

GALLO CENTER
FOR THE ARTS

Production Department

A Production Guide for Clients

Gallo Center for the Arts Operations Philosophy

The Gallo Center for the Arts is a multi-venue, professional road and rental house. All shows are important to the Gallo Center for the Arts because they are important to our clients. However, while an event is being produced in one of our spaces, Gallo Center for the Arts staff may be simultaneously facilitating other events in our other spaces. Since the Gallo Center for the Arts staff was not a part of the creative team that produced the event, it is important that we be informed of all of the needs of your event well before it comes to our spaces. This includes schedules and all resources: human and equipment. In this way, we can be fully prepared for the needs of our clients, ensuring that all events within our spaces are facilitated in the best manner possible.

Production Meetings and Event Timeline

In order to facilitate the needs of our clients, the Gallo Center for the Arts follows a strict timeline with any event that comes into our facilities. Any show in the Gallo Center for the Arts that does not follow the proper timeline runs the risk of losing finite Gallo Center for the Arts resources, both human and equipment,. This can be costly, and any costs that occur from last minute rentals, staffing, or staging will be the sole responsibility of the client.

A general breakdown of the production meeting / event timeline is as follows.

- A. Production meeting or meetings (All technical decisions should be made here.)
- B. Confirmation of details and needs (One to two weeks before the event),
- C. Set-Up for the Event (Pre-hang, Tables Placed, Stage Cleared, Curtains Moved, etc.)
- D. Load-In for the Event (Moving in of the clients gear, sets, costumes, etc.)
- E. Rehearsals/Sound Checks/Light Focuses (As needed. To be scheduled at the production meeting).
- F. The Event
- G. Strike (Immediately after the event's last performance)

The client and the Gallo Center for the Arts production staff must communicate to confirm details and share any new information whenever possible. The client must inform the Gallo Center for the Arts of all event details no matter how small or insignificant. There are no stupid questions. Each bit of information is important to us. Please let us decide what information we need by **providing us with all information about your event**. Every event is very important to us and we are here to support your event in every way possible.

PRODUCTION MEETINGS

Production meetings are a highly important part of the Gallo Center for the Arts event process. During the production meeting, the client will be asked questions regarding times, equipment, staging, etc. No detail about any client's event is too small for the Gallo production team. Changes after the scheduled production meeting or meetings can be difficult to accommodate and could incur additional costs.

Production meetings **MUST** be scheduled approximately four weeks prior to your event. At the end of these meetings, all the details involved in your event should be brought to our attention so that resources can be booked for your event. Every client is required to attend a minimum of one Production meeting, though more meetings may be scheduled if the event is complex, technical information is incomplete, or if options need to be discussed before making final decisions. The need for additional meetings is determined by the Gallo Center for the Arts Director of Productions. The client should schedule the production meetings by calling the Gallo Center for the Arts Director of Productions or Event Coordinator as soon as possible.

Immediately following the Production meeting, crew and equipment are booked for the event. Although the Gallo Center for the Arts is a state-of-the-art facility and is well-equipped, there are a finite number of resources. With two performance spaces in the Gallo Center for the Arts, events often happen simultaneously. This can tax the resources of the Gallo Center for the Arts, so technical and human resources are scheduled well in advance to ensure facilitation for all. Prompt scheduling of production meetings is important. It may not be possible to re-schedule the necessary resources if production meetings are delayed or if changes are made after the four week prior production meeting.

The Gallo Center for the Arts will make every effort to have equipment available and in good working order. If you have any difficulty with equipment or need any assistance please contact the Gallo Center for the Arts for the Arts staff.

When your event is represented by committee, the committee members need to discuss their needs prior to the Production meeting, designate a spokesperson and delegate decision making authority. **It is imperative that the client designate one voice to answer questions and represent the production's interests throughout the event. This one voice must be empowered by the client to answer all technical questions, determine schedules, and incur expenses regarding production, equipment, staffing, house and lobby requirements.**

Depending upon the complexity of your show, the client may be asked to submit any or all of the following:

- Light plot
- Sound plot
- Ground Plan with use of scenery, fly system and soft goods,
- **Detailed Schedules**
- Production Personnel Lists

The Gallo Center for the Arts staff can assist the client with any of these items, but it is generally best if they are prepared by the client, since you know your event the best. All information and drawings are generally due four weeks prior to the event at the production meeting, but may be required earlier, depending upon the schedule in the facility. It may also be necessary for the client to supply a Stage Manager, or someone to call the show to the Gallo Center for the Arts stage crew since the Gallo staff will not be familiar with the show before it enters our space. The Gallo Center for the Arts Director of Productions will determine with the client what items and staff are necessary for the production.

PRODUCTION SCHEDULES

Production schedules are the detailed timelines that allow your event to flow smoothly and also provide the Gallo Center for the Arts for the Arts staff with the information to schedule crew and equipment. Production schedules provide information both your and to the Gallo Center for the Arts staff that help keep your costs down.

Production schedules must include the following information:

- Date
- When will you need access to the building?
- When and how long to set lights and set audio?
- When and how long is sound check?

- When will crew and cast arrive?
- When and how long are rehearsals?
- When are meal breaks?
- What time will the auditorium doors open?
- What time is your show?

---An **example** of a basic production schedule---

9am-10am – Gallo Crew call & client arrives with scenery
10am-11am – Set audio and scenery
10am-1pm– Lighting focus and set lighting cues
1pm-2pm – Meal break
2pm – Crew call
2:30pm-4:30pm – Sound Check
4:30pm-5:30pm – Rehearsal if required
5:30pm-6:30pm – Meal break
6:30pm – Gallo crew and cast call
7pm – Doors open
7:30pm-10:30pm – Show
10:30pm-12:30am - Strike

IF IT HAPPENS ANYWHERE IN THE BUILDING WE MUST KNOW ABOUT IT

COSTS

The Gallo Center for the Arts for the Arts is sensitive to clients' budget. We will give our best estimate of the event's technical expenses after the production meeting. If budget is a concern, be sure to ask for expenses associated with various staging, equipment use, services and personnel needed. The client is responsible for costs associated with the setting-up of the client's event as well as all costs while in the spaces. Set-ups are in-house functions, and reflect the needs expressed by the client in the production meeting. When schedules permits, set-ups occur before the client comes into the spaces so that the space can be properly prepared for each event.

STAFFING: STAGEHANDS, CREW, AND PERSONEL

Most events will require a minimum of **four** Gallo Center for the Arts personnel. These stagehands serve the functions of:

- Technical Director and/or Stage Manager
- Light Technician/Operator
- Sound Technician/Operator
- Deck/Fly person.

The above personnel may be required whenever a theatre is rented, regardless of any other personnel required or brought in by the client. In the Gallo Center for the Arts, all Gallo Center for the Arts equipment is operated by Gallo staff. Additional stagehands may be necessary depending upon production needs. All final staff needs will be determined by the Gallo Center for the Arts Director of Productions.

Every call in the Gallo Center for the Arts will be supervised by a Technical Director. This is the person who is responsible for the show while it is in the Gallo Center for the Arts.

Gallo Center for the Arts technical crews must be given a meal break after a maximum of 5 hours worked. Please plan on this when making the production schedule.

Clients will be billed for all stagehands supplied by the Gallo Center for the Arts for a **four hour minimum** call. Required stagehands are called the entire time a client is using the stage. For performances and/or rehearsals, Gallo Center for the Arts crews will usually be called at least one hour before the start time (or earlier if required), and will leave when the client clears the performance space or the space is put back in order, whichever comes last. It is very important that clients have a good understanding of what they need to accomplish during their time onstage so that crew calls are kept to a minimum.

If a call for stagehands is cancelled, notification of the cancellation must be made 24 hours before the call, or the client may be billed for the minimum of four hours per stagehand.

Gallo Center for the Arts stagehands and any volunteers or paid crew of the client will, in all venues and at all times, work under the supervision of the Gallo Center for the Arts Director of Productions or his designee.

GENERAL RULES AND REGULATIONS

- **AISLES:** Due to fire regulations, no aisle or part of an aisle, door or other exit way is allowed to be blocked in any manner at any time. This is a safety issue. **NO EXCEPTIONS!**
- **AUDIO INVENTORY:** Both theaters share the audio equipment inventory. Additional rented microphones, speakers, and accessories or labor to set-up custom audio will be charged to the client.
- **CHAPERONING OF CHILDREN:** All events incorporating groups of children must have adult supervision at all times when in the performance and support areas. These adults must be supplied by the client in sufficient number to supervise all children associated with the event.
- **CLIENT'S EQUIPMENT USED ONSTAGE:** Any equipment used onstage or in any support area must have the approval of the Gallo Center for the Arts for the Arts Director of Productions. Client equipment must meet all safety standards. Please do not plan on constructing scenery or major painting while in the facility. Only minor paint touch-up and repair will be permitted.
- **CONTROL OF PREMISES:** No agreement with the client negates Gallo Center for the Arts right to control the management of the facility and to enforce all necessary laws, rules and regulations.
- **CONTROL OF STAGE EQUIPMENT:** Please confirm with the Gallo Center for the Arts for the Arts technical staff before planning any use of any facility equipment.
- **DEFACEMENT OF FACILITY:** Please do not plan on using any tape, nails, tacks, screws, or similar items in any part of the premises without the approval of the Gallo Center for the Arts Director of Productions. Client will be charged for repair costs associated with any damage. PLEASE use only BLUE PAINTERS tape to attach to any wall or door.

- **DELIVERY:** The Gallo Center for the Arts shall not be liable for any loss or damage of any delivery. Client assumes all responsibility for any property which may be placed in storage during or between the events. Please coordinate any delivery with Gallo Center for the Arts staff prior to shipping.
- **FIREPROOFING:** All scenic materials brought in by the client must be flame proofed and/or conform to the Uniform Fire Code. **NO EXCEPTIONS!**
- **FOOD/DRINK:** Please – **PLEASE** – No food or drink allowed in the houses (audience areas) stages or dressing room areas of the theatres. Please limit food and drink to the Green Room area.
- **GEL & GOBOS:** Gallo Center for the Arts for the Arts Production carries numerous colors of gel and a limited supply of gobo patterns. Special or specific color and gobo requests may be charged to the client.
- **GREEN ROOM:** Both theatres have a green room designed to be shared by production personnel working in that theatre.
- **GUESTS BACKSTAGE:** For the safety and security of all personnel, **guests are not permitted backstage or onstage before, during or after a performance or during intermission.** Our intent is to keep everyone safe and allow work to happen at the same time. *If you would like to bring your guests backstage please make prior arrangements with Gallo Center for the Arts Event Coordinator.*
- **LIGHTING INVENTORY:** Both theaters share the lighting fixture inventory. Additional required lighting fixtures and accessories or labor to hang and focus custom lighting will be rented and charged to the client.
- **OPENING OF HOUSE:** The House / Auditorium open 30 minutes prior to performance. All pre-sets, sound and light checks must be completed by that time. If your event requires a different house open time please let us know at the production meeting so everyone has accurate information.
- **PUBLIC SAFETY:** Client will, at all times, conduct their activities with full regard to public safety, and will observe and abide by all applicable regulations and requests by duly authorized governmental agencies responsible for public safety.
- **PRODUCTION SCHEDULE:** The detailed timeline that shows the details of your event. Please include time for set-up, meals, rehearsal and strike. **Each event requires a production schedule.**
- **PYROTECHNICS/SPECIAL EFFECTS:** **No special effects will be allowed unless approved in advance by the Gallo Center for the Arts.** The client agrees to provide all necessary information pertaining to the use of pyrotechnics or special effects anywhere in the Gallo Center for the Arts. Only licensed personnel will operate any pyrotechnics in the facility. The client will be billed for any permits or additional personnel required by the Modesto Fire Department for your event.
- **SCENERY REMOVAL:** Please develop a plan to remove all scenery, props, costumes, equipment, etc. belonging to the client following the final performance. All client equipment, props, scenery, wardrobe, musical instruments must be removed after your performance.
- **SCHEDULING:** All spaces, equipment and personnel must be scheduled in advance to insure all production requirements are met. Client arrival and departure times must also be scheduled in advance. **Please let us know all the details of your event as soon as possible.**

- **SECURITY:** Productions requiring security personnel will be billed for Gallo Center for the Arts provided security.
- **STAFFING:** Production needs for all events are coordinated through the Gallo Center for the Arts Director of Productions. All Gallo Center for the Arts crews are given assignments through the Director of Productions. The Gallo Center for the Arts retains the right to determine the appropriate number of staff to support an event. Client should provide the Gallo Center for the Arts with their crew lists. Client crews will supplement the Gallo Center for the Arts crews only with the approval of the Director of Productions.

USE OF BACKSTAGE SPACES:

- **Dressing Rooms:** The dressing rooms assigned to an event are for that event exclusively. Please do not leave valuables in the dressing rooms. Clients will be responsible for securing all valuables. Rolling wardrobe racks are available, and need to be reserved through the Gallo Center for the Arts Director of Productions. **PLEASE LEAVE THE DRESSING ROOMS CLEAN**
- **Green Room:** Each theatre has its own Green Room used by everyone working backstage for the client's event. **PLEASE LEAVE THE GREEN ROOM CLEAN**
- **Loading Docks:** Both loading docks are for equipment to be unloaded and loaded. The **loading docks are not for client/crew parking** at any time.

GALLO CENTER FOR THE ARTS EMERGENCY PROCEDURES

In the event of a fire in the building or on stage the primary concern is the evacuation of people not the suppression of the fire.

If the fire alarm system detects a fire, smoke or excessive heat several things will occur.

- Audio and visual alarms will activate
- Electronically locked doors will go to unlocked positions
- Air handling equipment will shut down
- Elevators will return to main floor
- Emergency exit lighting will be activated
- Theatre sound systems will automatically turn off
- Ushers will assist with theatre evacuation

Depending on location of emergency situation -

- Theatre fire curtain will be activated and drop to close off the proscenium opening
- Smoke dampers over the stage may open

Remember – DO NOT attempt to fight any Fire!!

PRODUCTION QUESTIONS FOR CLIENTS

Performance spaces are rented as bare walls and floors. The production meeting will determine other equipment required for your show. This includes lighting, sound, rigging, and soft goods - *everything* that is needed onstage. Each theatre has a house lighting plot and stage curtains that may be used. It is important for you to think about the needs of your event before the production meeting so that you can help the Gallo Staff determine exactly what you will need. The more information we have the better we can serve you and your event. **Every detail is important.**

Remember – In order to serve your needs and assure your production’s success, if it happens in the building, the Gallo Center for the Arts staff needs to know about it!

GENERAL QUESTIONS FOR ALL CLIENTS:

- **Who will serve as the one voice for all technical needs?** This person must be authorized to incur expenses for the client.
- Is your show dance, lecture, music, drama, meeting or dinner?
- **What time will you require access to the building?** Gallo staff must be present any time the building is in use. This should be included in the production schedule
- Are you bringing in a packaged show? Are copies of contract and technical riders available to the Gallo Center for the Arts? Are names and telephone numbers of show’s technical coordinator/s included? **Please provide a complete contact list.**
- **What is your show schedule?** What are your curtain, intermission and final curtain times? In other words – when will your show start and how long is it? Again, this is information to be included in the production schedule.
- Will there be Q&A? Arrangements for audio and lighting need to be made for the facilitation of audience's questions.
- Depending upon complexity of event, client may be asked to provide a **stage manager** and lighting and sound plots.
- Will you provide **cue sheets** for your show? **Cue sheets** are necessary to know when lighting, fly, audio, props and scenery cues happen during your show.
- Does your event include **children backstage?** If so, all children **must be supervised by chaperones** at all times. Please provide a sufficient number of chaperones. The Gallo Center for the Arts will not be responsible for unsupervised children.

STAGING QUESTIONS

- Does your event need any curtains opened, closed or flown during event?

- How much of stage is being used? Usually forestage is sufficient for a lecture presentation. Music, dance and drama events will usually require the full stage.
- Will you need chairs or tables needed onstage or offstage? How many and in what arrangement?
- Is a conductor's podium needed?
- Are choral risers needed?
- Are platforms needed? You will need to provide the riser set up details (height and shape)?
- Will a dance floor (Marley) be required for your event?
- Will you bring in scenery? Is it flown or free-standing? If flown, size and placement must be included in light plot. If free-standing, it must be supported without screwing into the floor. The Gallo Center for the Arts has final word on all scenic elements. All scenery and curtains must be flameproofed before use in the Center.
- Who is your stage manager? What location will the stage manager call the show? The Gallo Center for the Arts does not know your show. The Gallo Center for the Arts will determine if your event requires you provide a stage manager to call your show.
- How many dressing rooms will you require?

SOUND / AUDIO QUESTIONS

- What are your anticipated **microphone and audio needs**? The Gallo Center for the Arts understands some audio requirements can not be determined until the client is actually on the stage. **Sound setup can be labor intensive and needs to be properly planned to keep costs at a minimum.**
- How many different people will be speaking? These may include introductory speakers, emcee, keynote, featured, closing speakers, etc. The Gallo Center for the Arts will require a sound and A/V check **for each speaker** before the house opens. All speaker/s need to be available for sound checks.
- Is pre-show intermission or post-show music desired? The Gallo Center for the Arts prefers CD for playback
- What kind of audio/visual requirements does your event have? The Gallo Center for the Arts will need to rent most A/V equipment and the cost will be passed on to the client.
- Is a piano needed? Will you need a piano for rehearsals and performances? The Gallo Center for the Arts will pass piano and tuning costs on to the client.
- Will your event require on-stage monitor speakers?
- What is the source of music? Live or recorded? What format will you have - CD or cassette? - The Gallo Center for the Arts requests recorded audio in original CD format.

- The Gallo Center for the Arts cannot be responsible for the quality of client-recorded music and effects.
- In large sound systems, MP3s tend to sound far worse than in home stereo systems. The Gallo Center for the Arts strongly discourages bringing MP3s or iPods. An MP3 burned onto a CD is still MP3 quality.
- Home editing often compromises audio quality without being noticeable. The Gallo Center for the Arts will be happy to assist you to provide the best pre-recorded music and effects for your event for an additional fee.

LIGHTING QUESTIONS

- Does your event require special lighting? The Gallo Center for the Arts has a basic lighting plot for general use. **Lighting setup is labor intensive and needs to be properly planned to keep costs at a minimum.**
- Are follow spots needed? For each follow spot, an additional stagehand will be required.
- What are lighting needs? Where and what will need to be lit? Are there lighting cues? Client may need to hire an independent lighting designer if needs are complex.
- Who is your lighting designer? Plan and section views of theatre are available. Lighting designer's light plot should indicate all soft goods and all scenery.

If you have any questions or need assistance with your event or production please let us know. The Gallo Center for the Arts wants your event to be the best possible. We are here to assist you from the production meeting to the final curtain and load-out.

GLOSSARY OF TERMS

People working in theatrical production tend to speak in "**tech talk**", which can be somewhat of a barrier between us and those who speak English. Realize the language we use is a language that is ancient, used for centuries among those who work in this art. It is a language that serves the user well. It functions as shorthand for an often frenzied work environment. It is succinct in facilitating work that demands exact and definitive discourse. The better we can communicate with each other, the better the final product will be.

The following is a list of commonly used terms onstage:

GENERAL AND STAFF

- **Carpenter:** Crew that builds or moves the scenic elements on stage.
- **Counterweight system:** A system of pipes, pulleys, rope, cable and weight used to fly curtains, lights and scenery.
- **Deck:** The stage floor.
- **Department Head:** Person in charge of stage Electrics, Carpentry, Props, Wardrobe and Flys.

- **Electrics:** The pipe or batten used to hang lighting fixtures. Electrics are also the department responsible for lighting your show.
- **Electrician:** A person hanging, cabling, gelling, focusing stage lighting or operating a lighting console.
- **Fixture:** A lighting instrument
- **Flys:** Refers to the system above a stage floor in which scenery is moved in and out over the stage floor.
- **Flyman:** Person who operates the fly system.
- **Grand Tier Balcony:** Upper level seating. This seating location is often called the balcony.
- **Grip, deck hand or stage carpenter:** A stagehand who moves scenery on/offstage.
- **House Geography:** These directions are from the audience's point of view, looking at the stage, also stated as house right and house left.
- **Loaders:** Crew assigned to unload and load trucks. Also refers to the crew who load the counterweights for the fly system.
- **Orchestra level seating:** This is the main floor seating level, closest to the stage.
- **Production Schedule:** A detailed timeline for each day in the theatre. This should include any activity that will take place in the building (lobby, theatres, loading dock...).
- **Production Control Panel:** Panels located Stage Left in each theatre.
- **Restore:** To put the stage, curtains, lights and other stage equipment back into normal house positions.
- **Stagehand:** The crew members working on and around a stage.
- **Soft goods:** These are standard stage drapes or curtains. They include, but are not limited to:
 - **Main curtain** - The main curtain is located at the opening of the stage, which can either be moved open laterally or traveled. The main curtain can also be flown.
 - **Legs** - long, narrow vertical curtains used to mask or hide offstage areas
 - **Borders** - long, narrow horizontal curtains used to mask the space above scenery
 - **Cyc** – large curtains, usually white, that are located upstage.
 - **Scrims** – material which, when backlit, reveals images behind; when front lit, will cause images behind to disappear.
 - **Travelers**- similar to a main curtain but travelers are black full stage curtains that can travel or fly.
- **Stage Manager or S.M.:** This is the person who calls the show. Calling a show means giving the cues to the stagehands to change lighting, sound, scenery, curtain, etc.
- **Technical Rehearsal:** This is the rehearsal when everyone learns and rehearses their backstage duties associated with the show. The length of time and number of technical rehearsals is determined by the complexities of the show. Some technical rehearsals are done without actors/dancers/musicians being

present. These are known as *Dry Technical Rehearsals* or *Dry Techs*. Some shows may not require tech rehearsals. A brief talk with technicians regarding form and order is usually sufficient to facilitate such events.

LIGHTING

- **Area Lighting:** This is a form of lighting that divides the stage into different lighting areas. A lighting area is a part of the stage, generally ten to twelve feet wide, that has a set of lights focused into it. When brought on together, these areas allow the whole stage to be lit evenly for the same basic effect across the whole stage. Often lighting designers will try to keep each area under separate control so that only selected areas can be lit at one time, allowing the lights to lead the audiences eyes to important items onstage.
- **Basic Plot:** This is lighting for illumination only. The Gallo Center for the Arts has a standard lighting plot used strictly for visibility and color washes only. The basic plot has several specials available of ruse.
- **Board Operator or Board Op:** The person physically operating the controls for the lighting in the theatre during the show. In the Gallo Center for the Arts, all equipment operation is performed by Gallo Center for the Arts stagehands. This includes lights, sound, special effects, flies/rigging and follows spots.
- **Booms:** Poles or stands used to hang additional lighting instruments, generally used for side lighting. These can also be used in positions to provide lighting from other directions. *Trees/booms* are most often used in dance, in order to light the dancers' bodies from all sides.
- **Box Booms:** These are also front-of-house lighting positions, and are located on each side of the house.
- **Color Frame:** Flat piece of metal used to hold the color or gel in a lighting fixture.
- **Electrics:** These are overhead, onstage pipes that contain circuitry for lighting instruments.
- **Fixture:** The actual stage lighting instrument.
- **FOH:** These are located above the audience and serve as front lighting positions or front of house positions. FOH also refers to the Front of House.
- **Followspot:** These are lighting instruments that will follow actors onstage. Followspots are operated by a stagehand known as the follow spot operator. The follow spot booths are located in the back of the House in each of the larger theatres. Each theatre has 2 follow spots.
- **Gel:** This is the material put in front of a lighting instrument to give color to the light. It comes in sheets and is cut to size depending upon what size/shape instrument is being used. Originally *gel* was made of a gelatin base, hence its name. Now *gel*, or *color media*, is made of plastics, Mylar-based.
- **Lamp:** The bulb that goes inside a fixture.
- **Light Cues:** Light cues are the changes lighting makes during the course of a show. It is the client's responsibility to explain those "looks" and changes to the board operator so the operator can program the cues into the lighting computer. This programming is done prior to the show's performance/s in a period of time known as the technical rehearsal.

- **Light Plot:** This is a design of lighting used in a show. A lighting designer designs a light plot according to the needs of that show in terms of lighting intensity, angle of light, color and texture needed. It is drafted on plan and section views of a theatre.
- **Specials:** These are static or, once placed, immovable lighting instruments focused for a specific purpose on a specific location, i.e. a conductor's special. Light would be focused on the conductor's podium for a "punch" of light to highlight the conductor. These lights allow for even greater focus control than area lighting, but require more work and precision to use correctly.
- **Tension Grid:** Located above the seating in the Mary Stuart Rogers Theatre is an open grid made up of 'I' beams and aircraft cable. Lighting positions are located above the tension grid.
- **Washes (Wash Lighting):** Washes generally tend to cover the whole stage in a single color of light for mood, atmosphere, effects, etc. Washes are not as specifically focused as area lights and lighting, and do not allow as much control over what the audiences sees and focuses on. Washes are possible in any color needed, limited only by the availability of instruments and circuitry.

SOUND / AUDIO

- **A1:** The chief / principal sound engineer; usually the front-of-house engineer.
- **A2:** The secondary sound engineer; usually the monitor engineer.
- **Audio Feed:** A separate audio recording mix, often requested by a client to video record an event. The Gallo Center for the Arts may recommend a separate audio recording mix and operator.
- **Board Operator (Abb. Board Op):** Sound engineer who operates a mixer.
- **Channel:** One 'strip' or line of audio that is fed to a mixer through a series of cable, such as a line from a single microphone or CD player or some other source.
- **Clear Com (Abb. Com):** A multi-channel, closed communication system that uses headsets for each theatre.
- **DB (abbr. for Decibel):** A measurement of sound. Conversation level is about 60db and 130db can cause hearing damage.
- **Dressing Room Monitoring System:** From the audio mixing locations, audio signals can be sent to the dressing rooms and green rooms of each theatre.
- **EQ:** An abbreviation for equalization. The main method for controlling the quality of the audio generated by the system. Usually broken down into frequency ranges. The most basic EQ deals with bass and treble, such as on a home or car stereo. Professional EQ systems sometimes have several more specific ranges for greater control and fine tuning.
- **Front-of-House (Abb. FOH):** The mix position, usually in the center and toward the rear of the audience, where the sound mixer / operator controls sound. Use of this position requires the removal of audience seating and can reduce ticket sales.

- **Mics:** Abbreviation for microphones.
- **Mix:** The summation of audio channels that we hear through the speakers; this is usually a combination of microphones and other audio. The mix is done thru the sound board or mixer.
- **Hearing-Impaired System:** Both theatres have a dedicated FM hearing-impaired system; hearing-impaired receivers are available at the Box Office.
- **Monitor Speakers (Abb. Monitors):** The speakers used on stage so that talent can hear the program as necessary.
- **Separate Audio Recording Mix:** Often a client may make request an audio recording or provide an audio feed for video recording an event. The Gallo Center for the Arts may recommend a separate audio recording mix and operator.
- **Sound Booth:** The enclosed room for sound at the rear, center of the theatre.

FLY and STAGE

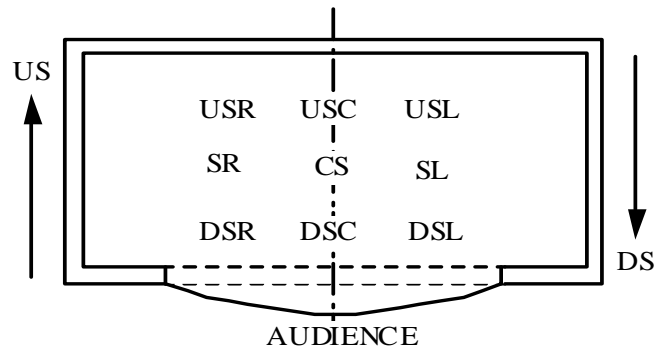
- **Act Curtain:** The main or front curtain.
- **Apron:** The area of the stage that is in front of the proscenium.
- **Batten, Line, Line Set, and Pipe:** All term used to describe one of the flying pipes making up the fly system.
- **Counterweight, iron, bricks:** These are terms for the actual counterweights that are used to balance a line set.
- **Fire Curtain:** The curtain just upstage of the proscenium arch. The fire curtain descends automatically (and very rapidly) if an emergency condition is detected onstage.
- **Fly:** To move scenery or similar devices vertically on the stage.
- **Fly Rail or Locking Rail:** Refers to the location from which the battens are flown in and out.
- **Grid:** The steel framework above the stage which supports the rigging.
- **House:** The portion of the theatre containing the auditorium and front of the theatre. Sometimes the house is referred to as the Front of House.
- **Load Rail or Gallery:** Refers to the location where the counterweight fly system is weighted.
- **Orchestra Lift:** The elevator mechanism in the orchestra pit used to raise and lower the floor of the pit. When lowered this is where the pit orchestra is located.
- **Proscenium:** The wall between the stage and the audience containing the proscenium arch.

- **Stage House:** The portion of a theatre containing the stage area, fly loft and grid.
- **Supervisor:** A person charged with the responsibility of directing the work of others as well as safe operation of stage equipment.

STAGE GEOGRAPHY

From the actor's point of view while facing the audience-

SR-Stage Right
SL-Stage Left
CS-Center Stage
DSR-Downstage Right
DSL-Downstage Left
US-Upstage
DS-Downstage
DSC-Downstage Center
USC-Upstage Center



COMMON ABBREVIATIONS USED ONSTAGE:

- LD-lighting designer
- SM-stage manager
- ASM-assistant stage manager
- TD-technical director
- ME-master electrician
- PM-production manager

Please remember if you have any production related questions, comments or ideas please contact the Gallo Center for the Arts for the Arts at 209-33-5071.