sensitive to sound source from all angles.

**One Play Actors** Actors who, for various reasons, have become associated with a single part. An actor in this position may be known as over-exposed.

**One Play Authors** One hit wonders, or authors who are remembered only for one work.

**Onion At The End** Old English music hall term, the moment or action that makes the audience cry at the end of the show.

**Onstage** 1) Inside the acting area. 2) Towards the centre line.

**OP** See Opposite Prompt.

**Open** To turn or face more towards the audience.

**Open Circuit** An electrical circuit that has been broken or interrupted and so cannot pass a current or signal.

**Open White** A lantern that does not contain a colour filter is said to be in 'Open White'.

**Opposite Prompt** Abbrev. to OP. The right hand side of the stage as viewed by the cast. Also Stage Right, Camera Left.

**Optical Soundtrack** Most films have the audio information encoded in a thin strip down the side of the film print. The strip is picked up by a photoelectric eye that translates the fluctuations of light into sound. (TV).

**Orchestra** 1) The musicians who provide the musical backing to a show. 2) The ground floor seating in an auditorium. Also Stalls.

**Orchestra Pit** The sunken area in front of the stage where the orchestra play during a performance. Also The Pit.

**Out** Flying term for up. In is down - which prevents confusion with Up and Down Stage.

**Out Front** 1) The audience. 2) Towards the audience. 3) See Front of House.

**Over-Exposed** See One Play Actor.

**Overture** The music which begins a performance.

**PA System** The public address or any sound reinforcement system.

**Pace** The speed at which the story and action in a play runs.

**Pad** A electronic resistance device that reduces an audio signal by a set amount. Often used in sound desks to reduce a high level signal coming into a control channel.

**Page** A set of programmed scenes on, particularly, a semi-computerised lighting desk. As the desk may only have a limited number of scenes able to be accessed at one time, by using 'pages' the same fader or knob can access more than one scene, though normally not at the same time.

**Pageant** A narrow beam projector type lantern once used in England.

**Pan** 1) Movement of lighting from side to side. 2) Slang for Pancake.

**Panatrope** Large gramophone record player used in the 1940s and 50s. Specially designed for theatrical sound effects. It became so popular that stage managers used to write 'Pancue' in their prompt copy to denote a sound cue.

**Pancake** Basic make-up item, available in a range of shades, used the world over.

**Panorama** 1) Predecessor to the diorama developed in the late 18th century. 2) A bar running up and down stage (as opposed to across stage) to hold masking, scenery, or lighting. (From Greek 'Pan' = All and 'Horama' = View).

**Parcan** Type of lantern which holds a par lamp. The parcan is the basic lighting unit in concert lighting.

**Parametric Equaliser** An audio equaliser with separate control over the frequencies and levels being adjusted. Able to control groups of frequencies very accurately.

**Par Lamp** Type of globe with a parabolic reflector and sealed beam. Fits into a Par Can.

**Par Bar** Metal bar on which is hung a group of Par Cans - usually 4. Used to simplify lighting rigging - instead of each light having to be hung individually, groups can be attached.

**Part** An actor's part of the play is his or her lines and directions, the whole performance of an individual,

**Patch** 1) Verb - To connect a lantern or cable, to plug it in. 2) Noun - The Patch. See Patch Bay.

**Patch Bay** The main connection panel for the lighting or sound system, where all the elements are connected together.

**Pattern** Strand Electric's term for 'model', i.e. Pattern 23 light.

**Peacocks** In some parts of theatre these birds are considered harbingers of evil.

**Pearl** A lamp with a frosted, translucent envelope, giving a softer more diffuse light.

**Peavey** American manufacturer of a wide range of audio and musical equipment including sound desks and guitar amplifiers.

**Pepper's Ghost** The effect of a ghost on stage created in the 1860s by J. Pepper using glass as a reflector. Pepper's ghost was such a success that several plays were written especially to use the effect.

**Period** When all the facets of a production are carefully aimed towards representing a specific period in history.

**Perch** A lighting position concealed behind the proscenium.

**PFL** See Pre Fade Listen.

**Phantom Power** A way of sending a voltage, usually 48v DC, to a device such as a microphone down the same cable that carries the audio signal from the device. Many sound desks have phantom power facilities built in, or a separate unit can be inserted into the microphone circuit as required.

**Phon** Scientific unit of measure for sound loudness.

**Piano Rehearsal** Rehearsal for a musical show where the music is provided only by a pianist, to save calling the orchestra and incurring the additional cost.

**Piggy Back Plug** A type of 240 volt mains plug that also has a socket on the back to allow additional plugs to be added. Currently the sale of piggy backs is outlawed in Australia, much to chagrin of theatre technicians who have come to rely on them to simplify lighting patching systems.

**Pin Microphone** See Lavalier Microphone.

**Pink Noise** White noise that has been adjusted so that an equal amount of each signal can be heard.

**Pin Patch** A system of connecting the output channels of a lighting desk to different or groups of dimmers, using a matrix of holes and small metal pins.

**Pin Spot** 1) A small sealed beam light producing a small dot of light on stage. 2) A narrow focussed followspot used to pick out a small item on stage, perhaps the performer's face.

**Pipe** See Bar.

**Pit** See Orchestra Pit.

**Pit Net** A safety net over the Orchestra Pit to prevent injury to musicians or performers if someone or something should fall from stage.

**Places** Please See Beginners.

**Plano-Convex** An earlier, less efficient version of the Prism Convex lens.

**Plate** See Corner Plate.

**Platform** See Rostrum.

**Platform Stage** An elevated acting area that does not use a proscenium arch.

**Plot** 1) Any list of cues for effects used in the play. 2) The fundamental thread that runs through a story, providing the reason for the actions of the characters.

**Plotting** To program or determine the levels of each of the lighting dimmers in each scene or cue. Also Lighting Rehearsal.

**PM** See Production Manager.

**Point Of Attack** The moment in the story at which the writer decides to start the play's action.

**Pole Operated** Lanterns which have a small mechanical system that allows the tilt and pan to be altered using a metal rod. The rod hooks into a small cup or socket on the side of the lantern, and by turning the rod the alignment can be adjusted. Very useful as it means the operator does not have to be next to the lantern. Popular in film and television where time for re-focussing is limited between shots. (TV).

**Pong** To speak in blank verse after drying.

**Post Mortem** The session attended by cast and crew after a show to discuss problems. See Notes.

**Practical** Any object which must do onstage the same job that it would do in real life e.g. lamp post or telephone.

**Pre Fade Listen** A system on an audio unit, usually a mixer, by which the audio signal can be monitored by headphones without affecting the output of the mixer. Useful to check that an individual sound source is operating correctly without having to feed it out to the main speaker system.

**Pre-Focus** Type of lamp base, similar to the domestic bayonet cap, where, if the globe is inserted and turned correctly, it will be orientated properly to the lens and reflector.

**Prelude** Range of 650 watt lanterns by Strand Lighting.

**Preparation** The activities used by actors to prepare themselves for a performance.

**Preset** 1) Used to describe any article placed in its working area before the performance. 2) A basic lighting state that the audience sees before the action starts.

**Preview** A performance given before the official opening night, sometimes it is in fact the final full dress rehearsal. Tickets, if sold, are often cheaper as a way of building audience interest in the show.

**Principals** The actors in a show with the lead or speaking roles.

**Print-Through** When a reel of audio tape is left wound for some time, the magnetic sound image can transfer from one layer of tape to another.

**Prism Convex** A lens and lantern that provides a compromise between a focusable but hard edged profile spot and an non-focusable but soft edged fresnel lantern.

**Producer** The person responsible for raising the finance to stage a show and then generally running the business side.

**Production Manager** Abbrev. to PM. The senior member of the technical team, in control of staffing, budgets, and liaison with venues whilst on tour.

**Profile Flat** Alternative to the cut-out flat.

**Profile Spot** A spotlight which projects a profile or outline of any chosen shape and with any desired degree of hardness or softness of edge.

**Prolight** Australian lighting equipment manufacturer.

**Prologue** Speech given to the audience by an actor before the start of the play.

**Prompt** The person who, during the performance, feeds actors lines if they 'dry'. Usually from the down stage stage left position - hence Prompt Corner. In opera it was traditional for the prompt to be positioned with the head projecting through a small slit cut in the stage floor down stage centre, with a wooden hood or cover to mask the prompt person from the audience.

**Prompt Book** See Prompt Copy.

**Prompt Copy** Fully annotated copy of the play with all of the various production details, used by the Stage Manager during the performance to co-ordinate all the various technical and staging departments. Also Prompt Book.

**Prompt Corner** The down stage stage left corner of the stage. Known as Prompt Corner because that is the area where the Prompt, or Stage Manager, usually sits.

**Prompt Side** Abbrev. to PS. The left hand side of the stage as viewed by the cast facing the audience. Also Stage Left, Camera Right.

**Properties** Abbrev. to Props. Any item or article used by the actors other than scenery and costumes.

**Props Table** Table in convenient offstage area on which all props are left prior to use.

**Proscenium Arch** Abbrev. to Pros. The archway which separates the stage and the auditorium.

**Proscenium Theatre** Any theatre that has a proscenium arch.

**Protagonist** The main character in a play around whom most of the action is based.

**Proximity Effect** The difference in sound characteristics as a microphone is moved towards or away from a sound source. Generally a loss in bass response is experienced as the microphone is moved away. Often used by vocalists to add emphasis to their songs.

**PS** See Prompt Side.

**Pulling Focus** See Focus.

**Punch Cards** Computer punch cards were used for a short time to store lighting plot information for later playback, until superseded by storage devices utilising magnetic media such as cassette tape and floppy disks. One system, developed by Century Lighting in the USA, could handle two cards (or scenes) a second.

**Push Up** Small lighting stand used on stage, with a tripod base, usually just to lift one or two lanterns to the level required.

**Put Together** See Run Through. (US)

**Pyrotechnics** Any chemical effects used onstage or in the wings to create explosions or special effects.

**Quarter** Backstage pre-show call given 20 minutes before curtain up (15 minutes before beginners).

**Radio Microphones** Microphones that instead of being connected by a cable to the sound equipment, transmit the sound via a radio signal. This allows great flexibility on stage, and has meant performers can wear very small, hidden microphones whilst still retaining complete mobility. There are two main types - hand held, where the microphone and transmitter are contained in one unit, and lavalier or pin microphones, where, in order to reduce size, the microphone is connected to the transmitter pack by a short cable. The pack

can then be concealed in a pocket, and the microphone positioned on the performer's clothing, or even in their hair, for maximum audio effect.

**Rag** Slang for the House Curtain.

**Rail** Bottom or top batten in a flat.

**Rake** The incline of a stage floor or seating area away from the horizontal. Originally introduced as a way of improving sightlines to the stage under poor lighting conditions last century.

**Ray Can** A lantern with no lens producing a near parallel beam of light and often used in lighting for concerts.

**Readers Theatre** Similar to a workshop piece, but without the analysis, where the cast read the play aloud with the script in hand and without gestures. (US).

**Reflectors** The shiny surfaces in the back of lanterns which help to intensify the beam.

**Rehearsal** The learning of the show by the cast and crew before public performance.

**Repertory** Abbrev. to Rep. A form of theatre production company, 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, one in rehearsal, and several in varying degrees of planning.

**Reserved Ticketing** Ticketing for a performance in which the precise seat to be occupied by the patron is defined by row and number. The opposite is unreserved seating.

**Resistive Ballast** See Ballast.

**Restore** To recall a previously used lighting state later in the performance.

**Return** A flat or curtain leading off from another at right angles.

**Reveal** A small return surrounding an arch, window, or doorway to suggest depth and thickness.

**Reversal** A sudden about change in the plot or action on stage leading to an unexpected outcome.

**Reverberation** Abbrev. to Reverb. The effect of multiple sound waves reflecting off surfaces in a room.

**Reverberation Unit** Reverb unit - an audio signal processor that can duplicate the effect of a sound reverberating in a selectable range of room sizes and environments.

**Revolving Stage** A Revolve. A large turntable which turns the set so that, even though two or more scenes may be on the revolve, only one need be visible to the audience at a time.

**Revox** Brand of audio tape machines - the Revox Model B-77 is extremely popular in radio and theatre for replay of reel to reel tapes.

**Ride It** A technique of pacing and timing employed by an actor to handle laughter from the audience.

**Rig** 1) Noun - The lighting system as a whole, 'The Rig'. 2) Verb - To hang lanterns on bars and connect with cables. 3) Often used to describe putting together any part of the show e.g. Rigging the set.

**Rigger's Control** A remote control, either cordless or wired, which can adjust settings on the lighting control desk. Used for roaming around the stage or auditorium to focus or adjust lanterns.

**Ring Intercom** See Talkback.

**Ripple Box** A rippling light effect produced by a light mounted inside a revolving cylinder in which thin slots have been cut.

**Ripple Tray** The effect of light dancing on water produced by shining a light onto a shallow tray containing water. To speed up the effect a fan can be directed onto the tray to agitate the water.

**Riser** 1) See Rostrum. 2) The vertical part of a step. 3) The vertical parts of the concentric rings of a fresnel lens.

**Road Case** A strong, rigidly constructed, well padded case to protect equipment from the vagaries of touring. Also Flight Case.

**Roller** A mechanism for hanging canvas cloth.

**Rosco** American manufacturer of colour filter widely used in Australia, and a range of other lighting effects equipment including smoke machines and fog juice.

**Rostrum** A portable platform usually in the form of a collapsible hinged framework (gate rostrum) with a separate top. Used to raise specific parts of the action or scene.

**Royalty** The performance fee paid to the author of a script.

**Run** 1) A sequence of performances of the same show. 2) Horizontal width of a step. 3) See Run Through.

**Run Through** A rehearsal at which all the elements of the production are put together in their correct sequence. Sometimes shortened to 'Run'.

**Runners** A pair of curtains parting at the centre and moving horizontally.

**Safety Chains** Short length of chain with a clip on one end and used to secure lanterns to bars. Required by law in many places.

**Sand Bag** A canvas bag filled with sand used to secure and weight scenery on the stage.

**Saturation** The strength or darkness of a colour filter - a saturated colour filter is one which is as deep a colour as is possible without critically affecting the resultant light.

**Saturation Rig** An arrangement of lanterns in which the maximum number of lanterns is placed in every possible position.

**Scatter** The light outside the main beam of a spot light which is lower in intensity.

**Scene** 1) A stage setting. 2) The blocks or parts into which a play is divided. 3) A particular setting of stage lighting that can be reproduced on demand. Also State.

**Scene Dock** See Dock.

**Scene Master** See Sub-Master.

**Scrim** Finely woven fabric which can be translucent or opaque using lighting from different angles. Small pieces of a scrim material is often used in front of lanterns to soften the light beam.

**Script** The text of the show, also containing information about settings, characters, costumes etc. to aid the cast and crew.

**Sealed Beam Lamp** A lamp where the reflector, filament, and lens are contained in one sealed package. Virtually unable to be focussed except for pointing in the right direction.

**Section** See Elevation.

**Segue** Originally a musical term for an immediate follow on, now used more generally for any immediate follow on.

**Selecon** New Zealand theatre lantern manufacturer.

**Semaphore Colour Changer** A type of remote control colour changer that can be fixed to a range of different lanterns. Operates very much like the colour changers used on follow spots, only can be controlled remotely.

**Semi-computerised Lighting Desk** A lighting desk that combines a conventional manual control system with some computerised elements. Each channel still has an individual control fader, but the desk can handle scene recording and playback, and other such functions.

**Send** An output from an audio desk independent of the main outputs. Used to connect equipment like effects units etc. Also Auxiliary Send.

**Sequence** A series of lighting states and lighting changes that can be recalled on demand.

**Set** 1) Verb - To set is to prepare the stage for the coming scene by placing everything in its correct position. 2) Noun - The set is all the scenery, furniture and props used to create a particular scene. 3) When an actor has learnt their lines and stage directions they are 'set'.

**Set Dressing** 1) The process of putting all sets, props and so on in their correct positions on the stage. 2) Props used to create atmosphere rather than having a function.

**Set Piece** A piece of scenery which stands alone.

**Setting Line** Line normally parallel to the front of the stage and just upstage of the house curtain, from which the positions of the scenery are measured.

**SFX** Abbrev. for Sound Effects, or Special Effects.

**Shot Bag** Canvas bag filled with lead shot used to secure scenery to the stage.

**Shot Gun** A type of very directional microphone able to be used from much farther away from a sound source than normal.

**Showcard** An early lighting plot storage system, using a cardboard card, much like a computer punch card. It was inexpensive at the time, but bulky.

**Shure Brothers** American audio equipment manufacturer, particularly known for their range of what have become industry standard microphones - particularly the Shure SM58 and SM57.

**Shutter** A device in a profile spot which can alter or change the beam of light.

**Side** A page of script.

**Side Fills** Foldback speakers set to the side of the stage.

**Sightlines** Lines indicating the limits of what an audience can see. The sightlines can be drawn on a plan or determined by someone in the auditorium.

**Signal to Noise Ratio** The ratio of desired sound to undesired background noise.

**Silhouette** Range of profile spots made by CCT Lighting.

**Silk** A type of diffusion filter.

**Sill** An flat metal bar screwed to the bottom of a door flat to secure it to the stage.

**Single Purchase** Counterweight flying system where the cradle travels the same distance as the fly bar's travel. The counterweight frame therefore occupies the full height of the side wall of the stage.

**Sit In** A director may invite a group of the actors' friends to 'sit in' on a rehearsal.

**Skin Off Your Nose** Theatrical greeting originating in the 19th century when make-up was coarse and crude, and would peel skin off the face. Actors in the early part of last century could often be identified by their blotchy appearance. So the greeting meant that the person hoped the actor would keep in work and thus lose more skin from their face!

**Sky Cloth** See Cyclorama.

**Slip Programs** To insert a page into a program informing the audience perhaps of late changes to the cast.

**Smoke Machine** A device that produces the effect of smoke on stage. It operates by forcing a liquid mixture into a very hot chamber. The mixture, commonly called 'juice' or 'fog juice', becomes a gas and is expelled through a small nozzle. It emerges as a cloud of smoke. Also Fogger.

**Snap Fade** An instantaneous lighting change or crossfade.

**Soft Edged** A light beam on stage that has a out of focus or ill-defined edge or side. Also Soft Focus.

**Soft Focus** See Soft Edged.

**Soft Patch** Analogue lighting control systems still rely on the principal of 'one fader one channel' - sometimes known as parallel control - that is, each fader on the desk controls one dimmer. The only way to change this is to physically alter the wiring arrangements. A digital lighting control system, however, because the lighting control signals are combined all into one digital circuit, can use a 'softpatch' to electronically link different channels to different, or multiple, dimmers.

**Sound Craft** English audio equipment manufacturer.

**Sound Reinforcement** The aim is to present the listener with an amplified yet natural sound.

**Spanset** An extremely strong nylon strap made into a loop used in rigging.

**Slapstick** Slightly manic but physical comedy that relies on often violent behaviour to elicit laughter.

**Speaker** Also Loudspeaker. The part of a sound system that produces the actual sound that a person hears. The sound is produced by the vibration of a paper or synthetic cone by an electrical voltage in a wire coil.

**Special** A lantern performing a particular function, such as a fire 'special' or a window 'special'.

**Spectrum Analyser** Device that gives a visual readout of the level of the sound frequencies present in a room or on the input signal. Used as a tool in tuning a venue's sound system.

**Spigot** Small adaptor pin used to attach a lantern to a push stand or similar unit.

**Spiking** Marking the position of a set piece on the stage. See Marking.

**Spill** Unwanted light which is normally due to a poorly focused lantern.

**Spine** The dominant desire or motive of a character.

**Spit and Dribble** The cheapest seats in the highest balcony in the auditorium.

**Spot Line** A line rigged from the grid to fly a piece of scenery.

**Spotlight** A lighting instrument in which the angle and beam size can be controlled.

**Stage** 1) The part of the theatre on which the actor performs. 2) The acting profession - an actor is said to be 'On The Stage'.

**Stage Brace** Portable support for flats - a metal rod, one end of which that hooks into a Brace Cleat on the back of the flat, while the other is affixed to the stage floor. (UK).

**Stage Conventions** Certain devices used within a performance that are accepted as portraying an event or style without necessarily being realistic.

**Stage Directions** Directions in the script about how the playwright intends actions or arrangements to be carried out.

**Stage Door** The door to the theatre through which the cast and crew enter and exit the theatre. Not the public entrance to the building.

**Stage Door Keeper** See Hall Keeper.

**Stage Fever** A desire to be on the stage.

**Stage House** The stage and everything up to the grid.

**Stage Left** Abbrev. to SL. The left side of the stage as viewed by the cast facing the audience. Also Prompt Side, Camera Right.

**Stage Manager** The member of the production team responsible for the smooth running of a performance. Before a production opens the Stage Manager attends rehearsals and meetings with other members of the production, and in smaller companies is often the coordinator of all of the various aspects of the production. During the performance the Stage Manager, using a copy of the script annotated during rehearsals, cues the actors and the various technical departments. On larger shows this last function will be performed by the Deputy Stage Manager.

**Stage Right** Abbrev. to SR. The right hand stage as viewed by the cast facing the audience. Also Opposite Prompt, Camera Left.

**Stage Screw** A screw for fixing braces to strong stage floors.

**Stage Weight** Used to secure the base of a french or stage brace.

**Stagger Through** A more realistic term for a Run Through.

**Starlette** Range of fresnel lanterns made by CCT Lighting.

**State** See Scene.

**State Of Board Sheet** A form on which the individual levels of each channel of the lighting desk are noted for a particular scene. When operating a manual lighting desk this is the means by which the lighting plot is recalled. Of course on a memory desk the computer takes care of this extremely laborious task.

**Step To** cycle through a sequence of lighting states and changes.

**Sticky** If a scene or paragraph is proving difficult to play, it is said to be sticky.

**Stop Filter** See Neutral Density Filter.

**SRO** See Standing Room Only.

**Standing Room Only** All seats having been sold the only positions left for the audience require standing for the show.

**Stile** Vertical batten in the framework of a flat.

**Stock Characters** Type cast characters such as 'The Villain', 'The Hero', etc.

**Stock Plots** As for Stock Characters.

**Stock Scenery** Scenery able to be used for a number of different plays.

**Strand** Strand Electric, famous English stage lighting company, now represented all over the world. Once boasted that every theatre in the world owned at least one piece of Strand equipment. Founded in 1914 by two London theatre electricians - Arthur Earnshaw and Phillip Sheridan.

**Stretcher** Small rope clamped to side edge of a back drop, then pulled outwards to stretch the cloth flat.

**Striation** Unevenness in a light beam caused by the lamp filament.

**Strike** To clear the stage of scenery and other materials, or to remove a specific article.

**Strobe** Lighting unit giving a fast series of very short light flashes under which action appears frozen.

**Strop** A length of wire rope used to hang scenery etc from fly bars.

**Sub-Group** See Sub-Master.

**Sub-Master** or Sub-Group. A control on either a sound or a lighting desk that allows a set of channels to be controlled from one fader. Generally a Sub-Master is a lighting term, whilst Sub-Group an audio term. In lighting - also Scene Master.

**Subtext** The meaning beneath the superficial surface of a play's story, often more important than the latter.

**Summer Stock** Theatre Companies that operate in regional areas, outside the usual theatrical centres, during the summer months, and who produce an intensive season of plays.

**Super-Cardioid** See Hyper-Cardioid.

**Surround Sound** An extra audio track now added to many films often used for atmospheric or special effects sounds. The surround speakers are placed at the side and/or rear of the audience so that the patrons appear 'surrounded' by the film's soundtrack. When first developed was predominantly used for sudden special effects sounds such as explosions, and so was first known as the effects soundtrack.

**Tabs** A pair of curtains which overlap at centre, and together are the full width and height of the stage. Front tabs are the House Curtain.

**Supernumerary** An actor with a non-speaking role, employed, for example, to swell a crowd scene. Also Extra.

**Tableau** A finishing arrangement or placement of cast at the end of a scene or act that is achieved, then held as the lights fade down or the curtain falls.

**Tableau Vivant** Almost the reverse of a tableau, but where supposedly inanimate images come to life.

**Tab Track** Track with centre overlap for suspending and operating horizontally moving tabs. The curtains operated are often known as 'french action' tabs.

**Tag Line** See Curtain Line.

**Talkback** A system of two way communications amongst the performance crew, each who wears a set of headphones with or without a boom microphone. (UK). Also Cans.

**Tallescope** Aluminium vertical ladder with an adjustable base on wheels, used for erecting and focusing lanterns, reaching the grid etc.

**Tape Echo** See Echo Unit.

**T-Bar** A metal bar with a slot down the middle mounted horizontally on a push-up stand, from which a small number of lights can be hung.

**Teaser** 1) Originally the border of scenery behind the front curtain for masking the flies, now the term refers to any short drop used as masking. 2) A small press or short radio or TV advertisement designed to titillate the public while giving almost no detail.

**Technical** The functions essential to a play other than those of the cast's actual interpretation of the script, in particular the set, lighting etc.

**Technical Director** See Technical Stage Manager.

**Technical Rehearsal** Abbrev. to Tech. A rehearsal at which all of the technical elements are rehearsed and integrated into the show.

**Technical Stage Manager** Sometimes known as Technical Director. In charge of the technical activities and staff on stage, particularly during bump-in and out.

**Tempus M24** Small Strand Lighting memory desk, popular with schools and small theatres.

**Theatre In The Round** A stage in which the audience sits on all sides of the stage.

**Theme** The central idea of a play.

**The Old Complaint** Euphemism for habitual drunkenness among actors.

**Three Fold** Three flats hinged together.

**Throw** The distance between the lantern and the object being lit.

**Throw Line** A rope which holds flats against one and other. Also Lash Line.

**Thrust Stage** Type of stage which projects into the auditorium so the audience can sit on at least two sides.

**Thumb Nut** See Tri Nut.

**Tilt** The vertical movement of a lantern.

**Toggle** 1) Crosspiece in a flat frame. 2) A heavy rubber band used to secure cables to bars and booms.

**Top And Tail** See Cue To Cue.

**Top End** The highest part of the audible audio frequency spectrum.

**Top It** When an actor is directed to come in on a line with more pace and volume.

**Tormentor** Narrow curtain or flat used to mask the wings, usually at right angles to the proscenium.

**Town Power** Electricity from the electrical generating grid. As opposed to generator power, produced from a stand alone unit.

**Tragic Flaw** The fundamental error in a character that often leads to a climax for the character within a play.

**Translucent** A property possessed by some materials that allows light through without showing the particular shape or form of objects on the other side.

**Trap** A trap door opening into the area below stage which can be used for special effects.

**Traps Case** Roadcase in which a drummer stores the various stands and attachments that hold up their drum kit.

**Traverse Tabs** Tabs set on a track across the stage.

**Treads** Steps or stairs used on stage.

**Tree** A rigging stand that sits on the floor that can lift a bar of lights up to a certain height. Also known as 'winch ups' due to the fact the stand is usually telescoped up by operating a hand winch attached to the side of the tree.

**Tri Nut** The bolt that tightens a G-Clamp to a bar. Often called Tri Nut because many have a triangular plastic grip.

**Tri Truss** See Truss.

**Trim** To adjust flown scenery so the bottom is level with the floor.

**Trim Chain** Short length of chain linking the wire rope end to a fly bar. By clipping or shackling the chain up or down a few links the horizontal alignment of the bar can be adjusted.

**Tripe** Long bundles of electrical cable.

**Trouper** An optimist, some one who always sees the good side and rolls with the bad.

**Truck** A low platform with wheels or castors on which a piece of scenery can be moved. Also Wagon.

**Truss** A metal frame used to hang lanterns from. Comes in three main designs - flat, box, and tri - which describe the shape created by the frame. By virtue of their construction trusses are very strong and able to carry extremely heavy loads. Most truss is now made of aluminium for weight reasons and sections can be bolted together to produce long pieces. Used extensively in concert production to form the 'roof' over the stage from which to hang everything from lanterns to speakers. Even followspots can be mounted together with their operators who access their seats via circus style rope or wire ladders.

**Tumbling** Flying a cloth from the bottom as well as from the top when there is insufficient height to fly in the normal way.

**Tune** 1) Aligning a musical instrument to a standard pitch, or adjusting musical instruments for playing together. 2) Adjusting the equalisation of a sound system to suit the acoustic characteristics of a specific room and/or style of performance.

**Tungsten Lamps** Normal lamps whose tungsten filaments gradually lose the brightness of their light output. The stage types are big brothers of the standard domestic types.

**Tungsten Halogen Lamps** Special lamps which maintain their initial brightness of light output throughout their lives. Now generally used.

**Two Fold** See Book Flat.

**Understudy** An actor who learns the part of another ready to step into their shoes should they not be able to perform due to illness or other reasons. Also Cover.

**Uni-Directional** A microphone that is sensitive to sound from only one angle. See Cardioid.

**Un-Reserved Ticketing** See Reserved Ticketing.

**Upstage** Abbrev. to US. The part of the stage furthest away from the audience.

**Upstaging** To deliberately draw focus on stage.

**Ultra Violet light** Abbrev. to U.V. Light emissions above the spectrum visible to the human eye. Used to produce a glowing effect from white fabric or materials treated with special paint.

**U.V.** See Ultra Violet Light.

**Vienna Action** Curtains drawn up from part way along the inside vertical edge.

**Volt** The unit of electrical potential. (Italian physicist, Volta, 1745-1827).

**V.U. Meter** An audio meter that indicates sound level in decibels.

**Waggly Mirror Lights** A type of automated lantern. Instead of the actual lantern fitting being moved by motors and so on, a small mirror is attached at the front of the lantern that reflects the light output. By moving the mirror, the light beam can be moved. An efficient way of automating lanterns because there are less moving parts, and as only a small lightweight mirror actually changes position, the accompanying mechanics can be correspondingly lightweight. With modern electronics the mirror position can be very accurately controlled.

**Wagon** See Truck.

**Walk Through** Rehearsals at which the actors go through entrances, moves and exits to make clear any changes or alterations that may be necessary.

**Wardrobe** 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, giving a detailed breakdown of each separate item in each costume.

**Warm Up** A session usually a short time before a performance in which the actors prepare their bodies through a number of physical, mental, and musical exercises.

**Warning Bells** See Bells.

**Wash** Wash lighting. Stage lighting focussed on stage not in a specific spot, but more as a general lighting over an area. Several areas may be combined and balanced to effect an even light over the whole acting area.

**Ways** 1) The maximum number of combinations of channels on a lighting installation. (UK) 2) See Channel.

**Weight Cradle** The metal frame that holds the fly weights in a counterweight flying system.

**Whistling** Whistling in dressing rooms is traditionally considered bad luck. To appease the gods you must turn around three times, leave the room for a minute, then knock three times and re-enter!

**White Noise** An audio signal that contains noise at the same level at all frequencies.

**Winch up** See Tree.

**Windshield** Foam cover for microphones that reduces the sound of wind and breath, so enhancing the sound the microphone is supposed to be picking up.

**Wings** The sides of the stage concealed from the audiences' view.

**Wing Curtains** See Legs.

**Working Lights** Stage lights independent of the main dimming system used while the crew work on stage during Bump-in etc.

**Workshop** Any non-performing backstage area of the theatre.

**Workshop Performance** A performance in which maximum effort goes towards acting and interpretation of the script rather than sets or costumes, or the visual performance.

**X-Lights** See Batten.

**Yoke** See Harness.

**Zoom** A variable focus lens.

**Zoom Profile** A profile spot with two lenses that allows the beam angle to be adjusted.

**PRODUCTION MEETING**

**AGENDA**

**SET**

Scenery  
Apron  
Stage Dressing (tables, chairs pictures etc)

**PROPS**

on-stage  
off-stage  
personals

**COSTUMES**

each Character

**LIGHTING**

scene by scene  
specials (F/W Gobo)

**SOUND**

music  
effects

**TASKING**

stage manager (each performance)  
prompt  
front of house  
lighting  
sound

**DATES**

performances  
Dress/Technical  
moving set and set up  
strike

**PUBLICITY**

Posters/Flyers (final copy, printing, distribution)  
Programme  
Press  
Radio

**TICKETS**

control  
Box Office, contact etc  
printing

**Stage Manager Calls**

**Calls to Green Room (Repeat on headsets to LX FX and FOH)**

**-30 mins** – “Ladies and Gentlemen of the “*show name*” cast, the house is now open. Please do not cross the line. 30 minutes please.”

**-20 mins** – “Ladies and Gentlemen 20 minutes please. 20 minutes.”

**-10 mins** – “Ladies and Gentlemen 10 minutes please. 10 minutes.”

**-5 mins** – “Ladies and Gentlemen 5 minutes please. 5 minutes. Beginners on stage”

**Calls to Green Room and Auditorium**

**-3mins** “*3 rings* – Ladies and Gentlemen, this afternoons/evenings performance will commence in 3 minutes. Please take your seats. Thank you.”

**-2mins** “*2 rings* – Ladies and Gentlemen, this afternoons/evenings performance will commence in 2 minutes. Please take your seats. Thank you.”

**-1mins** “*1 ring* – Ladies and Gentlemen, this afternoons/evenings performance will commence in 1 minute. Please take your seats. Thank you.”

**7.30** “Ladies and Gentlemen, welcome to Monifieth Theatre, the home of Monifieth Amateur Dramatics and Monifieth Youth Theatre.

For everyone’s enjoyment please ensure that all mobile phones pagers and watch alarms are switched off.

We regret that the terms of our performance licence do not permit recording of this production by audio, video, photographic or any other means.

There will be a short interval during which refreshments will be available As we do not have bar or café facilities at the moment, please feel free to take your refreshments back to your seat.

Monifieth Theatre is run on a voluntary basis by Monifieth Amateur Dramatics and all proceeds go towards the running of the theatre. We would like to thank you for your support and for giving generously.

We are currently looking for a major sponsor to help us secure the future of the theatre for the community and would welcome any suggestions you might have.

We hope you enjoy the show and look forward to seeing you again in the future.

**Call to Headsets**

“Cue lights and curtain”