ACCESORY:
In costuming, anything other than clothing that is worn or carried, including wigs, hats, footwear, jewelry, and similar items.

BACKSTAGE:
The area away from the acting area, including the dressing rooms and the green room. Also called Offstage.

BOARD OPERATORS:
The electricians who run the light board during rehearsals and performances.

CALL TIME:
Time at which actors and crew people should be present, signed in and ready to work.

CALL:
The notification to cast and crew of rehearsal or performance. Also the countdown to curtain provided by stage management, usually half-hour call, fifteen minute call, five minute call, and places.

CALL BOARD:
Bulletin boards in the hallway outside the greenroom. All theatre majors must read the call board every day. Announcements and important information are posted there as well as sign in sheets for each production.

CONTACT SHEET:
The address book of a production, comprised of sheets that contain the phone and address of everyone on a show. These sheets are sometimes broken down and given out by
COSTUME RENDERING/PLATE:
Final, colored costume design showing all detail and some indication of how the finished costume will look under stage light.

COSTUME DESIGNER:
Person responsible for the design, visual appearance, and function of the costumes, accessories, and makeup.

COSTUMER:
Person responsible for the construction of the costumes and supervision of the costume shop.

CUE SHEET:
The page(s) used to note the cues given by the stage manager to the different technicians.

CUE-TO-CUE:
A technical rehearsal that focuses on getting the physical production caught up with the acting by skipping over scenes or dialogue that have no technical cues in them in order to run the next cue.

DECORATIVE PROP:
Any item that is used to enhance the setting visually but is not specifically touched by an actor, such as window curtains, pictures, doilies, table lamps, bric-a-brac, and so forth.

DESIGNER’S CUE SHEET:
A form used by the lighting designer to record pertinent information (dimmer levels, timing, “go” point, and so forth) about every cue in the production.

DIRECTOR:
Person responsible for interpreting the script, creating a viable production concept, and directing the actors.

**DRESS REHEARSAL:**
A run-through with all technical elements, including costumes and makeup.

**DRESS PARADE:**
A designated time when the costumes are worn by the actors under stage lights in order for the director and costume designer to make any necessary changes or improvements to the costumes.

**DRESS:**
To place decorative props such as curtains, doilies, knickknacks, or magazines on the set to help make the environment look lived in and provide clues to the personalities of the characters who inhabit the set. Also, to work with hair or a wig to create a specific style or look.

**DRESSERS:**
Costume-crew personnel assigned to help with quick changes and general maintenance of costumes throughout the run of the show.

**DRY TECH:**
A run-through, without actors, attended by the director, stage manager, lighting designer, sound designer, scene designer, and appropriate running crews to look at the intensity, timing, and placement of the various cues.

**ELECTRICIANS:**
Those who install and/or operate on the stage lighting for a production.

**FINISHED MODEL:**
A scale model similar to a functional model but fully painted and complete with furniture and
decorative props.
FLOOR PLAN:
A scale mechanical drawing in the form of a horizontal offset section with the cutting plane passing at whatever level, normally a height of four feet above the stage floor, required to produce the most descriptive view of the set.

FLYMAN:
Crew person in charge of raising and lowering the flies.

FOCUSING:
Directing light from the lighting instruments to a specific area.

FRONT ELEVATION:
A scale drawing that gives a front view of each wall segment of the set, including all detail such as windows, doors, pictures, and trim.

GREEN ROOM:
A backstage room used by actors and crew as a waiting and meeting area.

GRIPS:
Those responsible for operating lighting equipment and shifting scenery and props during rehearsals and performances.

GROUND PLAN:
A scale diagram that shows where the scenery is placed on the stage floor. Also called Floor Plan.

HAND PROP:
A small item that is handled or carried by an actor during the performance.

HANGING:
The process of placing lighting instruments in their specified locations according to the light
plot.

HOOKUP SHEET:
A sheet containing pertinent information (hanging position, circuit, dimmer, color, lamp wattage, focusing notes) about every lighting instrument used in the production. Also known as an instrument schedule.

HOUSE MANAGER:
Person who serves as host to the audience and who oversees the front of house operations before, during, and after performances.

INSTRUMENT:
A term used for any lighting device.

INSTRUMENT SCHEDULE:
A form used to record all of the technical data about each instrument used in the production; also known as a hookup sheet.

LIGHT PLOT:
A scale drawing showing the placement of the lighting instruments relative to the physical structure of the theatre and location of the set.

LIGHTING CUE:
Generally, some type of action involving lighting; usually the raising or lowering of the intensity of one or more lighting instruments.

LIGHTING DESIGNER:
Person responsible for the appearance of the lighting during the production.

MASTER ELECTRICIAN:
Person responsible for ensuring that the lighting equipment is hung, focused, and run according to written and verbal instructions from the lighting designer.
PAINTER’S ELEVATIONS:
Front elevations of a set painted to show the palette and painting styles to be used on the actual set.

PAPER TECH:
Meeting between the director, production stage manager, and designers to define and record the series of technical events required to operate the production and write cues in the prompt book.

PRODUCTION CONCEPT:
The creative interpretation of the script, which will unify the artistic vision of the production-design team.

PRODUCTION-DESIGN TEAM:
The producer, director, and scenic, costume, lighting, and sound designers who, working together, develop the visual/aural concept for the production.

PRODUCTION MEETING:
A conference of appropriate production personnel to share information.

PRODUCTION TEAM:
Everyone working, in any capacity, on the production of a play.

PROMPT BOOK OR PROMPT SCRIPT:
A notebook kept by the stage manager with details about each actor’s blocking as well as the location, timing, and, as necessary, action, of all set, prop, light, and sound cues.

PROPERTIES:
Such elements as furniture, lamps, pictures, table linens, bric-a-brac, and window draperies (all objects except for scenery) that provide the finished set with visual character. Categorized
into hand props or set dressing.
PROPERTY CREW:
Those who construct or acquire all props and run (organize, shift, store) props during rehearsals and performances.

PROPERTY MASTER:
One responsible for the design, construction, and finishing of all properties.

PURCHASE ORDER:
Method of purchasing supplies for productions at MSSC. It involves requesting specific items from a specific manufacturer at a specific price. This takes time and must be done in advance.

REAR ELEVATION:
The scale drawing that gives a back view of the set.

ROUGH SKETCH:
A quickly drawn sketch, usually done in pencil, that shows the major outline, character, and feeling of an object, but doesn’t show much detail.

RUN-THROUGH:
To rehearse the show by performing from beginning to end without stopping.

RUNNING CREW:
The backstage group of people who perform all the technical tasks during the show.

SCENE SHIFT:
The process of moving from one setting into another during a play. Also to move (shift) a prop or piece of furniture.

SCENIC ARTIST:
Person responsible for the painting of the scenery and properties.
SCENIC DESIGNER:
Person responsible for the design and function of the scenery and properties.

SCENIC RENDERING:
Perspective, colored scene design showing all detail and an indication of how finished set will look under stage light.

SET DRESSING:
Props that are used to decorate the set and are usually not handled by actors.

SHIFT REHEARSAL:
A rehearsal, without actors, where the director, scenic designer, technical director, and stage manager work with the scenery and prop crews to perfect the choreography and timing of all scenic and prop shifts.
SIGN IN SHEETS:
List of names of each cast and crew member called for a given rehearsal or performance. Each person should mark or initial their own name before the call time. Once they sign in they are not to leave the immediate area for any reason without the express permission of the production stage manager.

SOUND CREW:
Those who record and edit sound and who set up and run any sound equipment during the production.

SOUND DESIGNER:
Person responsible for the design, recording, and playback of all music and sound effects used in a production.

SOUND PLOT:
A list describing each sound cue in the production.

SPIKE:
To mark on the stage or rehearsal floor the placement of set pieces.

STAGE CREW:
Those who shift the sets and, sometimes, props during rehearsals and performances.

STAGE MANAGER:
Person who assists the director during rehearsals and manages all backstage activity once the play has opened.

STRIKE:
The removal of all stage equipment, scenery, props, lights, and costumes form the stage area.

SWATCH: 

A small piece of fabric or paint used to demonstrate the color and/or texture of the material being used.

TECHNICAL DIRECTOR:
Person responsible for supervising the construction, mounting, rigging, and shifting of the scenery and properties.

TECHNICAL REHEARSALS:
Run-throughs in which the sets, lights, props, and sound are integrated into the action of the play.
Also called Tech.

UNIT SET:
A single set in which all the play’s locations are always visible and the audience’s attention is usually shifted by alternately lighting various parts of the set. A set that can serve as several different settings by changing only one or two set pieces, or by adding different set dressing.

WARDROBE CREW:
Those crew members such as dressers and wardrobe-repair personnel who work during the dress rehearsals and performances.

WORK CALL:
A time period during which the crew is called to work on any technical element of a production without actors or rehearsal.

WORKING DRAWINGS:
Drawings to scale that give specifics of both set and prop construction.
References: