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## ERFORMING ARTS AND BROADCASTING

### DANCE

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- alegrías** Spanish gypsy dance performed by a lone female, with moves reminiscent of those made by a bullfighter.
- bamba** a Mexican dance in which a sash is thrown on the floor and is tied together by the feet of a dancing couple.
- bambuca** the national ballroom dance of Colombia.
- barn dance** any dance social held in a barn or town hall, with various forms of square dancing.
- beguine** a variation of the rumba, originating in Cuba and Martinique.
- belly dance** a Middle Eastern dance performed by a solo female, characterized by stomach undulations.
- big apple** a swing dance with a caller, originating in South Carolina in the 1930s.
- black bottom** a solo or couples dance succeeding the Charleston in the 1920s, and characterized by a combination of shuffling, stomping, and swaying knees.
- bolero** a lively Spanish dance in 3?4 time performed with castanets and punctuated with sharp turns and sudden stops.
- boogie-woogie** an African-American, hip-swaying jazz dance.
- booty dancing** see FREAK DANCING.
- bossa nova** a lively, sambalike Brazilian dance for couples.
- Boston jive** a variation of the lindy hop with kicks.
- break dance** American dance originating in the 1980s, characterized by spins and acrobatic moves performed solo—often in a prostrate position—on the floor.
- bump** 1970s American disco dance characterized by dancers bumping hips.
- bunny hop** congalike dance of the 1950s featuring three hops instead of a kick.
- cancan** originating in Paris in 1890, a dance performed by women and characterized by high kicking and skirt lifting.
- cha-cha** a variation of the mambo, characterized by a triplet beat, a quickstep, and a shuffle.
- Charleston** a lively American dance of the 1920s, made famous by many vaudeville acts.
- chipaneca** Mexican dance in  $\frac{3}{4}$  time in which the dancers ask the audience to clap hands with them.
- choreographer** one who designs a series of dance steps and moves, especially for a show.
- choreography** a planned progression of steps and movements, as designed by a choreographer for a show.
- clogging** dance of the Blue Ridge Mountains, featuring double time stomping and tap steps in wooden-soled shoes.
- conga** an African-Cuban dance in 2?4 time, popularized in the 1930s, and characterized by a long chain of dancers performing three successive steps, followed by a kick.
- contredanse** a French square dance originating in about 1600.

**cossack** a Russian dance featuring squatting dancers with arms folded.

**cotton-eyed Joe** a country and western dance in which dancers move around the room and stomp, shuffle, and kick.

**fandango** a progressively accelerating Spanish dance performed with castanets and snapping fingers, and further characterized by the couples freezing temporarily when the music pauses and then resuming.

**faruca** a Spanish gypsy dance characterized by double turns, falls, and heel work.

**flamenco** Spanish gypsy dance characterized by foot stomping and hand-clapping.

**fox-trot** a couples ballroom dance performed in 2/4 or 4/4 time.

**freak dancing** slang for any sexually explicit dancing. Also known as booty dancing.

**freak train** slang for a train of dancers dancing in a sexually explicit manner.

**freestyle** any invented form of dance, sometimes combining elements from many other dances, as in rock and roll dancing.

**galop** a lively Hungarian dance featuring glissanding and galloping steps, popular in the 19th century.

**hornpipe** a lively sailor's dance performed with the music of a hornpipe.

**hula** a Polynesian dance featuring undulating hips and gestures of the hands and arms to tell a story.

**hustle** a popular American disco dance of the 1970s.

**jacking** rapidly rippling the torso back and forth, especially to match the beat of the music, as part of any disco dance.

**jitterbug** a lively swing dance, a variation of the lindy hop.

**jive** a fast swing dance combining elements of the lindy hop and jitterbug, noted for its triple step performed on the toes.

**juba** American slave dance of the 1800s, characterized by hand-clapping and slapping of the knee and thighs.

**lambada** passionate and sensuous Brazilian couples dance with close body contact, and combining elements of various other Brazilian dances.

**limbo** West Indies dance in which dancer tries to bend as far back as possible while shuffling under a progressively lowered pole.

**lindy hop** named after Charles Lindbergh's first crossing of the Atlantic in an airplane, a popular swing dance characterized by its high-flying, acrobatic moves.

**locking** robotic-like movements through which a dancer freezes or locks and collapses into successive poses and moves.

**mambo** a Caribbean dance in 4/4 time, resembling the rumba.

**minuet** a slow and stately dance originating in 17th-century France, featuring groups of dancers performing courtly gestures.

**Mexican hat dance** a Mexican folk dance featuring a male's dance around a sombrero.

**moonwalk** a glissanding backwards walk giving the impression of floating on air, made popular by Michael Jackson in the 1980s.

**moshing** counterculture dance form in which dancers aggressively slam into each other, in a dance area called a "mosh" pit, originating in the 1980s. Also known as slamdancing.

**paso doble** a Spanish march in which a male dancer moves as a bullfighter and employs his female partner as a "cape."

**polka** lively Bohemian dance for couples characterized by a hop followed by three short steps.

**quadrille** a French square dance performed by four couples.

**quickstep** a quick fox-trot popular in Europe.

**rave** an all-night dance party.

**reel** a lively, Scottish folk dance.

**rumba** a Cuban dance that evolved by mimicking the movements performed in farm labor, such as shoeing a mare, but is now perceived as sexual.

**running man** modern American dance step reminiscent of someone running in place, originating in the 1990s.

**samba** a Brazilian dance performed in 4/4 time.

**shimmy** a shaking of the whole body, originally an African-American dance of the 1880s, now incorporated as an element of freestyle dancing.

**swing** see JITTERBUG, JIVE, LINDY HOP.

**tango** Latin American dance performed in 2/4 or 4/4 time, characterized by dips and long, glissading steps.

**tarantella** a lively and whirling Italian folk dance performed in 6/8 time.

**twist** a hip-wiggling rock and roll dance originating with Chubby Checker in the 1960s.

**two-step** a country and western dance with lots of twirls, originating in the 1800s.

**vogue** posing like a photo model while incorporating other dance forms, such as modern jazz, gymnastics, and yoga, so named after the song and video by Madonna.

## BALLET

**arabesque** a position in which the dancer balances on one leg, the other leg extended backward with straight knee while the arms hold one of various poses.

**assemblé** a jump in which the dancer thrusts one leg up and then springs off of the other.

**attitude grecque** an arm position with one arm curving overhead one way and the other arm curving downward toward the legs in the opposite direction.

**attitude à terre** a leg position in which one foot is pointed sharply to the side while the other leg is bent at the knee and slanted in back with its foot bend over and toes scraping the floor.

**baisse** lowering the heel or heels to the floor after standing en pointe.

**ballerina** a female ballet dancer.

**ballerina, prima** a ballet's leading female dancer.

**ballonné** a leap beginning and ending with one foot touching the opposite leg at the knee (grand ballonné) or at the ankle (petit ballonné).

**barre** the bar at hip level that runs along the walls of a ballet dancer's practice room.

**barre work** classroom practice of balance and movements while the hand rests lightly on the barre.

**basque, grand pas de** a movement in which the dancer thrusts the front leg forward and springs so that the supporting leg rises as the first leg descends.

**battlements, grand** throwing one leg up high with knee straight and foot pointed while the body is kept as still as possible.

**battlements, tendus** sliding out one leg along the floor until the foot is fully pointed and then returning to the starting position.

**beat** to strike or slap calves together.

**bouffée, pas de** gliding across the floor on the toes with quick, mincing steps.

**cabriole** a movement in which the dancer, with one leg raised, springs from the supporting leg and executes a single, double, or triple beat.

**cambre** bending from the waist in any direction.

**chassé** sliding the foot out in any direction while keeping the heel flush on the floor.

**chat, pas de** a movement in which the dancer brings one foot up to the opposite knee or ankle and leaps sideways.

**cheval, pas de** scraping the ground like a horse with one foot while hopping on the other foot.

**choreographer** one who creates dances and steps.

**choreography** the steps and movements of a ballet.

**ciseaux, pas de** leaping and splitting the legs wide apart to the side or from front to back. Also known as the grand écart.

**collé** jumping steps in which the legs and feet are held tightly together in the air.

**coryphée** the rank below a principal dancer and above those in the corps de ballet.

**coupée** to put down one foot while lifting the other.

**course, pas de** a succession of running steps.

**danseur** a male ballet dancer.

**danseur, premier** the leading male ballet dancer.

**défilé, le grand** on closing night of a ballet, an onstage parade of all the members of the ballet company.

**deux, pas de** any dance performed with two people.

**divertissement** a ballet that shows off the talents of its dancers but does not tell a story.

**enlèvement** the act of lifting another dancer into the air, who then strikes a pose.

**en pointe** on the tip of the toe.

**entrechat** a jump straight up performed with beats and rapid changes of leg position.

**fermé** a position in which the feet are closed together in opposite directions.

**gargouillade** a jump in which the legs are brought underneath the dancer, with the feet describing small circles in midair.

**glissade** sliding or gliding by the soles of the feet. Also known as glisse.

**jeté** a leap from one foot to the other.

**leotard** the form-fitting elastic garment worn in dance practice. Also known as tights.

**limbering** exercises performed to loosen up the body.

**mime** stylized gestures used to illustrate a passage in a story.

**pas** step or dance.

**pas couru** running steps.

**pas marché** a stylized walk, with the legs swung wider apart than is natural.

**piqué** stepping sharply onto one toe while keeping the leg straight. Also known as jeté sur la pointe.

**pirouette** whirling on the toes of one foot.

**pistolet** throwing the left leg up, then springing with the right and performing a beat followed by a change in leg position, a second beat, and a final leg change before landing with the left leg in the air.

**plié** a bending of the knee or knees.

**pointe** a dancer is en pointe when she is standing on the tips of the toes. Also describes the specially blocked shoes used for performing en pointe.

**pose** placing an extended foot on the ground.

**promenade** pivoting on the heel.

**révoltade** a leap in which the dancer appears to jump over his own raised leg.

**rolling** standing with body weight centered on either the inside or outside of the feet.

**rosin** a substance used to prevent slipping on the dance floor.

**sauté** a jump in which the takeoff and landing are in the same position.

**sickle foot** when the natural line of the leg is curved inward. Also known as serpette.

**sissonne** a jump made with a landing on one foot with the raised foot touching the supporting leg at the knee or ankle.

**soubresaut** a jump in which the legs are clung together without a change in position.

**soutenu** to be performed slowly.

**spotting** when turning or spinning, leaving the head frozen in the same position until the last possible moment. A spin in which the head follows far behind the body's rotation.

**taquete** small, quick steps on tiptoes.

**temps de pointe** steps performed en pointe.

**tiroirs, faire les** when two lines of dancers cross and recross on the stage while performing the same steps or movements.

**toe shoes** ballet shoes.

**tour en l'air** springing straight up and executing a single, double, or triple turn in midair.

**tutu** the traditional ballet skirt.

**variation** solo.

## JAZZ DANCING

**allegro** brisk movements.

**arabesque** balancing on one leg with the other leg raised high to the rear and the arms upraised.

- attitude** a balancing on one leg with the other leg extended and upraised to the front.
- back bend** a standing position with the back arched and the arms upraised toward the ceiling.
- barre** warmup exercises performed in a studio at a horizontal bar.
- barrel leap turn** a leaping turn made with arms extended.
- barrel turn** a turn on one foot with arms extended.
- battement** a leg kick from the hip forward or back.
- body roll** a roll or flex of the body from the knees and progressing to the thighs, pelvis, torso, and head.
- catch step** two steps in any direction timed to one and a half counts of the music.
- chaîne** quick turn made in two steps.
- chest lift** from a supine position, the chest is lifted forward to an upright position.
- compass turn** a turn on one foot with the other leg extended and making a full circle.
- contraction** a drawing together of the body.
- corkscrew turn** an ascending or descending turn starting and ending with the legs crossed.
- coupé** a brisk exchange of foot position.
- dégagé** lifting and pointing a fully arched foot.
- demi-plié** bending halfway at the knees.
- en croix** describing the shape of a cross.
- en dedans** circling into the body.
- en dehors** circling away from the body.
- fouetté** a sharp movement from one direction to another.
- frog position** a seated position with the legs pulled up, bent at the knees, and the feet touching each other.
- glissade** a sliding step.
- grand plié** bending fully at the knees with heels raised off the floor.
- hitch kick** a scissors kick performed with toes pointed.
- hop** leaping off and landing on the same foot.
- inverted long jazz arm** the arms extended out to the sides with palms facing up.
- isolation** isolating and moving one body part in contrast to the rest of the body.
- jazz hand** palm out, hand facing forward with fingers extended.
- jazz sissonne** a leap starting and ending with the feet placed together.
- jazz split** a slide and split to the floor ending with one leg fully extended and the other bent at the knee.
- knee hinge** kneeling and arching or “hinging” the torso backward.
- knee slide** sliding across the floor on one’s knees.
- knee turn** a turn performed on both knees.
- leap turn** a two-step turn and jeté.
- outside turn** a turn on one foot.
- pas de bourrée** a three-step series in any direction.
- passé** moving the leg or foot from front to back.
- pelvis roll** a circling motion of the pelvis.
- pirouette** a spinning turn performed on one foot.
- plié** bending at the knees.
- plié-relevé position** a position in which the knees are flexed and the heels are raised off the floor while the arms are outstretched to the sides.
- port de bras** the placement or movement of the arms.
- promenade** a pivot on the ball of the foot.
- renversé** bending while making a turn.
- rond de jambe** performing a circling movement with the leg.
- sauté** any jumping or leaping movement.
- seat spin** spinning on the seat of one’s pants.
- side jazz walk** a sideways walk with the knees in the demi-plié position.
- spiral turn** a winding turn.

**stag leap** a leap during which the front foot is lifted to the knee of the back leg.

**sundari** Oriental head motions.

**swastika** a seated position in which one leg is flexed forward and the other flexed back, a configuration resembling a swastika.

**tabletop** a position in which the torso is bent over and laid out flat parallel to the floor to resemble a tabletop.

**tombé** letting the body fall forward, back, or to the side onto a leg in the plié position.

**tour** to turn the body.

**triple** three steps taken with two counts of the music.

## SQUARE DANCING

**Alamo style** a circle of dancers join hands, with every other dancer facing outward.

**all around your left-hand lady** a move in which the corners dance around each other right shoulder to right shoulder.

**allemande** a forearm grasp and a swing through made by the corner dancers.

**arky couple** either two men or two women.

**arm swing** grasping another's forearm and swinging around.

**around one** a designated couple turn their backs to one another and both move behind the nearest person.

**bend the line** breaking up a line of dancers by having the end dancers move forward and the center dancers move back.

**break** to release hands.

**California twirl** a move in which a couple raise joined hands to form an arch, which the lady passes under. Also known as frontier whirl.

**call** a singing direction for the next dance movement, made by the caller.

**caller** the person who sings or chants out dance directions.

**cast off** in a line of couples, the center dancers separate and move forward while the end couples join hands and move back.

**centers** any dancers inside the square or inside any other formation.

**cloverleaf** couples in a double line break off from the corners, turn back around, and describe a cloverleaf pattern while trailing couples follow.

**courtesy turn** a couple joins left hands and wheel counterclockwise.

**crisscross** one couple divides another couple, who then close and cross trails to exchange places.

**curlicue** while holding an arch, the gent walks around the lady, who then backs under the arch, so they end up facing opposite directions while still holding hands.

**dive through** two couples form an arch, which another couple passes under.

**Dixie chain** with couples in a single file line, the ladies pull through from right to left hands, followed by the gents, ending in a single file.

**dosi around** facing dancers move forward and pass around each other back to back.

**do-si-do** to do-si around.

**fold** one dancer steps forward and turns to face his or her partner.

**frontier whirl** see CALIFORNIA TWIRL.

**gents** traditionally, how male dancers are addressed.

**grand chain** four ladies move in a right-hand star to opposite gents, who courtesy turn them.

**grand right and left** weaving in and out around other dancers in a circle, the ladies pulling by in one direction while the gents pull by in the other until partners meet.

**hash calls** freestyle calls—none of which necessarily rhyme—made spontaneously by the caller. Also known as patter.

**hinge** the couple turn to face each other, step forward, and join right hands.

**hoedown** a square dance; also, music traditionally played at a square dance.

**honor** a call to bow to your partner.

**Indian style** single file.

**look her in the eye** a call to face your partner.

**make an arch** a call for two dancers to join and raise hands overhead to create an arch.

**ocean wave** four dancers facing in alternate directions form a line and join hands palm to palm at shoulder height; each dancer then takes a step forward and a step back for an undulating effect.

**pack saddle star** a star in which four dancers form a hub by grabbing each other's wrists.

**pass through** facing couples pass through one another and end up back to back.

**patter** see HASH CALLS.

**peel off** each dancer in a couple separates and turns back while the trailing couple squeezes between them, separates, and turns back to end up in a line facing the opposite direction.

**pigeon wing** clasping hands with the elbows pointed up.

**promenade** with hands crossed, right to right, left to left, with gents' palms facing up, couples follow each other in a circle counterclockwise.

**promenade wrong way** a promenade danced clockwise.

**pull-by** two people lightly clasp hands and swing each other through a line or formation.

**rock it** taking a short step forward and tapping the other foot then stepping back and tapping the other foot. Also known as balance.

**sashay (chassé)** a couple standing side by side move out of line and sidestep past one another.

**set** a square.

**singing calls** predetermined calls that are sung to the music, as distinguished from hash calls.

**skirt work** the ladies flaring their skirts to the sides.

**spread it wide** a call to change a hold around the waist to an outstretched handclasp position.

**square** the square formed by four couples.

**square your sets** a call to dancers to come onto the floor and form squares.

**star** dancers touch hands at shoulder height to form a hub, which they circle around. In singles, to grasp hands at shoulder height and rotate around one another.

**swing** walking around your partner while holding the waist and hands.

**trade** a side-by-side couple turn to face each other, then walk around each other, and end up side-by-side facing the opposite direction.

**trailing** following the dancer or dancers in front of you.

**wrong way** any movement in the opposite direction of normal.

## TAP DANCING

**bells** a click of the heels while in midair.

**brush** a sweep of one foot forward, diagonally, or backward while lightly brushing the floor.

**buck** a move consisting of a stomp of the right foot followed by a hop left on the left foot, a slap down on the right, a slap down on the left, a step right, and then a repeat of the entire move starting on the left foot.

**buffalo** a leap and a landing on the right while raising the left foot and shuffling it forward and back, followed by a leap and landing on the left foot and a return to the starting position.

**chug** sliding forward on the ball of the right foot while simultaneously dropping the heel sharply.

**coffee grinder** in a squatting position with the hands touching the floor, one extended leg describes the action of a coffee grinder by rotating around in a complete circle.

**cossack** a difficult Russian folk dance with the body in a squatting position and the arms folded at chest level while the legs kick out alternately.

**cramp roll** a step forward of one foot while raising the heel, followed by a step forward of the other foot with raised heel, then a drop of both heels in quick succession.



**dig** a step in which the arms are held aloft gracefully to the sides while each foot crosses the other alternately and taps the floor once.

**doll hop** a step followed by a hop with one leg, followed by another step and a hop with the other leg.

**falling off the log** a mixture of shuffles and cross steps that produce the illusion of the dancer losing his balance and falling off a log.

**flap** a brush with the right foot followed by a step on the right foot, producing two sounds.

**heel drops** moving the right foot forward with the toe pointed up and heel touching the floor, then moving the foot back and repeating with the left foot while arms are placed one over the other at chest level.

**heel plate** an optional plate placed on the heel of a shoe for tapping.

**hop** a hop and landing on the same foot.

**nerve taps** tapping the floor in quick succession with the toe of one foot, frequently used in practice to develop speed and flexibility.

**riff** a toe tap and a forward slide of the foot while scuffing the heel.

**scuff** scuffing or scraping the floor with the heel.

**shuffle** a brush of one foot forward and then back, producing two sounds.

**shuffle leap** a shuffle followed by a leap and landing on the same foot, producing three sounds.

**soft shoe** any slow, soft dance with light tapping and a variety of intricate steps, originally performed with sand on the floor.

**stamp** a tap made by the entire foot, instead of just the ball.

**step** a simple raising and lowering of one foot, with the weight of the body shifted to that foot.

**step-clap** a step followed by a hand clap, then repeated with the other foot.

**time step** any of various combinations of shuffles, flaps, and steps.

**toe heel** tapping with the ball then the heel of one foot, producing two sounds.

**toe point tap** a tap with the tip of the toes.

## FILM

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**adaptation** a screenplay adapted from a novel, biography, or other source.

**aleatory technique** a film technique in which scenes are not specifically planned and are left to chance.

**arc** light a powerful set light.

**art director** the designer in charge of sets, costumes, or both.

**artifact** a visual defect in a film.

**auteur** French term for a movie director who “authors” a film by exercising personal artistic vision.

**backlighting** lighting that originates behind the subject for a silhouetting effect.

**back lot** a large plot of land owned by a studio for constructing outside sets.

**barn doors** the louvers or blinders that are adjusted on large set lights to increase or decrease illumination.

**best boy** on a set, the assistant to the chief electrician.

**billing** the position and status given to an actor’s name in publicity and in a movie’s credits. The actor given top billing is usually listed first and often in the largest letters. Equal billing is shared between two or more actors. Diagonal billing is when top actors are listed side by side, with equal height of lettering, but because the name positioned on the left is considered to have higher status, the names are transposed in different promotional materials.

**biopic** a movie based on an actual person’s life; a biographical movie.

**bit player** an actor with a small part or role.

**black comedy** a comedy in which the humor springs from such dark subjects as death, political incorrectness, prejudice, etc.

**blacklisting** in 1950s America, Senator Joseph McCarthy’s formal discrimination against filmmakers who were thought to be communists.

**blockbuster** in the past, any motion picture that takes in more than \$100 million in ticket sales, but increasingly, due to higher ticket prices and infla-



tion, a motion picture earning \$150 million or more. The term originated with the British military during World War II, after the massive, city-block-levelling bombs they dropped on German cities.

**blocking** setting up and rehearsing a scene, including determining where the actors should stand or move, where the cameras should shoot from, and so on.

**blooper** a muffed line spoken by an actor or a scene that goes awry, cut from a movie but sometimes archived for use on blooper shows.

**boffo** industry slang for box office hit.

**boom** a long, mobile arm used to suspend a microphone above the action and out of view of the camera.

**bootleg** an illegally copied and distributed movie, often of poor quality. Also, the underground industry that illegally copies and sells movies.

**B picture** any second-rate, low-budget movie.

**breakdown script** a list of actors, props, and equipment needed for a scheduled day of shooting.

**cameo role** a role in which only a brief appearance is made by a major actor.

**camp** exaggerated homosexuality or other wild behavior, such as actors appearing in drag, used for comedic effect.

**card** a type of credit optical in which names and titles fade in and out in the same position.

**cast** all of the actors appearing in a movie.

**casting** the department headed by a casting director, in charge of auditioning and hiring actors.

**casting couch** reference to the most notorious location for a trade of sexual favors for a role in a motion picture, allegedly common in the old days of movie making, but less so today.

**casting director** the person in charge of auditioning and hiring actors.

**cell** one of thousands of individual drawings on celluloid sheets used in creating animation or cartoons.

**changeover cue** a dot in the corner of a film's frames to cue the projectionist to start the next reel.

**character actor** an actor who is natural at playing a certain personality type, such as a crotchety old man or a sex siren, and who in fact may be called to play the same type again and again in other movies. Such actors may be unconvincing in any other role.

**Cinemascope** a film process invented by 20th Century Fox in which anamorphic lenses are used to squeeze film scenes onto 35mm film so that they can be unsqueezed and expanded by a theater projector to create an image more than twice as wide as it is high.

**cinematographer** a motion picture photographer. Also known as the director of photography.

**cinematography** motion picture photography.

**cinematology** the study of films.

**cinema vérité** a realistic or documentary style of filming, sometimes with a handheld camera, under as natural conditions as possible and with little or no input from the director.

**cinophile** a person who loves movies.

**cinerama** a wide-screen process that employed three synchronized cameras and is now outmoded.

**clapper** a handheld chalkboard with data describing the next shot; the sound of a clapstick on its top signals the start of the next scene. Also known as a slate.

**color cards** cards showing a scale of colors, used as a guide to correct colors when filming.

**colorization** the computerized process of transforming black-and-white film into color.

**commissary** a movie studio's cafeteria.

**continuity** consistency in the images presented in a movie from scene to scene. For example, an actor may be shown with unkempt hair in one shot and then perfectly combed hair in the next shot, or a prop visible on a table in one scene may mysteriously vanish in a following shot because someone on the set inadvertently removed it, thereby breaking continuity. It is the script supervisor's job to monitor continuity from shot to shot and keep careful notes concerning every detail, including lighting, environmental conditions, positions of the actors, prop locations, etc., and have a "continuity report" available at all times.

**costume supervisor** one who is in charge of the creation, sizing, and authenticity of costumes.

**coverage** a brief, written review of a script submitted to a producer or studio.

**cover set** an alternative set used when outdoor shooting is spoiled by rain.

**cover shot** see MASTER SHOT.

**craft service** a company or caterer responsible for providing snack tables for the cast and crew.

**crane shot** an aerial shot taken from a crane or suspended mechanical arm.

**crawl** the rolling credits at the end of a movie.

**credits** at the beginning and end of a film, the list of all the people in the production crew, including the actors.

**crosslighting** lighting that originates from the sides.

**cut to** to switch from one scene to another.

**dailies** prints from a day's shooting, viewed by the director and others to determine if any shots need to be filmed again. Also known as rushes.

**dialogue coach** a person who teaches actors how to speak a foreign language or with an accent.

**director** the person who directs the action of the actors, sets scenes, coordinates other technicians, and so on.

**director's cut** a version of a movie as the director prefers it with complete artistic control and little or no studio input.

**director of photography** see CINEMATOGRAPHER.

**direct to video** a movie sold only on VHS tape or DVD and not previously released in theaters.

**docudrama** a movie based on a real event.

**dresser** one who assists the actors with their costumes.

**dub** to record dialogue, foreign dialogue, or sound effects in a studio after the film has been shot.

**editing** the cutting, splicing, and final arrangement of scenes in a film.

**editor** one who cuts, splices, and determines the final arrangement or length of scenes in a film.

**effects track** the soundtrack containing sound effects, to be mixed with other soundtracks.

**epic** a heroic movie with a story line that frequently spans many months or years.

**executive producer** a producer who handles only the business and legal matters on the making of a film.

**extra** a person hired to play a nonspeaking part in the background of a scene, frequently as a member of a crowd.

**film noir** French term meaning, literally, "black film," used to describe some American movies made in the 1940s that were notable for their low-key or dark lighting effects.

**final cut** the edited, finished film.

**flashback** a scene that departs from the present and shows an event from the past.

**flood** short for a floodlight.

**focus puller** a member of the camera crew who adjusts the camera's focus during filming.

**foley** to reproduce the sound of a body movement, such as footsteps or rustling clothes, in a recording studio for dubbing onto film.

**foley stage** a large room with several different types of floor (brick, wood, tile, etc.) used to dub in the sound of footsteps in a film.

**foley studio** a recording studio in which the picture and soundtrack are played while sound effects are added to match the action of the actors, for example, clothes rustling or footsteps.

**gaffer** a set electrician and light specialist.

**giraffe** an adjustable boom microphone.

**grip** a set assistant or stagehand; one in charge of props.

**handheld** a handheld camera, used for natural, documentary like effect.

**Hays Office** the office of former Postmaster General Will Hays, who was appointed by the Motion Picture Producers and Distributors to develop a gen-

eral code to guide producers on how much sex, violence, or offensive language could be allowed in films. Notoriously strict, the Hays Production Code was introduced in 1934 and remained in effect until 1967, when it was abolished.

**high concept** descriptive term for a highly commercial plot, script, or idea for a movie. A high-concept movie usually has top actors, bigger-than-life action, a clever premise appealing to the largest body of potential movie-goers, and a vast potential for profit.

**hit the mark** during a shot, a cue from the director to move to a designated spot on the set.

**honeywagon** a trailer or truck used as a dressing room while shooting a film on location.

**horse opera** a western.

**hot set** a movie set on which a scene is currently being shot.

**independent** a movie shot and produced by a filmmaker unaffiliated with a major studio.

**indie** an independent film.

**in the can** slang, referring to a movie that is shot but not ready for distribution.

**kenworthy** a special crane, sometimes computer programmed, used to film miniature sets.

**klieg light** a floodlight.

**leader** the black strip of film showing countdown numbers at the beginning of the film.

**letterbox** a format in which a widescreen motion picture can be presented on video with a top and bottom band of the television screen blocked out.

**lip-synch** to match recorded speech with the actors' lip movements on film.

**location manager** a person who is in charge of arranging for shooting in a given location and securing any necessary permissions from property owners and authorities.

**location scout** one who searches out appropriate locations for shooting.

**lock it down, speed, action** "Lock it down" is announced by the assistant director to quiet everyone on the set for shooting. The director of photography

or camera operator then announces "speed," so the director will know when the camera is operating at the correct speed. "Action" is then called by the director to commence performance of a scene.

**looping** lip-synching on short loops of film.

**Macguffin** a term coined by director Alfred Hitchcock, referring to a plot element which at first appears meaningless to the audience but which becomes important later on.

**married print** the soundtrack and film combined into one unit.

**master shot** a long shot that takes in an entire scene. Also known as a cover shot.

**method actor** an actor who practices a form of naturalistic acting first popularized in the 1930s.

**Mickey Mousing** combining whimsical music or musical effects with the actions of the actors, a technique frequently used in cartoons and sometimes in comedic movies.

**mix** to combine different soundtrack elements, such as dialogue, music, and sound effects.

**mogul** the head of a movie studio.

**Moviola** an editing machine.

**MOW** movie of the week; a made-for-television movie.

**nickelodeon** an early form of American movie theater, with admission costing a nickel.

**novelization** a novel adapted from a movie.

**on location** of filming, in an actual setting, such as an airport, rather than in a studio mockup or set.

**optrack** an optical soundtrack on a married print; it is composed of a photo image of sound modulations on the side of the film.

**outtake** a portion of film deleted by the editor.

**overlap sound** dialogue or sound that continues as the scene fades out. Also, dialogue or sound that begins before the scene fades in.

**Panavision** wide-screen process that supplanted Cinemascope.

**Pan-Cake** a makeup used on actors to darken skin.

**pickup** a motion picture produced and shot by one studio and purchased by another.

**pitch** a verbal presentation of a story or movie idea from writers to producers.

**postproduction** any additional elements that must be performed or added after the principal film has been shot, most notably editing and special visual effects.

**postsynchronization** the recording of the soundtrack after the film has been shot.

**practical set** a studio set, such as a bedroom mockup, with parts that actually work, such as doors, windows, and so on. Also, any on-location set.

**premiere** the first public showing of a movie.

**prequel** a movie featuring a story line that precedes in time the related story line of another movie already produced and shown.

**print** the physical movie or film itself, or a reel of a movie.

**producer** the person who secures financing, purchases the script, hires artists and technicians, and oversees a film's production.

**production assistant** an all-around assistant who performs a wide variety of odd jobs on a set.

**production manager** a budget supervisor in charge of purchase orders and the hiring of crew.

**product placement** an appearance of a commercial product, such as a name-brand soda or beer, in a motion picture as a passive paid advertisement and prearranged by the producer and advertiser.

**prompter** a person who helps the actors with their lines.

**prop** any object used in a film, for example, a chair, table, inkwell, gun, or elephant.

**property** a film story.

**prosthetic appliance** a fashioned piece of latex or gelatin attached to an actor's face or body, as when playing an alien.

**rough cut** the first cutting and splicing of a film by the editor, in which scenes are placed in the correct general order according to the script.

**rushes** see DAILIES.

**scenic artist** a set artist who paints, textures, plasters, letters, creates signs, and more.

**score** the music composed for a film.

**screening** the showing of a movie on a screen or in a theater.

**screenplay** a film story, with dialogue and descriptions of action in the script.

**screen test** an audition of an actor in front of a camera.

**screenwriter** a script writer.

**script supervisor** the person in charge of film continuity, for example, making sure details in one shot (such as which side the actor's hair is parted on or whether a jacket is zipped or unzipped) match those in another shot, even though filmed days or weeks apart. Formerly known as the script girl.

**Sensurround** a gimmicky movie sound system in which stereo speakers are placed in front, in back, and sometimes on the sides of a theater.

**set** the location where a film is being shot.

**shooting script** a script having directions for camera angles, shots, and so on, as well as dialogue.

**slate** see CLAPPER.

**sound effects** all sounds, other than music or dialogue, added to film after shooting.

**sound stage** a building in which sets are built and dismantled for filming.

**soundtrack** the optical or magnetic track on the side of a film; it contains the music, dialogue, and sound effects.

**spaghetti western** a European western, usually made in Italy or Spain, popular in the 1960s.

**spec script** a movie script written on speculation, as opposed to an assignment, with the hope of landing a sale to a producer or studio.

**splice** to join two pieces of film.

**spotting session** a meeting in which the director, composer, and editor decide where the music will play in the film.

**stand-in** a person who takes the place of an actor on a set while a shot is being set up.

**Steadicam** a special, handheld, waist-supported camera that provides smooth, shake-free shots on a par with dolly shots.

**still** a photo or enlarged frame from a film, used for publicity.

**stock footage** existing film borrowed or purchased from a film library and used in a new film.

**storyboard** a series of captioned drawings showing planned camera shots.

**streamer** a long line drawn on a film to cue an actor that a scene to be dubbed with dialogue is coming up. Also used to cue conductors for accurate placement of music.

**sword and sandal** slang for biblically based movie epic, named after the costumes and props used.

**sword and sorcery** slang for a fantasy epic.

**take** a recording of scene. The director may order several takes of the same scene to make sure everything works as planned.

**test screen** to screen a movie in front of a test audience to measure reaction. If reaction is poor, parts of the movie may be reshot before nationwide release.

**track** the rails on which the camera rides in a tracking shot.

**treatment** a detailed description or outline of a film idea, as given by the author.

**turnaround** a process in which a script that has been purchased and has gone through preproduction fails to get made and is made available for sale to other studios.

**typesetting** the casting of a character type to fit a specific character role.

**walla** a sound effect of a murmuring crowd.

**wild shooting** shooting a film without simultaneous recording of the sound.

**wild sound** sound recorded apart from the actual filming.

**wild walls** on a set, temporary walls that can be assembled and disassembled quickly.

**wrangler** an animal handler. Also, a handler of all kinds of nonanimal items. The person responsible usually has a certain amount of expertise with the item.

**wrap** the end of shooting for the day.

## SPECIAL EFFECTS AND CAMERA TECHNIQUES

**animatronics** electronically or radio-controlled puppets of animals, humans, monsters, etc.

**back projection** the projection of a still or moving background through a translucent screen behind the actors, now largely outmoded by front projection and other techniques. Also known as rear projection.

**blue screen** a process employing a blue screen and color filters to produce matte shots. Also known as a traveling matte. In television, it is performed electronically at the touch of a button and is known as chroma-key.

**CGI** computer-generated imagery.

**chroma-key** see BLUE SCREEN.

**claymation** an animation technique employing clay or plasticine models and stop-action photography.

**composite** the digital or photographic combination of two or more images on a piece of film.

**crab dolly** see DOLLY.

**crosscutting** showing alternating scenes in quick succession to illustrate parallel action.

**cutaway** a quick switch to a scene of action taking place at the same time as the previous scene, or on a related subject.

**day-for-night photography** filming night scenes in daylight by using dark filters over the camera lenses.

**detail shot** an extreme closeup.

**dissolve** an optical effect in which one scene gradually fades out and melds into another scene.

**dolly** a rolling platform on which a camera is mounted to gain mobility. Also known as a crab dolly.

**dolly shot** a shot taken from a rolling dolly.

**Dutch angle** a canted camera angle that produces a tilted image on the movie screen.

**dynamation** the process of combining live action with stop-action photography, using split-screen techniques originating with special effects artist Ray Harryhausen in 1958.

**establishing shot** a shot that establishes the location of the upcoming scene.

**extreme long shot** a panoramic shot taken from a great distance.

**fade-in** an optical effect in which a dark background slowly brightens to reveal the next scene.

**fade-out** an optical effect in which the picture slowly darkens to black.

**filter** a gelatin, glass, or plastic plate placed over a camera lens to produce various light or color effects.

**fish-eye lens** an extreme wide-angle lens that distorts images and makes the horizon appear distinctly curved.

**flag** a device positioned in front of a light to create shadow.

**flash cutting** editing a section of film into brief scenes that quickly succeed each other.

**flash frame** a scene consisting of few frames, or even one frame, that passes so quickly the audience barely perceives it.

**flick pan** see SWISH PAN.

**freeze frame** the repetition of a single frame of a movie to give the illusion that the action has frozen.

**ghosting** a special-effects technique that makes an actor or prop appear as a ghostly image, achieved through superimposition or reflective shots. Also, a dubbing technique in which a professional singer's voice is dubbed over or with that of an actor's to give the illusion that the actor can sing.

**glass shot** an effect in which the camera films a shot through scenery painted on glass, with the action occurring behind the glass.

**gobo** a wooden screen placed in front of a light to dim it or to cast a shadow.

**green screen** the same as blue screen, but green in color and often producing better results.

**high-hat shot** a shot taken from near floor or ground level looking up.

**highlighting** using a thin beam of light to illuminate a part of the actor's face.

**jump cut** a scene that jumps abruptly into another scene; the joining of two discontinuous shots.

**mask** a shield placed over a camera lens to give the illusion of peering through binoculars or a keyhole.

**Massive** a computer program that gives virtual life and random reactions to digitally created characters.

**matte artist** an artist who creates backgrounds for matte shots.

**matte shot** a special effect in which part of one scene is masked and combined with another to produce a realistic depiction of something that is normally too difficult or too expensive to shoot, for example, an astronaut filmed in a studio and melded into an image or photograph of space to produce an illusion of an astronaut floating in space.

**mocap** see MOTION CAPTURE.

**morph** to alter, or "metamorphose," the shape or appearance of an actor or object on screen through computer-generated special-effects techniques.

**morphing** a computer-generated special-effects technique in which actors or objects on screen can be altered in shape or appearance.

**motion capture** a special effects technique in which a live actor wears a body suit rigged with sensors that digitally record, or "capture," his or her movements. Animators add the captured movements to computer-generated images of the actor to convey realism in a digital landscape. The technique can even be used on animals, such as horses, to film dangerous scenes. Also known as mocap.

**optical printer** an apparatus that combines a projector and a camera with facing lenses, for creating composite shots.

**overcrank** to run the camera at a greater speed than normal to produce slow-motion images.

**pan** to film from side to side.

**pixilation** stop-action photography effect in which an inanimate object is moved between each frame or



a small number of frames so that on film the object appears to move on its own, as if by magic.

**point-of-view shot** a shot as seen from a character's perspective.

**pullback** a shot in which the camera is pulled back to reveal a larger portion of the scene.

**pushover** an optical effect similar to a wipe, in which a new scene appears to push the preceding scene off the screen.

**rack focus** a change of focus from a subject in the background to a subject in the foreground, or vice versa, without moving the camera.

**reaction shot** a shot that shows a character's reaction to the action around her or him.

**rear projection** see BACK PROJECTION.

**Rembrandt lighting** backlighting method modeled after the techniques of the famous Dutch painter, in which a soft light is projected from behind a character for a subtle halolike effect, popularly used in the movies of the 1930s and 1940s.

**reverse-angle shot** a shot of an opposite view, as when switching from one character to another during alternating dialogue.

**ripple dissolve** an optical effect in which a wavering image serves as a transition to either a flashback, a flash-forward, or a dream sequence.

**rotoscoping** an animation method in which live action in a film is traced over.

**scrim** a plate placed in front of a light to produce shadow.

**soft-focus** slightly out-of-focus, as achieved by placing Vaseline or a special filter over the camera lens; used to soften lines in romantic shots.

**split screen** an optical effect showing two different scenes on one frame.

**squib** a tiny explosive charge used to simulate gunshots.

**stop-action photography** a special-effects technique in which objects are filmed one frame at a time, allowing the object to be moved between frames. The resulting moving image is known as pixilation.

**substitution shot** a shot in which the action is stopped midscene and the actors freeze in place. A substitution is made, either for an object or by a dummy representing one of the actors. The shot may be used, for example, when one of the characters is about to have his head cut off or some other unpleasantry.

**superimposition** a special effect in which one scene is superimposed over another, most notably used in creating scenes with ghosts. Also known as a super.

**swish pan** a rapid, blurring pan of a scene that serves as a transition into the next scene. Also known as a flick pan, whip pan, or zip pan.

**synthespian** a digitized actor with computer-generated enhancements.

**time-lapse photography** a method of compressing real time into a much shorter span of time in film by shooting frames at timed intervals.

**tracking shot** a moving camera shot on a dolly, on rails, or on foot.

**traveling matte** see BLUE SCREEN.

**trucking shot** a rail or dolly shot.

**two-shot** a shot of two characters simultaneously, as distinguished from a shot cutting back and forth between actors during dialogue.

**undercrank** to run the camera at a slower speed than normal to produce fast-motion images.

**washout** a fade to white.

**whip pan** see SWISH PAN.

**wipe** an optical effect in which one scene moves from left to right, or vice versa, to knock out another scene and therefore serve as a transitional device.

**zip pan** see SWISH PAN.

**zoom** a shot that, by means of automatic focus, zooms in close to a distant subject.

## RADIO

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**AM** amplitude modulation; a radio signal that travels along the surface and curvature of the Earth and thus has a much larger broadcast area than FM.



**audio news release** a taped news or publicity piece sent to radio stations by publicists for broadcast.

**band** a range of radio frequencies.

**beeper** slang for an interview recorded over the telephone, formerly requiring a series of beeps to indicate to listeners that the interview was not being broadcast live.

**booking board** a posted calendar listing future programs and interview guests.

**B-rate** the cheapest commercial rates, for airing late at night or on Sunday morning.

**breakers** the new recordings receiving the heaviest air time.

**Broadcast Music, Inc. (BMI)** a nonprofit organization of music publishers and composers who collect royalties of up to 12¢ each time a performer or member's recording is played over a radio station.

**call letters** the identification letters of a radio station, usually beginning with the letter W if located east of the Mississippi and K if located west of the Mississippi. Canadian call letters begin with C; Mexican call letters begin with X.

**class I station** a 50,000-watt AM station having FCC protection of frequency for up to 750 miles. Also known as a clear channel station.

**class III station** a 5,000-watt station operating on an unprotected, regional channel.

**clear channel station** a maximum-power AM station having frequency-protected range of up to 750 miles. Also known as a class I station.

**cool out** to lower the volume of background music at the end of a commercial.

**cough button** a switch used by an announcer or DJ to turn off the microphone during a cough or sneeze.

**cue burn** damage to the beginning of a record, due to heavy cueing.

**cue up** to set a record, tape, or CD in cue position for immediate play.

**DAB** digital audio broadcasting.

**dead air** silence during a radio broadcast, a taboo.

**delay time** a seven-second delay between a talk show's broadcast and transmission, within which any obscenities from callers may be deleted.

**digital radio** a new transmission system, properly called digital audio broadcasting, that is projected to replace AM and FM by 2015. Digital broadcasting delivers clear and crisp audio without hiss, interference, flutter, distortion, or fading but requires a digital receiver. With digital radio, music and speech are converted to electronic ones and zeros, or bits, and stored, played, and transmitted. Also known as high-definition radio.

**disk** record.

**disk jockey** one who plays records, tapes, and CDs over the radio.

**DJ** disk jockey.

**DJ copy** a record with only one side recorded on.

**drive time** important broadcast hours in the morning and late afternoon, when people listen in their cars on their way to and from work.

**explosive** a loud, explosionlike noise produced by speaking too close to the microphone.

**feed** broadcasts sent from a national network to local stations, or vice versa.

**field strength** the power of a station's broadcasting signal.

**FM** frequency modulation; straight-line radio signals that cannot be received beyond the horizon and therefore have a much smaller range than AM signals; however, FM signals provide high-fidelity reception with little or no static.

**FM flutter** hisses, pops, and phasing effects caused by reflections of radio signals off tall buildings and mountains.

**ground wave** a radio signal that travels along the Earth's surface, as distinguished from one that goes into space as it meets the curvature of the Earth.

**high-definition radio** see DIGITAL RADIO.

**high frequency** a frequency between 3 and 30 megahertz.

**indie** slang for an independently owned radio station.

**low frequency** a frequency between 30 and 300 kilocycles per second.

**network** a group of affiliated radio stations and their headquarters.

**outcue** the last four or five words in a song, interview, or newscast, that serve as a cue to the engineer or disk jockey to begin another record, commercial, or program.

**performance royalties** fees paid by radio stations for the rights to play the songs of music publishers and composers.

**picket fencing** the fading in and out of an FM station at the fringe of its broadcast range.

**playlist** a schedule of the day's recordings to be played on the air.

**PSA** public service announcement.

**rolloff** the faint edges of a radio signal, when a station hasn't been tuned in properly.

**rumble** low-frequency vibration.

**satellite radio** a pay radio service that delivers a wide array of clear-signal music, news, or talk programs.

**shock jock** a radio program host who is obnoxious, obscene, irreverent, and controversial.

**shock radio** talk radio featuring loud, rude, or obnoxious hosts who insult their guests and listeners.

**simulcast** the simultaneous broadcast of a program on television and radio.

**sound bite** a brief note from a newsworthy person, aired as part of a newscast.

**standby guest** an emergency stand-in guest used in case a scheduled guest fails to appear.

**tape delay** a system used on call-in programs, in which a phone call is taped and delayed before airing, to eliminate obscenities.

**trailer** a brief, promotional piece on an upcoming program, usually played at the end of another program.

**translator** a station that does not have its own programming but rebroadcasts that of other stations.

**upcutting** the unethical cutting of part of a network program in order to create more space for local commercials.

**urban contemporary** radiospeak for inner-city black music.

**voice-over** a narrator's voice heard over the background music of a commercial.

## STAGE AND THEATER

---

**aboard** slang for on stage.

**above** at or toward the back of the stage; upstage.

**ace** a 1,000-watt spotlight.

**act** one segment of a play.

**actor-proof** of a powerfully written play, impervious to poor acting performances.

**Actors' Equity Association** the 30,000-member actors' union; they are issued Equity cards and are paid according to Equity scale.

**apple box** a 14" × 24" platform used to elevate a performer on stage.

**apron** the portion of a stage in front of the arch.

**arc follow spot** a powerful spotlight used to follow a performer.

**arena theater** theater in which the stage is surrounded by seats.

**argentine** a shiny sheet of metal that simulates a window on a piece of scenery.

**artist's assistant** one who assists and escorts a performer from the dressing room to the stage, especially in an opera.

**ashcan** a 1,000-watt floodlight.

**audience dress** a rehearsal before an audience, before the show's actual opening.

**audit stub** the ticket portion retained by the theater for accounting purposes.

**a vista** of a scene change, made while the curtain is still up.

**baby spot** a small spotlight, usually 750 watts.

**backdrop** a painted curtain serving as background scenery.

**backing light** lighting originating from behind a set or scenery.

**backstage** the nonperformance area in the wings.

**bad laugh** laughter from the audience at an inappropriate moment.

**balcony** a second or third upper floor. A first upper floor is a mezzanine or dress circle. A fourth floor is frequently called a gallery.

**balcony box** an area reserved for spotlights.

**balcony lights** lights operated from a balcony box.

**balcony operator** the person who operates the balcony lights.

**band call** a musicians' rehearsal.

**band shell** an outdoor bandstand having a concave back wall and roof.

**barn doors** adjustable louvers in front of a spotlight to control the intensity of its beam. Also known as blinders, flippers, or shutters.

**bastard amber** a pink amber gel commonly used to color stagelights.

**batten** a strip of wood or metal from which scenery or lights are hung.

**beam projector** a spotlight used to project a sharply defined or narrow beam, to simulate a moonbeam or sunbeam.

**bedroom farce** a comedy centering on antics in the bedroom.

**below** at or toward the front of the stage; downstage.

**billboard pass** a free ticket given to a local retailer in exchange for displaying theater advertising.

**black comedy** a comedy based on macabre or morbid subjects.

**blackout** a complete darkening of stage lights to indicate a passage of time or the end of a scene.

**blackout switch** a switch that controls all of the stage lights.

**blind seat** a seat with an obstructed view.

**block** to indicate performer positioning and movements by marking the stage with chalk or tape.

**boffo** a box office hit.

**bomb crater** a depression or pit in a stage floor.

**bon-bon** a 2,000-watt spotlight directed on the face of a performer.

**dakota** a line of dialogue that leads into or cues a song.

**dark house** a nonperformance night at the theater.

**dead pack** scenery to be removed from the stage, as distinguished from live pack, or scenery to be placed on stage.

**dim the house** to turn out the houselights over the audience.

**dinner theater** a theater that combines a meal with a show.

**dog** a small town or noncritical location where the bugs are worked out of a show, as in "to try a show out on the dog."

**door list** a list of people admitted free to a show. Also known as the house list.

**double cast** casting two performers for the same role, in case one gets sick. See UNDERSTUDY.

**downstage** the front of the stage, toward the audience. Also at or toward the front of the stage.

**dramatis personae** a list of characters in a play.

**drapery setting** scenery composed of painted curtains or backdrops.

**dress a stage** to furnish a stage with scenery, furniture, props, and so on.

**dresser** a wardrobe assistant; an assistant to the wardrobe chief.

**dress extra** an extra who provides his own costume and is consequently paid on a higher scale.

**dress-room list** a posted list of dressing rooms assigned to performers.

**drop** any stage curtain that can be raised or lowered.

**farce** a wacky comedy based on wild or unlikely or ludicrous situations.

**first-night list** a list of reviewers, sponsors, and other VIPs invited to attend an opening night, as distinguished from the second-night list.

**five minutes to curtain** the traditional warning call to all performers five minutes before the show. Also, “five minutes, please.”

**flashpot** receptacle that holds flash powder that is ignited to produce smoke, fire, or explosive effects.

**flat** an upright piece of painted scenery.

**flood** a floodlight or broad-beamed light.

**fly** a floor, platform, or loft over the stage, for lights and other equipment. Also, to suspend scenery from above the stage floor.

**fly crew** the crew who operate the overhead lights and other equipment on the fly.

**fly gallery** a sidewall platform where scenery lines are sometimes secured.

**fly plot** a diagram of lighting placement in the fly; a rigging plan.

**footlights** a row of lights along the foot of the stage, sometimes recessed in a trough, sometimes not.

**front of the house** the box office, lobby, and business offices at the front of a theater.

**full-dress** a full dress rehearsal.

**gel** a colored plastic (formerly made from gelatin) filter placed in front of a light to produce a colored beam.

**go to table** to rehearse lines while sitting around a table with other performers.

**grave** a hole in the stage.

**green room** a performers’ waiting room near the stage.

**ground row** a piece of background scenery that simulates a landscape, skyline, horizon, or other location.

**head spot** a spotlight directed on a performer’s head.

**high comedy** comedy having witty, intelligent dialogue, as distinguished from low comedy.

**hit the boards** slang for to go on stage.

**horseshoe staging** seating that forms a horseshoe configuration around the stage.

**hot** of a microphone, live.

**houelights** the lights that illuminate the audience.

**icebreaker** an opening number in a musical.

**intermission bell** a bell, chime, or buzzer rung to alert the audience that intermission is nearly over.

**keg light** a 500-watt spotlight shaped like a beer keg.

**kill** to turn off the lights or to remove scenery from the stage.

**klieg light** a large, powerful, wide-angle spotlight.

**lap dissolve** the fading out of one light and brightening of another, for effect.

**legitimate theater** serious plays and musicals, as distinguished from burlesque and vaudeville.

**light rehearsal** a practice run of light changes and lighting cues.

**light tower** a tower, often of scaffolding, on which lights are hung.

**live pack** scenery to be placed on the stage, as distinguished from dead pack, or scenery to be taken off or that has already been used and put away.

**live stage** a stage with scenery.

**loge** a theater box in the front section of a mezzanine or balcony.

**low comedy** slapstick or physical comedy, as distinguished from high comedy.

**lyric theater** a theater specializing in producing musicals.

**makeup call** the time a performer must report to the makeup department.

**marquee** at the front of a theater, the projecting, rooflike structure advertising the upcoming show and its top performers.

**matinee** an afternoon show.

**melodrama** a play in which the emotions are acted out in an exaggerated fashion.

**noises off** sound effects made from off-stage.

**Obie** annual award given to those involved with off-Broadway productions.

**off Broadway** low-budget or experimental productions performed in theaters other than those in the Broadway and Times Square area of New York.

**oleo** a painted curtain used as background for a brief scene while the set is changed from behind.

**open full** to start the show with the entire cast on stage.

**opening night** the first formal performance before an audience and critics.

**opry house** slang for an old theater.

**orchestra pit** the space below the stage where the musicians play.

**overture** a musical lead-in to a musical production number.

**page a curtain** to pull a curtain together so that the two halves meet at midstage.

**pan** to slowly sweep a spotlight from left to right, or vice versa.

**Pan-Cake** performers' heavy makeup.

**papering the house** giving away numerous free tickets in order to fill the theater.

**parapet** a low wall along a balcony.

**parquet** a theater's main floor, also known as the orchestra.

**pass door** a door providing access to backstage from the auditorium.

**passion play** a play centering on the suffering of Christ.

**peanut gallery** slang for a top balcony or gallery, where lower-class patrons ate peanuts.

**perch** an offstage platform on which a spotlight is sometimes placed.

**pigeon** a platform or riser, smaller than an apple box, used to elevate a performer.

**pin spot** a spotlight having a very narrow beam.

**pit** the orchestra pit.

**play to the balcony** to direct one's performance to the cheaper seats in the balcony, from which the lower classes are quicker to applaud. Also, to play to the gallery.

**pool hall lighting** dim, overhead lighting, used for effect in some scenes.

**positions!** the last call for performers to take their positions before the curtain rises.

**practicals** stage props that actually function, as distinguished from replicas.

**practical set** a set having real walls and props that work, as distinguished from facades and replicas.

**production number** any extravagant act or musical number involving many or all members of the chorus, dance troupe, or other performers.

**program** a brochure describing the show and its performers, given or sold to audience members.

**prologue** an introduction to a play.

**prompt box** a hoodline projection or alcove in the center of the stage in which a prompter is positioned out of view of the audience.

**prompt corner** location where the prompter positions himself, usually downstage right.

**prompter** one who assists actors in remembering lines while the show is in progress. He keeps track of the dialogue by means of a prompt book.

**prop** any object, from a cigarette lighter to a sofa, used in a show.

**property personnel** the stage crew responsible for props.

**proscenium** the front of the stage, from the front curtain to the orchestra; the apron.

**quick study** a performer particularly adept at learning his role and accompanying lines.

**raisonneur** in a play, a character who observes the action, comments on it, and serves as a narrator to the audience.

**rake** the slant or inclination of a stage. A raked stage slopes down from back to front.

**revue** a musical composed of sketches and songs.

**royal box** boxed seating near the stage, reserved for royalty or other VIPs.

**rumble pot** a receptacle in which boiling water and dry ice is mixed to create fog effects.

**score** the music written for a show.

**set designer** one who designs and creates a set.

**set dressings** set furnishings, decor.

**snake** a special cable that combines several cables, used with stage lighting.

**soliloquy** talking to the audience or to oneself on stage.

**spot** a spotlight.

**SRO** standing room only; a packed house.

**stagehand** a helper who assembles, dismantles, and moves scenery; operates the curtain; and performs other tasks.

**stagestruck** having the sudden desire to become a stage performer, usually occurring while watching a stage show.

**strike** to take down a set.

**theater party** a performance given for charity, with the beneficiaries often making up part of the audience.

**thrust stage** a stage that extends out into the middle of an audience.

**tormentor** a curtain or piece of scenery that conceals the wings of a stage or backstage.

**tragedy** a play or drama that ends sadly or in tragedy.

**trapdoor** a door in the stage floor through which performers may enter or exit.

**understudy** a performer who rehearses the role of another in case a stand-in is needed.

**upstage** the portion of the stage furthest from the audience. Also, at or toward the back of the stage.

**wagon stage** a mobile set on wheels, used to facilitate the changing of sets.

**walk-through** a rough rehearsal.

**wardrobe mistress** one responsible for costumes.

**white light district** a theatrical district. Also known as a white way.

## TELEVISION

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**ABC** American Broadcasting Company.

**affidavit of performance** a notarized list of commercials and public service announcements and their air dates and times, provided to the sponsors.

**affiliate** a local station, frequently independently owned, that contracts to air the programs of a particular national network.

**announcer booth** in a studio, a small booth where off-camera voice-overs or announcements are made.

**Arbitron** the TV ratings company that measures the size of a TV viewing audience by means of an electronic meter placed on TV sets.

**arc** a curving movement left to right (arc right/left) of a TV pedestal camera, as ordered by the director.

**art director** a supervisor of the art department.

**assemble edit** the simultaneous recording of audio, video, cue, and control tracks on a tape.

**associate director** in the control room, an assistant to the director, whose commands are the ones heard by the camera operators.

**atmospheric effects specialist** a special-effects person who simulates fog, rain, thunder, lightning, smoke, and so on.

**audio operator** the audio technician responsible for a program's sound quality.

**back lot** studio property where outdoor scenes are occasionally shot.

**backtiming** a method of ending a live program exactly on time by providing a rehearsed final segment that can be made shorter or longer at will. Also, in news programs, the time when the last segment must be aired to match the time deadline.

**balop** a large slide of art work, used as a background scene.

**bat blacks** to fade out or to fade to black.

**bear trap** slang for an alligator-type clamp used to attach lights in a studio. Also known as a gaffer grip.

**big head** a closeup of a performer's head.

**billboard** the credits at the opening and closing of a program. Also, an announcement made on behalf of the sponsor, such as "This program brought to you by . . ."

**bird** a satellite used for TV transmission.

**bird, lose the** to lose the transmission of a TV signal through a satellite.

**birding** slang for television transmission via satellite.

**black level** TV control signals that are blocked out of the picture.

**blackout** the prohibition of local sports coverage due to contract agreements, intended to draw the maximum audience to the local stadium.

**block** to provide indications or markings of camera or performer placement and their movement during rehearsal.

**blunting** airing a program of similar content to that of a competing station at the same time.

**boom** a long, movable arm, crane, or pole used to hold a microphone.

**bump** to cancel a guest on a talk show.

**bumper** a transitional device between program segments, such as a fade-out, or an announcement such as, "We'll return after these messages."

**cable puller** a studio assistant responsible for power, sound, and picture cables who follows camera movements and pulls cables out of the way to prevent entanglement.

**call sheet** a schedule sheet showing the dates and times a cast and crew must appear for a production.

**camera cue** a red warning light indicating when a camera is actually shooting. Also known as a cue light or tally light.

**camera mixing** mixing shots in succession from two or more studio cameras.

**camera rehearsal** a full dress rehearsal in which camera placement and movements are planned or blocked.

**camera riser** a platform that elevates a camera.

**canned** prerecorded, such as canned laughter.

**cast** to hire a performer for an acting part. Also, the collective term for all of the performers in a show.

**casting director** the director who casts the performers for a show.

**casting file** a file of performer biographies.

**cattle call** an open audition, usually mobbed by acting hopefuls, for a bit or minor part in a program.

**catwalk** a narrow walkway or scaffolding above the studio, from which lights can be hung and accessed.

**CBS** Columbia Broadcasting System.

**cc** closed-captioned for the hearing-impaired; the superimposing of captions over a TV program, seen only by those viewers with special decoders.

**chain break** during a program break, a brief spot for station identification. Also, a local commercial up to 20 seconds long.

**cherry picker** a mobile crane holding a boom and camera for moving, outdoor shots; it has three seats, for the director, the camera operator, and the camera assistant.

**cinemobile** a large vehicle containing dressing rooms and store rooms, used when taping on location.

**circle-in** a transitional optical effect in which the picture forms a circle and diminishes, while a new scene enlarges from a small circle. Also known as iris-in.

**circle wipe** an optical effect in which a scene begins as a dot on the screen and enlarges to wipe out the previous scene.

**clean entrance** a direction to a performer to enter a scene from off-camera, as distinguished from the camera following the performer into the action.

**closed set** a set or studio closed to the public.

**color bar** a vertical strip of graduating colors for color testing of TV transmission. The colors are white, yellow, cyan, green, magenta, red, blue, and black. Also known as a colorburst.



**come in** a director's command to move the camera in closer on the subject.

**control room** the technical room where the director and engineers control the audio and video.

**cover shot** a wide shot revealing location at the start of a scene.

**crab shot** a shot in which the camera moves left or right on its dolly or truck.

**crane** a cherry picker.

**crane grip** the crane or cherry picker operator.

**crawl** the moving credits at the end of a TV show. Also, any text seen moving across the bottom of the TV screen, as a weather or news bulletin.

**credits** the acknowledgments of cast and crew at the start or end of a program.

**creeper** a small camera dolly.

**cue card** a large card with a performer's lines printed on it. Also known as a flip card or an idiot card.

**cue light** an ON THE AIR warning light; also a red camera light to indicate shooting.

**cue line** a line spoken by one actor that serves as a cue to another actor.

**cue sheet** a schedule of cues and timings.

**cyclorama** a curved backdrop or wall used on a stage or studio to give the illusion of sky.

**day for night** filming a night scene in broad daylight by the use of special dark filters.

**dead roll** starting a program at its normal time but not broadcasting it until a late sporting or other event is over, at which time the program is "joined already in progress."

**deaf aid** a small earpiece used by reporters, anchors, and others.

**decryption** the decoding and unscrambling of pay cable TV signals.

**defocusing dissolve** an optical transition effect in which one camera goes slowly out of focus while another camera shoots a different scene that slowly comes into focus.

**delayed broadcast** the common practice in the Pacific time zone of airing a TV show later than it originally was transmitted.

**delay time** the seven seconds of delay time between broadcast and transmission in which obscenities may be removed on a live call-in talk show.

**detail set** a set used for closeups, having many props and details. Also known as an insert set.

**detail shot** an extreme closeup.

**diagonal dissolve** an optical effect in which two corners of a scene merge on screen.

**Digital Video Effects** an electronic special-effects system.

**discovery shot** a shot that zooms in on something the viewer had previously overlooked or failed to perceive.

**dissolve** an optical effect, such as fade-in, fade-out, or fade-to-black, serving as a transition to the next scene.

**dolly grip** one who pushes a camera dolly.

**dolly-in** a director's command to move the camera closer to the subject.

**doll-out** a director's command to move the camera away from the subject.

**dolly shot** a moving camera shot made on a dolly. Also known as a truck shot or tracking shot.

**dolly tracks** rails on which a camera and dolly ride during outdoor shots where the ground is uneven.

**dress extra** an extra who provides his own costume and is thus paid more.

**dressing room** a room used for dressing and makeup.

**dress plot** a list of actors' costumes and the order in which they will be worn throughout a program.

**dry block** a rehearsal without cameras.

**dub** to record in sound effects, music, dialogue, or foreign dialogue onto a sound track.

**ducker** a device that automatically lowers volume of background music to allow a voice-over to be heard.

**dupe** a copy of a taped TV program.

**ear prompter** a small audio ear plug through which an actor can listen to other actors' lines and play off them.

**editor** the person in charge of cutting and splicing videotape to put scenes in their proper sequence.

**electronic character generator** a typewriter-like device that produces on-screen lettering and characters for sports scores, weather reports, stock updates, and other reports.

**electronic matte** the combining electronically of images from two different cameras.

**electronic still store** an electronic storage unit holding photographic slides and titles.

**elephant doors** the large doors entering onto a TV studio.

**embargo** the prohibitions against the media's releasing certain news until a particular date or time.

**encryption** the process of scrambling TV signals to protect pay TV networks from theft of service.

**endcue** the last four or five words spoken by a performer, newscaster, or anchor, for example, used as a cue for the control room engineer and director to cue the music and credits. Also known as outcue.

**ESU** engineering setup. The projection of an image over the shoulder of a news anchor during a news story.

**explosion wipe** an optical effect in which an upcoming scene appears to expand from the center of the screen.

**explosive** a loud, sharp sound produced by speech made too close to a microphone, the bane of audio engineers.

**extra** an actor in a small nonspeaking role.

**eye bounce** the technique of looking down and sideways while on TV. Looking down without a sideways glance gives a shifty-eyed or fearful appearance.

**facade** a fake building having only a front wall and nothing behind it, often used on western programs.

**fade** an optical effect in which the picture fades in or out.

**favor** an instruction to the cameraman to focus in on a subject.

**feed** broadcasts transmitted from a network to local stations or vice versa.

**field strength** the strength of a local station's broadcast signals.

**filter mike** a microphone used to simulate the sound of someone's voice over the telephone.

**first assistant cameraman** one who adjusts a camera's focus to a performer's movements away or toward the camera. Also known as a focus puller.

**fishbowl** in a studio, an observation booth for sponsors and others involved with the program.

**fishpole** a long microphone boom.

**flashcaster** a device used to superimpose news, weather, and other bulletins onto a crawl at the bottom of the TV screen.

**flash-pan** a superfast pan shot that blurs the picture and serves as a transition to the next scene.

**flip wipe** an optical effect in which a scene appears to turn over, as a page, to reveal a new scene.

**floodlight** a broad, bright studio light.

**foley** a sound effect dubbed in, such as footsteps, clothes rustling, or glasses clinking.

**foley artist** one who performs sound effects in a recording studio.

**foley stage** where foley effects are performed.

**footage** a length of video tape.

**freeze frame** a optical effect in which tape is frozen at the end of a program to provide a still picture over which credits are run.

**futures editor** a TV news editor who is responsible for getting coverage of upcoming news events.

**gaffer** a chief electrician on a set or in a studio.

**green room** a waiting room for guests who are scheduled to appear on a talk show.

**grip** a stage or studio hand; a general set assistant.

**half shot** a camera shot halfway between a long shot and a closeup.

**hammers** set or stage assistants to the grip, not to be confused with set carpenters.

**hammocking** scheduling a poor program between two highly rated programs to increase the poor program's ratings.

**handbasher** an 800-watt, handheld set light.

**hiatus** time off between a program's shooting schedule, especially during summer reruns.

**high-definition television (HDTV)** a new generation of televisions having a higher resolution or sharper image.

**honeywagon** a trailer with dressing rooms and other facilities, for shooting a program on location.

**hot microphone** a live microphone.

**intercutting** taking several shots of the same scene from various angles and splicing them together for a more effective viewpoint.

**interstitial programming** the airing of short programs between long programs to break up the monotony.

**iris-in** see CIRCLE-IN.

**jump a cue** to step on another performer's lines; to react too early to a cue.

**key** to light a set. Also, to superimpose text onto the screen.

**key light** any main source of light on a set.

**klieg light** a powerful, wide-angle light used on sets.

**lap dissolve** an optical transitional effect in which one scene is gradually replaced by another.

**late fringe** TV ratings term for viewers who watch from 11 P.M. to sign-off.

**laugh track** prerecorded laughter dubbed over a comedy show at appropriate moments.

**lavalier** a microphone worn around the neck, as a necklace.

**lead-in** an introductory announcement leading in to a program.

**legend** titles or other text keyed onto the screen.

**letterbox format** the showing of a movie on TV with its original theater aspect ratio (width to height of picture), in which horizontal bands appear on the top and bottom of the TV screen.

**live mike** a microphone that is on.

**live on tape** referring to a program recorded as it actually happened or was performed, but not actually live when transmitted or broadcast.

**location** a real setting (e.g., an airport) as distinguished from a studio set, where a portion of a program is shot.

**location manager** a production assistant who plans and arranges for shooting on location.

**location scout** a production assistant who finds and reserves locations for shooting.

**makeup call** the time at which a performer must report to the makeup department.

**master of ceremonies** the host of a TV program; the MC or emcee.

**match dissolve** an optical transitional effect in which a scene fades and is replaced by a similar or nearly identical scene, but at a later time.

**maxi-brute** a powerful arc spotlight containing nine 1,000-watt lights in three rows. Also known as a nine-light.

**minicam** a portable TV camera used when taping on-location news.

**network** collective term for a group of affiliated TV stations that air the same programs.

**O/C** script directive for "on camera."

**one-key** one 1,000-watt floodlight. A 1,500-watt light equals one-and-a-half key.

**open-ended** of a national program or commercial, having a portion in which a local announcer can add local information.

**opening billboard** an opening preview or the opening credits of a program. Also, an announcement of sponsors, such as "brought to you by . . ."

**opticals** optical effects; examples are dissolves, fades, superimpositions, and wipes.

**outcue** the last four words in an interview, dialogue, or newscast, used as a cue to the engineers

and director to roll music and run the credits. Also, known as endcue.

**outtakes** unused portions of a program tape, edited out due to flubbed lines or other mistakes.

**pan** a bad review of a program. Also, a direction to the cameraman to sweep slowly across a scene for a panoramic effect.

**pan and scan** the method by which a motion picture's widescreen aspect ratio is changed to make it suitable for TV broadcast. See also LETTERBOX FORMAT.

**Pan-Cake** the heavy makeup used by performers.

**paper cut** a written schedule or list of cuts and splices keyed to time cues made before the actual editing takes place.

**PAR light** a commonly used spotlight having a parabolic aluminized reflector.

**people meter** an electronic system for tracking TV viewers to establish ratings, adopted by A. C. Nielsen in 1987 to replace the diary system.

**Pepper's ghost** a simple special-effects method of producing a ghost image. A camera shoots through an angled mirror to create a reflection of the subject; invented by scientist John Henry Pepper.

**performance royalties** payments made by a broadcaster to a songwriter or publisher for the right to play their music.

**pod** a group of commercials.

**poop sheet** a trivia information sheet on athletes, used by sports announcers between plays in a game.

**preempt** to broadcast a special in place of a regularly scheduled program.

**preview monitor** a monitor from which the director chooses the picture to be used by various cameras.

**prime time** the time period having the largest viewership, from 8 P.M. to 11 P.M.

**producer** one in charge of financing and staffing a show. In addition to the business end of a program, a producer may also oversee some creative aspects of a show.

**prompter** a device that enables an actor or announcer to read off a script while looking into the camera. See PROMPTER SCRIPT, TELEPROMPTER.

**prompter script** a script transmitted to a monitor on top of or beside a camera, or superimposed on the camera lens itself for reading but not seen by the TV audience.

**quad split** an optical effect in which four different scenes appear on the screen at the same time.

**residual** a royalty or payment made to a performer for use of their taped performance beyond the original contract.

**ripple dissolve** a dissolve or fade in which the scene ripples or wavers into the next scene, as in a dream sequence or flashback.

**rostrum camera** a camera designed to shoot artwork on a table, for animation.

**rotoscope** a prism and lamphouse device used on a special-effects camera to produce traveling mattes.

**rug** slang for background music in a commercial.

**scale** minimum standard fee for a performer or model.

**scoop** the most frequently used light in TV, specifically a 1,000-watt floodlamp having a shovel-like reflector. Also known as a basher.

**set** the location of a TV production; the scenery, furnishings, props, lighting, and equipment of a TV program.

**set and light** director's order to get the set and lighting ready for shooting.

**shaky-cam** slang for a handheld camera.

**shooting log** a notebook with details of a day's shooting and the camera equipment used. Also known as a camera log.

**shooting schedule** the schedule of when each shot in a movie or TV show will be made, usually out-of-sequence to the storyline but later edited in order.

**shot box** on a TV camera, a control panel for zoom and other focus changes.

**signature montage** a sequence of brief, identifying scenes used as an introduction to a program.

**simulation** a reenactment of an event, used frequently in news programs.

**simulcast** a program broadcast simultaneously on radio and TV, as a concert or presidential speech.

**sister station** a TV station affiliated with the same network as another station.

**sitcom** situation comedy.

**snake** a special studio cable that combines several cables.

**sound bite** a quick clip of a quote made by a politician or other newsworthy person, aired on a newscast.

**sound dissolve** the fading out of sounds in one scene followed by the fading in of sounds from an upcoming scene, a transitional device.

**spider** a junction box for several electrical outlets, used in studios.

**spider dolly** a camera mount comprising projecting legs on wheels.

**splice** to join two pieces of film or tape together.

**splicing charge** a fee sometimes charged for splicing a commercial into a program.

**split screen** an optical effect in which two or more scenes are shown on the screen at the same time.

**squib** a gunpowder charge held in a gelatin capsule, detonated from a distance to simulate gunfire.

**squibbed bag** a squib placed in a blood bag (imitation blood) and detonated on or under clothing to simulate gunshot wounds.

**stable** a group of performers under contract with a single agent or network.

**standby guest** on a talk show, an “extra” guest used as a stand-in in case another guest doesn’t show up.

**standing set** a permanent or semipermanent set used repeatedly, as on a soap opera.

**still store** an electronic memory unit that stores graphics and photos for use in news programs.

**storyboard** a sequence of cartoons and sketches that illustrate a proposed commercial. Also used in movies to plan how scenes will be shot.

**strike** to tear down a set.

**sweeps** TV ratings periods in November, February, May, and July, noted for the airing of sensational programming in order to attract a large audience.

**syndicate** a service that distributes a TV program to subscribing stations.

**syndication** the distribution of a program to subscribing stations.

**systems cue** an audio, visual, or spoken signal for local station identification.

**tabloid TV** a pseudo news program featuring sensational stories.

**take a 42** an order to take a 42-minute meal break, as prescribed for crew members by union rules.

**talent coordinator** on talk shows, one who auditions, interviews, and schedules guests.

**tally light** a red light illuminated on a camera when shooting.

**tape** to record a program on videotape.

**teaser** a brief preview or promo of an upcoming show to attract viewers.

**technical director** the assistant director who oversees the technical aspects of a studio and studio control room.

**teleplay** a play written or adapted for TV.

**TelePrompTer** tradename for a brand of prompter, now used generically. See PROMPTER.

**tight two-shot** director’s order to cameraman for a head shot of two people.

**tongue left/right** a command to extend a cranimounted camera out horizontally to follow the action.

**topic box** a window or visual on the screen above a newscaster’s shoulder to identify the topic.

**trades, the** the trade publications of show business, such as *Variety*, and *Hollywood Reporter*.

**trailer** a brief, promotional piece of a coming attraction.

**transportation captain** the head of a studio’s transportation and moving department.

**truck shot** a moving dolly shot. Also, to move the camera sideways.

**tulip crane** a crane on which a camera platform can be mounted for aboveground shots.

**12-14 unit** a mobile, remote news truck capable of transmitting at 12 gigahertz and receiving at 14 gigahertz.

**two-shot** a closeup of two people.

**upcutting** the unethical practice of cutting off part of a network program in order to insert more local commercials.

**V-chip** a computer chip in a television set that has the ability to “read” the ratings of television shows and, when programmed, can automatically block the viewing of certain programs by children.

**veejay** video disk jockey.

**video operator** the control room engineer who operates the camera control units and monitors and is responsible for the overall picture quality.

**videotape** magnetic tape on which sound and pictures can be recorded.

**voice-over** a narrator or announcer’s voice heard over a commercial or program.

**white coat rule** an FCC rule that prohibits actors from wearing white lab coats while pitching a medical product unless it is clearly stated that the actor is not a physician or related professional.

**wild shot** a camera shot taken without accompanying sound.

**wild sound** real or natural sounds that are recorded, as distinguished from studio sound effects.

**wild track** a sound track recorded independently of the visual track.

**wild wall** a set wall that can be dismantled quickly, usually for the insertion of a TV camera.

**wind machine** a large fan used to simulate wind.

**wipe** any optical effect that cleans or wipes off the image on the screen.