

IUSB

Department of Theatre & Dance
Stage Management Handbook

Updated 2016-2017

Suggested Reading for Stage Management:

Actors Equity Association Production Rulebook – Available from the SM Mentor

IUSB Theatre and Dance Student Handbook

Production Stage Management for Broadway By: Peter Lawrence

The Stage Manager's Toolkit By: Laurie Kincman

Stage Management Forms & Formats By: Barbara Dilker

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Important Telephone Numbers

School of the Arts Office: 574-520-4134

University Box Office: 574-520-4203

Scene Shop: 574-520-5125

Costume Shop (Aimee): 574-520-4201

Emergency Phone Numbers:

Campus police: 574-520-4239

Emergency: 911

Faculty

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The Role of the Stage Manager

COMMUNICATION!!

Stage managers typically provide practical and organizational support to the director, actors, designers, stage crew and technicians throughout the production process.

The role of the stage manager is especially important to the director in rehearsals. Here the director and the stage manager work side by side, with the stage manager recording the director's decisions about blocking and notes for the actors, keeping track of logistical and scheduling details and communicating what goes on in rehearsals to the rest of the team. This enables the director to concentrate his or her full attention on directing.

Stage managers have several key responsibilities and tasks to perform in each phase of a production, including

- scheduling and running rehearsals with the director
- communicating the director's wishes to designers and artisans
- coordinating the work of the stage crew (Typically assigned to the ASM with direction from the Set Designer)
- calling cues and possibly actors' entrances during performance
- overseeing the entire show each time it is performed

In conjunction with the director, the stage manager confirms scheduling of all rehearsals and makes sure everyone involved is notified of rehearsal times, meetings, costume/wig fittings and coaching sessions. During the rehearsal phase, stage managers also

- mark out the dimensions of the set on the floor of the rehearsal hall (“Tape the Floor”)
- make sure rehearsal props and furnishings are available for the actors if necessary (this is done in conjunction with the technical staff)
- attend all rehearsals
- notify the designers and technicians of changes made in rehearsal

In rehearsals the stage manager also records all blocking into a ‘blocking script’.

BEFORE tech the stage manager will create a ‘Calling Script’ or ‘Prompt Book’ into which they have transferred major blocking notes, plus all the light, sound and set change cues. The information in the prompt book allows the stage manager to run the technical rehearsals, calling each technical cue in turn to determine precisely how it needs to be timed to coordinate with the onstage action.

The stage manager and the technical director, designer, and properties master work out a smooth and efficient plan for the stage crew to follow during set changes. Stage Managers, or Assistant Stage Managers, in conjunction with the scenic designer make a shift chart that indicates what each deck crew member does during scenic or prop changes.

Once the show opens, the director's work is essentially complete. Now it's the stage manager's job to make sure that every aspect of the production runs just as the director intended time after time, until the production closes.

As the stage manager you are many things to many people. To the cast you are something different than you are to the production team, especially since many of the cast members will be your peers. Whatever your personal relationships are you ultimately have to do what is best for the production.

Often you will hear confidences from the director about a particular actor or member of the production team or from a designer about the director or a member of the production team. Whatever you hear must be kept confidential. Stage managers hear a great deal of privileged information. Keep it. Don't get involved in the middle of a personal quarrel.

All in all, be considerate and diplomatic and let everyone know you are ready to do your job. No matter what happens, you must remain cool, calm, collected and patient.

Plan ahead. Think about what could go wrong at any moment, so that when it goes wrong you can handle a potentially heated situation with calmness, patience, and efficiency. So much the better if you can do it with the entire cast, crew and production team watching.

In an emergency call 911 if it is life threatening or requires medical assistance but you must also call a member of the faculty if, in the unlikely case, none are present (Make sure the 911 operator knows you are calling from the IUSB Campus). For non-emergency/ non-life threatening incidents or injuries (such as sprained ankles, etc.) campus security must be called... they will assess whether additional medical assistance may be necessary.

Note: Make sure you have emergency contacts for the director of the production and the department chair. For all injuries an ‘incident report form’ is required... this form is in the appendix and copies are available from the department chair.

You are always on time or early, organized and efficient. There is a great deal of paperwork that a stage manager has to deal with and you always get it done. You know the correct answer to a question or you know where to get the correct answer. When you don't know something, do not be afraid to ask. **Better to ask than to assume.**

You must take the personal responsibility to understand both the artistic vision and the technical practicality of the production. This understanding will allow you to make intelligent suggestions as you work and to make wise decisions when the production is turned over to you.

Complimentary Ticket Policy

In general, all members of the cast and crew of Theatre & Dance productions receive two complimentary tickets to all productions. Remember, all students (IUSB and others) receive free tickets to all Department and School productions and events.

Eating

There will be no eating or drinking (other than water) in either Theatre or Dressing Rooms without the express consent of a Faculty/Staff member (i.e. Strike Snacks, use in a scene, etc.). Actors must never eat or drink (other than water) while in costume unless required for a scene. Cast and crew may have water in a closed container backstage and in dressing rooms during rehearsal and performance.

Space Reservations

For use of either theatre space contact our Production Coordinator, Moira Dyczko (mdyczko@iusb.edu). Take note, due to the great demand for the Campus Auditorium, scheduling time there is difficult if not impossible. The School of the Arts production calendar delineates when 'theatre takes the stage'; at that point, approximately 2 weeks before tech, the auditorium is nearly exclusively available for the theatre. The spaces are generally reserved for Department rehearsals in advance, however, if the schedule changes or rooms are added it may be necessary to confirm additional reservations.

A Stage Managers Kit

Stage managers generally create a kit for themselves that includes a host of tools that are useful for their job and make the rehearsals and performances run smoothly. What is in your kit is up to you, the longer you stage manage your kit may grow. The following is a list of items that many professional stage managers keep with them in rehearsal... typically in a tackle box of some sort. You may want to add or remove items depending on the location of the rehearsal and the specific needs of that location.

The Department of Theatre and Dance maintains a Department stage manager kit, which can be checked out from the stage management advisor, Jason Resler (reslerj@iusb.edu). If you have an interest in professional stage management you may consider creating your own kit while working on productions at IUSB.

Post-it notes	Chalk	Elastic hair ties
Post-it flags	Batteries (various)	Tampons
Staple remover	Mini-mag flashlight	Pads
Stapler	Wrench	Dentil floss
Staples	Multi-head screw driver	Band-aids
Rubber bands	Clear nail polish	Neosporin
Binder clips	Needles and thread (repair kit)	Tylenol, Ibuprofen
Paper clips	Safety pins	Q-tips
Mechanical pencils	Cloth measuring tape	Halls
Highlighters	Lint roller	First aid tape
Erasers	Glasses repair kit	Gauze
White out	Chap stick	Rubber gloves
Scissors	Hand lotion	Ice Pack (the instant snap kind)
Glue Stick	Breath mints	Tape Measure
Sharpies	Toothpaste	Gum
Pencil Sharpener	Hand sanitizer	Stopwatch
Kleenex	Nail clippers	USB Drive
Glow tape	Power strip	Scale rule
Spike tape		

Callboards

The primary callboards for the Department of Theatre and Dance are in the upper lounge (Queens Landing) outside the costume shop (NS117). The callboards are designated for specific topics... 'Production' (rehearsal reports, cast lists, rehearsal schedules, etc.), 'Theatre Performance' (items related to the performance area), and 'Design and Production' (items related to the design and production area).

Production Callboard--The bulletin board marked "Production " located outside the costume shop may be used for posting daily calls, sign in sheets, etc. during rehearsals.

Performance Callboard-- for performances (and rehearsals in the main auditorium or other campus venues) and performances in the upstage the stage manager will need to set up a Performance Callboard. This is a space at which sign-in sheets and weekly call sheets can be accessed by both the performers and crew during rehearsal calls.

Safety/Emergency Protocol

If there is an emergency call Safety and Security, IU Police Department, South Bend 574-520-4239, or 911; for other matters, e-mail: iupdsb@iusb.edu. **For any injuries during theatre and dance events including sanctioned rehearsals a School of the Arts Injury form must be filled out.** On these occasions seek a faculty member to assist with filling out this paperwork. (Paperwork can be found in the Appendix.)

Non-Performance Emergency Procedures

Report all fire, medical, or police emergencies directly to the Campus Authorities.

From a Campus Phone: DIAL 9-911
From a Cell Phone: DIAL 911

Ambulance

1. Call 4239 to report to Campus Police. This number will be answered at all times.
2. Give brief description of emergency, include name(s) of victim, if possible. If a heart condition is suspected, be sure to advise person responding.
3. Be prepared to meet the Campus Police/ ambulance at an agreed-upon entrance and take them to the victim.

Police

1. First call 4239 to report to Campus Police. This number will be answered at all times.
2. Identify yourself by giving name, address, and the location from which you are calling
3. Do not hang up until respondent has completed the conversation.
 - (a) Describe the problem or situation.
 - (b) If possible, remain at or near the location from which the emergency call was placed to meet the police.

Fire

1. First call 4239 to report to Safety & Security. This number will be answered at all times.
2. Dial 911; give the respondent accurate location of the fire; evacuate area. Be prepared to direct the fire department to the location.
3. If you encounter thick smoke or flames pull the nearest alarm box, which will notify the fire department. Evacuate the building.
4. If fire alarm goes off in your building, immediately evacuate the building. Close all doors when exiting. Use stairways for evacuation. DO NOT USE ELEVATORS.
5. Assist the physically challenged.

Pre-Production

Auditions

Auditions for department productions will usually be held in the first week of the fall semester, and are held either during the fall semester or in the first week of the spring semester for the spring productions. These auditions are open to all.

The auditions will be the first contact future cast members have with you as the stage manager. Be pleasant. Be informed. Be sensitive. Be prepared. Talk with the director about where auditions will be held (typically this will be arranged by the faculty). The Production Coordinator, Technical Director, and Stage Management Mentor will attend auditions to assist when possible.

Prior to auditions get the Stage Manager's key ring from the Production Coordinator. Do you know how to unlock the space, turn lights on and off, and lock up? If you have any questions about doing these things see the Production Coordinator.

Setting Up for Auditions

- 1) Stage Managers should arrive 1 hour prior to the first audition time.
- 2) Make sure you have the audition pin-on numbers, if needed.
- 3) Ensure the Audition Rooms are unlocked and the lights are turned on.
- 4) Setup tables and chairs for the Directors at the front of the room.
- 5) Make sure piano and chair are ready for the accompanist if needed.
- 6) Put one chair out for the actors auditioning.
- 7) Check-in with the Directors to make sure all their needs are met and go over the process for the day in advance.
- 8) Make sure audition forms are copied and that there are enough for the anticipated numbers.
- 9) Once auditions are over, put away all tables and chairs, lock up rooms, and turn off lights.
- 10) Highlighters, stapler & staples, staple remover, pencils and pens are useful supplies. The Stage Management Kit is available for Auditions and can be checked out from the Stage Management Mentor.

Audition Roles for the Stage Managers

Receptionist (1 Student): Sign-in the auditioning actors and collect their paperwork for the Directors. Make copies of the paperwork for each director and choreographer in the audition room to be brought in by the escort. Keep records of who is currently with the Directors, who is next, and who has completed their audition. Monitor the halls and keep them quiet. Periodically check-in with the Escort to see if they are on schedule, and communicate this information to the actors waiting to enter.

Escort (1 Student): Meet auditioning actor up next at the waiting/reception area and escort them to the Audition Room. Once in the room, distribute the audition paperwork from the Receptionist(s) to each Director and leave to meet the next actor. Before entering the room with the actor, explain the rules of the audition:

- Upon entering the Room, go directly to the musical accompanist to go over the music they will be singing if applicable.
- Move to center and slate: "Hello, my name is [name], and I will be performing [name of character] from [name of play/musical] by [name of playwright or composer/lyricist]"
- You can choose to slate all of your pieces at once, or piece by piece as you go through your audition package. If performing multiple pieces, please slate piece by piece.
- Perform song first, then the monologues
- Say 'Thank You' when you are done

Music Operator (1 Student): Used in Dance Auditions only. Runs music tapes/CDs for the dancers and Choreographer.

Callbacks

Callbacks are handled by each show's Stage Management Team and generally are scheduled for the day following the second general audition. In general one show will do their callbacks at the start of the night, and the other show will do their callbacks in the second half of the evening. Differ to directors for their preferences for callback auditions.

Prior to Callbacks:

- 1) Meet with your Director prior to the Callbacks and discuss how they want you to assist.
- 2) Obtain sides (script excerpts) from the Director; make copies for readings at the Callbacks.
- 3) The director will provide a list of callback pairings they would like to see... make a plan with the director indicating how the pairs can be arranged for the most effective use of time.
- 4) Make sure accompanist has sides or score prior to callbacks if applicable.
- 5) Check-in with the other Stage Managers to work out any possible schedule conflicts with the actors called (if applicable).
- 6) Post actors' names, Callback time and location on Production Call Boards as assigned by the director.

Day of Callbacks:

- 1) Setup a table and chairs for the Directors.
- 2) Check-in with the Directors to make sure all their needs are met and go over the process for the day.
- 3) Keep all information discussed in Callbacks confidential.
- 4) Once Callbacks are over, put away all tables and chairs, lock up rooms, and turn off lights.

Casting

Each show's director will cast their show based on auditions and callbacks. Directors may choose to have a casting conference with directors from other productions in the semester to make considerations for any overlap. Stage Managers may, or may not, be asked to be present at any casting meetings between directors or with their director; at all times information from casting meetings is confidential. Casting information should not be leaked to anyone outside of those who the director chooses to tell before the list is posted. Other information such as thoughts on auditions, second choices for parts or actors who were considered for parts must remain confidential even after the close of the production unless otherwise stated by the director.

Email a copy of the cast list to the Costume Shop Manager, Costume Designer, Assistant Costume Designer, Stage Management Mentor, Department Chair and Technical Director.

Actors should be measured by the Costume Shop once they are cast. Stage Management should make sure all actors know to stop by the shop during regular shop hours (posted on the door) to be measured; measurements take approximately 15 minutes.

Design Meetings

- 1) Design Meetings are for the Director and the Designers to meet and discuss the show before rehearsals start. At least one member of the stage management team should attend these meetings to take notes.
- 2) Designers and Directors may have additional meetings with individual areas which stage management may be asked to attend.
- 3) **Notes should be emailed out to the whole team by 8:00 am the next morning. These should be emailed in PDF format with note regarding the time for the next meeting in the email body.**
- 4) Prepare a preliminary contact sheet for the production to be distributed by the first Design Meeting.
- 5) Create a preliminary production calendar in conjunction with the director to be handed out at the first Design Meeting.
- 6) **No later than 1:00 pm the day before Design or Production Meetings the Stage Manager should send a reminder email to all members of the design team expected to attend.**
- 7) The Stage Manager is responsible for reserving the conference room for these meetings.

Prep Week

'Stage Management Prep Week' starts 1 - 2 weeks prior to first rehearsal. At this time a brief check in meeting should be scheduled with the Stage Management Mentor and Production Coordinator to obtain all necessary information and review procedures. For the first show of the fall semester there may not be the luxury of a prep week after casting so it is necessary to prepare for rehearsals while casting is happening. Much of the paperwork below can be found in the Stage Management dropbox... access to the dropbox can be requested from the Stage Management Mentor.

- 1) Finalize a master contact sheet with actors, designers and staff contact information to be distributed to everyone working on the production.
- 2) **Send out an email to the Designers inviting them to first rehearsal and reminding them of the design presentation, time, date, and location.**
- 3) Print and format actor contracts.
- 4) Tape the floor out in the rehearsal space (typically the Upstage) (the stage management mentor or set designer may assist in this process).
- 5) Confirm final rehearsal schedule with director and make copies.
- 6) **Obtain scripts for the cast from the Production Coordinator (if not already handed out to the cast).**
- 7) Create "Blocking Script", ready to take blocking notes. (see below)
- 8) Check in with Costume Shop Manager to make sure actors are coming in for measurements.
- 9) Prepare templates for rehearsal reports and daily schedules (if not using pre-existing).
- 10) Create Actor Information Packets, these include the following and must be turned in by the end of the first rehearsal:
 - Script
 - Emergency Form
 - Cast List
 - Rehearsal Schedule
 - Contact Sheets
 - Actor Contracts
 - Actor Bio Form
- 11) Email actors and let them know that Actor Information packets can be picked up before first rehearsal. (you can leave these with the Stage Management Mentor to be picked up)

Script Return and Notation Policy

In general if the Theatre Company has purchased the script (and the Production Coordinator as has indicated that the cast may keep their scripts) the actor can use highlighter or pen since it becomes property of the actor.

If the production is using rented materials the Production Coordinator will hand out copies of the script and materials. Actors may make marks and notations in any way they wish, however, these copies MUST be returned to the Production Coordinator at strike.

Taping the Floor

Indicate the boundaries; mark the center line, the curtain line, any up stage boundary, and side lines. On the ground plan mark several points: bottoms of stair units, a corner of a new platform, walls, trees, backdrops, etc. Find the position of these units from center line, curtain line or any other fixed point. Transfer these points into feet and mark them on the rehearsal room floor with chalk. As you get enough points, connect them with your colored spike tape. When you are finished, the tape on the floor should closely resemble the floor plan.

Assembling Your 'Blocking Script'

The 'Blocking Script' is the encyclopedia of all things having to do with the blocking for a production. It should be arranged in a three ring binder for easy additions to the Book. It must be clean, neat, and organized so that any other Stage Manager can pick up the Book at any point and understand the blocking for the production.

The 'Blocking Script' will end up being the bible of the rehearsal process and should evolve in stages. There are many ways to assemble a Blocking Script and Prompt Book. Researching examples or reaching out to other stage managers may help you in determining your preferred formatting. In addition to the script and space to insert blocking notes (and cues in the case of the Calling Script/Prompt Book) several key pieces of paperwork should be generated, these include...

French Scene Breakdown. This chart will be a quick reference for your use and the directors use. You should be able to look up any page number or scene sequence and know who to call for rehearsal. This may be done in conjunction with the director and/or the costume designer. In a French Scene Chart, you break the script down into scenes based on any time an actor enters or leaves the stage.

A Preliminary Properties List. This list should include all hand or set props specifically mentioned in the script. (i.e., John lights a cigarette as he crosses towards Mary who is reading a book.). From the above sentence you should add to your props list:

1. Cigarette
2. Matches or a lighter
3. Ashtray
4. Book

This list is preliminary. It will change as you talk with the director, scene designer, and properties master. Please keep it updated. Updates or adds to the prop list should be communicated in rehearsal reports.

Other items the Prompt Book should include, but is not limited to include:

All Paperwork generated for the show

Script with alternating pages for blocking notation (generally, if the book is laying open the page on the left is the script and the page on the right has scaled down set drafting for taking blocking notation.)

A running 'to do' list

All rehearsal and performance reports

All design and production meeting notes

Schedules

- 1) The details of the rehearsal schedule will be planned with the Director. Meet with the director to create this calendar. The full rehearsal calendar should be posted on the callboard and emailed to the production team (anyone who would normally attend the production meetings).
- 2) A detailed schedule should be created for every rehearsal and performance. This schedule will include what the director expects to rehearse and which actors are called for each rehearsal period.
- 3) In addition a weekly schedule should be created for each week. This schedule should be sent out no later than the last rehearsal day of the prior week.

Note: See 'Rehearsal Policies' in the Rehearsal section of this handbook

Costume Fittings

Costume Fittings will also be scheduled over the course of the rehearsal process. The Costume Shop Manager will notify Stage Management, by email, which actors need to be seen. The Costume Shop Manager will send times for each fitting based on the availability forms each actor is asked to fill out as well as designer and faculty mentor availability. **Stage Management should confirm fitting times with the actors during the next rehearsal or before and identify in the rehearsal notes that fittings have been confirmed with the actors.** Typical fittings last 30 - 45 minutes. Stage Management should give the actors at least 24 hours notice for a fitting if at all possible. **Weekly schedules should include fitting times if at all possible.**

Director and the Stage Manager

The Stage Manager works side by side with the Director handling all the logistical details as the artistic vision is created and developed. A meeting should be setup before the schedule is created establishing how each specific Director likes to have their working environment as well as their own personal policies and procedures. It is the Stage Manager's job to make sure the atmosphere in rehearsals is run according to the Director's preferences.

Also in this meeting elements of discussion should be:

- 1) How to communicate the need for required breaks?
- 2) How does the Director prefer to be interrupted?
- 3) What are their pet-peeves?
- 4) What should actors be doing when not called in a specific scene?
- 5) How would they like to begin and end each rehearsal?
- 6) What props/set pieces are essential for rehearsal?
- 7) What should the setup and orientation be of the rehearsal room?
- 8) Establish the technology policy for rehearsal.

Rehearsal

The First Rehearsal

Talk with your director to determine what he wishes to accomplish at this rehearsal. Will he be doing a complete read-through without stopping, a complete read-through stopping for questions and for general observations or a partial read-through? Does your director want you to read the stage directions out loud for the cast? If she says yes, then read through them before the rehearsal so you know what to expect. Does your director have preference about the rehearsal room set-up? Everyone at a table, in chairs in a circle, on their feet? Whatever it is, have it set up ahead of time. Are there enough chairs for everyone? Is the table big enough so that people are not crowded?

First rehearsals generally start with an introduction of those in attendance including cast, designers, stage managers, and artistic team. Rules for rehearsal are covered and each designer explains their concept for the show and presents their sketches/models/etc.

There will be a great deal of paperwork you will need to have the cast complete. Since everyone is together, this is the best time to get all of it done, otherwise you will end up chasing somebody down, which is tedious. So, at the first rehearsal:

- 1) Contact Sheet. Each cast member should initial the contact sheet. Is his/her name spelled correctly? Is his/her phone number correct? Updates should be made, if any, and the new sheets distributed during the first week of rehearsal.
- 2) Hand out any remaining Actor Packets, and collect the **Actor contract**, **Emergency form**, and remind them to send their **Biographical form** as soon as possible. Make sure each of the above is filled out completely.
- 3) Hand out any updated or more detailed rehearsal schedules as available.

Submit completed Biographical forms and Program Information to Jason Resler (reslerj@iusb.edu). Make sure you keep the Actor contract and Emergency forms for each actor.

In the Rehearsal Room

Timekeeper

Have a reliable watch and use it. It is up to the stage manager to start and stop each rehearsal on time. The stage manager should warn the director when a break is coming up but only announce a break when the director gives you the go-ahead.

Rehearsal Schedule

Keep the director on schedule. If the rehearsal schedule is broken down into individual time slots, it is your responsibility to keep the entire rehearsal on schedule. Give your director a warning when there are only five minutes left with a given section. Let her decide if she can afford to go over in time with this scene and cut another short. Be flexible. Early in the rehearsal process get a handle on how your director works. Does he always go over? Is she always on time? If he goes over, can you build a pad into the daily rehearsal schedule?

Breaks

Make sure that regular breaks are given during the rehearsal process. See the Rehearsal Policies section for rules on break times.

Running Times

When running scenes/acts/numbers keep track of the running time. All sorts of people need that information: the ticket office to know length of acts, sound designer to get exact time for a piece of music, costume designer to determine how best to rig a quick changes, the director to see if time is being added to the show and where, and stage management to answer all of the above questions.

Line Notes

Once actors start putting down their scripts you need to start taking line notes. You should give line notes to actors when they are paraphrasing, dropping, adding or in any way changing the written dialogue. Ideally you should always try to give the actor something in writing so that they can take it home with them to study. If this is not possible, then give them orally to the actors at the end of the rehearsal. Be persistent. Typically the ASM is responsible for taking line notes and being 'on-book'.

Representative of the Designer

Because the designers cannot attend each rehearsal it is up to you to be their representative. Keep your eyes open for things that will have an impact on their work. For example, two people sit on a table in Act II. Let the scenic designer and TD know. It may affect what kind of table he/she uses. One of the actors puts a book in his pocket. Talk to the costume designer. Is there a pocket in the costume? If not, does there need to be? Can the book be placed somewhere else? You are the eyes and ears of the production team. Keep them open and keep everyone informed. This information should be communicated in the nightly Rehearsal Reports.

Blocking Notations

It is up to you to note in your 'Blocking Script' how and when every character moves on stage. You can do this by drawing the actors' movements on reduced copies of the floorplan, by writing it down in short hand, or in a combination of the two, where you draw quick thumbnail sketches as needed and write it down. You can develop whatever shorthand works for you.

Blocking notations should be taken by the Stage Management Team in pencil. These notes will be helpful when rehearsing understudies, creating lighting cues, timing quick changes, etc. Every movement, entrance, and interaction with scenery or props should be documented.

Include any blocking that may affect the costumes or set in the Rehearsal Report. For example, splashing, bleeding, falling, crawling, dancing, using liquids, eating food, etc. Also include any reference to a coat, pockets, purse or any other accessory that is developed in rehearsals and not clearly reflected in the design. Be sure to also discuss this in the Production Meetings.

Rehearsal Props and Costumes

It is the Props Master's & Assistant Stage Manager's responsibility to gather, maintain, store, and return any rehearsal props used in rehearsals. Consult with the Director as to what items are necessary. A list of rehearsal props should be sent to the properties master as soon as possible.

Tracking rehearsal props will aid in creating locations and pre-sets for props once in the theatre. Items should be properly stored at the end of each rehearsal.

Rehearsal costumes can be requested through the Costume Shop Manger and will also be taken care of and maintained by the ASM. As soon as possible provide a list of any rehearsal costume pieces required. Shoes are generally sent to rehearsal once the actor has been fit in them to allow the actor to 'break them in'.

The ASM is responsible for making sure that rehearsal costumes and shoes are kept nice and not damaged during rehearsal.

Requests for additional rehearsal items can be placed in the rehearsal report under the appropriate department.

STAGE MANAGERS ARE NOT ALLOWD TO ENTER COSTUME OR PROP STORAGE AND PULL ITEMS WITHOUT THE PRIOR EXPRESS CONSENT OF THE SHOP SUPERVIORS.

Rehearsal items will be provided as soon as possible depending on their availability if you know you will need something for an upcoming rehearsal, request it in advance.

Rehearsal Cues

Rehearsal cues are verbal indications of sounds, lights changing, or set pieces moving, that actors depend on with their movements. Establish with the Director, which cues they would like used during rehearsal.

Call out what is happening, i.e. lights up, phone ringing, etc. Cues will help with the actor's timing as well as their placement during technical rehearsals.

Rehearsal Reports

Reports are detailed notes that are distributed to the Production Team. Reports should be generated during each rehearsal. Stage Managers should have their computer open to type directly in the report, have a print off of the report to write in during rehearsal, or a notebook to take notes in. The Rehearsal Report should be sent out via email in PDF format.

The distribution list should include: Stage Management, Director, All Production Personnel, All Design/Tech Faculty.

- 1) Reports must be emailed out by 8:00am the next morning.
- 2) They should include a section for General Information, Absent/Late, Scenery, Lighting, Sound, Costumes, Props, Stage Management, Marketing/Front of House, rehearsal times, and next rehearsal schedule.
- 3) Be sure to include the timing of any run and performances in the Reports.
- 4) Send out the report email with the show title, document title and date in the subject line (i.e. Music Man Report & Daily Call for March 6th, 2007).
- 5) Attach both the report and daily call to the email. Daily Call and Reports should be emailed out in PDF format. The email body should include a note and the call times for the following day.
- 6) Reports should include any information that comes up in rehearsal that may be necessary to communicate to the production team such as, prop adds, quick change times, blocking that may affect costumes or props, notes or questions given by the director, issues with the space, incidents and injuries and any other pertinent information.
- 7) Also note any information that would be valuable to Front of House in your notations and Rehearsal Reports. For example, strong language or content, smoking, pyrotechnics, entrances or exits through the house, flashing lights, fog, gunshots, special effects, etc.

If an injury occurs during rehearsal or performance, fill out an Incident Report and send to the Chair of the Department, Stage Management Mentor, and Director of the specific show. If the injury is serious, call 911 immediately. Injuries should also be documented in the rehearsal report.

Lockup Procedures

The Stage Manager is responsible for lockup after each rehearsal.

- In Upstage, arrange the room for class (move chairs to window side of the room and put away all rehearsal blocks and props).
- Clean up any trash left by cast members... the Upstage (and any room used for rehearsal) should be kept clean through rehearsals and maintained.
- Turn off the lights... make sure that the stage lighting (if used) is shut off in the upstage. Leaving the stage lights on burns through gels and lamps and is a cost to the department they must be turned off every night.
- Lock (and code) doors to the theatre.

Rehearsal Policies

IUSB strives to be professional in our policies and practices as relates to our theatre and dance company productions. For this reason, we generally follow Actors Equity rules regarding the procedures and operations of the rehearsal period.

Breaks

During the rehearsal period and tech period the following breaks must be followed. Starting with dress rehearsals these rules should be followed if possible, however, should not impede in the full run of the show.

Advise your director when breaks are required, but confirm with the director before calling any breaks. It is a good idea to discuss with a director their preference for formatting breaks in advance of the rehearsal period. Breaks can be taken in one of two ways –

Rehearse for 55 minutes then a 5-minute break

Rehearse for 80 minutes (1 hour 20 min) then take a 10-minute break

15 minutes should be given after a run through

Rehearsals lasting more than 5 hours must have a 1 ½ hour break

Rehearsal Times

Weeknight rehearsals are four hours long and run from 7:00p – 11:00p.

Weekend rehearsals can take place on either Saturday or Sunday but not both weekend days, outside of tech/dress rehearsals.

Weekend rehearsals (typically Saturdays) may not be longer than 8 1/2hours with a 1 ½ hour dinner break.

Rehearsals should not be called when the campus is on a break; IE fall break, spring break, winter break, etc. without the permission of the theatre and dance faculty.

If campus is closed (for example in the case of a snow day) rehearsal must be canceled.

Rehearsals must begin and end on time to give students the opportunity to eat dinner, do homework, attend other responsibilities, etc.

Rules

- 1) Rehearsal Rules should adhere to department guidelines as well as be discussed in the initial meeting with the Director.
- 2) They should be addressed at the first rehearsal and posted on the Call Boards.
- 3) Attendance policies including excused and non-excused absences and tardiness should be discussed.
- 4) Smoking, food, and beverage policies should be reinforced at the first rehearsal.
- 5) Acceptable behavior when not rehearsing in a scene (discuss with the Director prior).
- 6) Explanation and clarification of who is permitted in rehearsals.

Setup

- 1) Prepare the rehearsal space by clearing of trash, sweeping floors, organizing furniture, etc. This should be done before each rehearsal.
- 2) Ensure that all actors have received a copy of the script or will receive one at the first rehearsal as part of their 'rehearsal packet' (see 'SM Prep Week').
- 3) Arrive at least a half hour before rehearsal begins to turn on the lights, clean and setup the room, and preset any furniture and props.

Additions for Musicals:

Consult with the Director, Choreographer, and Vocal Director on how they would like multiple rehearsals to be managed. Do they prefer a member of Stage Management to be in the vocal and/or dance rehearsals if they are happening simultaneously with the scene rehearsals?

Discuss with the Choreographer if they would like dance marks in the rehearsal space and in what spacing and format they prefer. Use a different color tape and mark these on the downstage edge of the stage.

Attendance Procedures

Attendance procedures should follow department guidelines. It is the Stage Manager's responsibility to document and report anyone absent or tardy on rehearsal and performance reports, but the Stage Manager does not have the authority to excuse someone.

Phone calls should be made to late performers or crew members not present at their call time.

Assistant Stage

Manager

Assistant Stage Manager

The Assistant Stage Manager is a stage manager in his or her own right. While reporting to the Stage Manager they are responsible for coordinating, organizing and managing the backstage areas during a performance. Always communicate with your Stage Manager on what specific tasks are expected.

Duties

- 1) Setting up the space for rehearsal (including taping the floor and acquiring furniture with the Stage Manager). Be an extra set of eyes and ears to anticipate challenges.
- 2) Supervising and coordinating all paperwork and tracking for props & scenery.
- 3) Maintaining rehearsal props and costumes.
- 4) Acting as an additional line of communication for the actors and Production Team.
- 5) Acting as a liaison to the Costume Shop and/or Prop Master by performing daily shop walks with or on the request of the Stage Manager.
- 6) Check-in with the Stage Manager and keep them updated on any and all show related information.
- 7) Be prepared to step up and fill the shoes of the Stage Manager if/when necessary.
- 8) Function as the Stage Manager's eyes backstage, during rehearsals and performances.
- 9) Never send out any publicized information without the authorization of the Stage Manager.

Pre-Production

- 1) Meet with Stage Manager and discuss their expectations.
- 2) Create a Production Script that has the same information as the Stage Manager's book.
- 3) Track and coordinate all aspects of props, scenery & costumes at the discretion of the Stage Manager.
- 4) Cross-reference all gathered information and paperwork with the Stage Manager to insure accuracy and consistency.

Rehearsals

- 1) Arrive at least one-half hour before rehearsal (unless otherwise instructed.)
- 2) Maintain tracking plots of any props, costumes & scenery
- 3) Create run notes indicating information
- 4) Take costume quick-change timings in run notes and communicate those to the stage manager. These should be included in Rehearsal Reports.
- 5) Send out weekly prop updates.
- 6) Document and take responsibility for storage and setup of rehearsal props and rehearsal costumes.
- 7) Document any notes and challenges and report them to the Stage Manager.
- 8) Be on book for actors.
- 9) Take Line Notes. (on the request of Stage Manager and Director)
- 10) After each rehearsal, restore the space to its accepted classroom set up and clean up any papers/water bottles (consult with Stage Manager about what this setup should be.)

Technical Rehearsals

- 1) Props are due for check-in on first tech. The Props Master and the ASM become jointly responsible for the organization of the props.
- 2) During Tech the Props master and ASM leads the Run Crew in the check-in of the props, oversees their nightly storage assignment, and directs the crew in the creation and placement of the props' tables.
- 3) Sweep and mop the stage with the crew prior to each rehearsal.
- 4) Review pre-show and post-show checklist completion for each rehearsal.
- 5) During Dress Rehearsals and throughout the run, the ASM will work closely with the run crew and to see that the needs of the actors are all met with regards to costumes, scenery and props. The ASM will communicate any issues with the SM to be included in the rehearsal report.

Performance

- 1) The ASM is responsible for operation of the backstage area (including overseeing deck crew, fly crew and props run crew).
- 2) Sweep and mop the stage area with the crew prior to each performance.
- 3) Keep the Stage Manager informed of any incidents backstage.
- 4) Review pre-show and post-show checklist completion for each performance.
- 5) Check set pieces and large props before and after each performance, repair needs and damage should be reported to the Stage Manager.
- 6) Stay on headset at all times unless otherwise instructed. Let the Stage Manager know if you need to go off headset.
- 7) Non-show chatter should be kept to a minimum. Never interrupt between a Standby and GO.
- 8) Enforce the rules of no eating, drinking, and smoking in costume.

Post-Show

- 1) Check in with deck crew and assign clean up duties.
- 2) Clean up all areas backstage.
- 3) Once post show cleanup is complete, check in with Stage Manager for the go-ahead to release crew members.

Strike

- 1) Take position assigned.
- 2) Act as eyes and ears for the stage manager to ensure strike assignments are being followed.

Tech Week

Tech Week Paperwork

Using the lists you have developed, the notes from rehearsals, and knowledge gained in production meetings and by direct observation, develop the lists, charts, and forms that will get you through tech week in the weeks prior to tech.

Props

PROP FLOW CHART

This chart will tell you in what act and/or scene the prop is used, which character uses it, and if it is preset or carried on stage by an actor. If carried on, what side of the stage does it come from and where does it end up? This should be created by the ASM in conjunction with the Properties Master.

DEVELOP A PROPS CHECK LIST

This list should have all of the props on it. It should have all special things you need to do. If there is food involved, the checklist should include the steps needed for preparing the food (purchasing, thawing, cleaning, cooking, arranging, washing dishes). The checklist has everything on it that needs to be done. As you do it, check it off. This checklist can be part of your pre-show checklist or a separate list for the ASM or running crew person handling props. This should be created by the ASM in conjunction with the Properties Master prior to the first technical rehearsal.

SCENE SHIFT CHART

If the show has any sort of scene shift you need to develop this chart. Depending on the show, it could be a change of furniture only at intermission or twelve different settings for a large musical. A scene shift chart tells you what moves, who moves it, how and where it moves and the order in which everything happens.

You should develop a preliminary shift chart using your knowledge of how the set works and the familiarity you have with the show from the rehearsal process. You will need to check in with the set designer to create this plot. Generally this is delegated to the ASM. **This should be completed BEFORE paper tech so that it can be used in planning, and may need updated after paper tech before tech rehearsals begin.**

Then break it down so each shifter has her own chart; it will tell them what they do specifically. For the individual charts it is easiest to put them on three-by-five index cards. ASM's will be the ones supervising the actual shifts so make sure they understand them completely. The scenic designer and technical director can give you helpful information about moving scenery pieces, how heavy, how mobile, etc. Three key words to remember for scene shifts are: fast, silent and precise.

LIGHTING AND SOUND CUE SHEETS

Before you get into tech rehearsals make sure you have taken time with each designer to put the cues in your book.

This will happen at paper tech, however, if a paper tech is not scheduled it is still necessary to get the cues in your book before the start of tech. Use pencil, these will change over tech.

The people involved should be you, the appropriate designer and the director. Often the lighting or sound designer will have his/her assistant or master electrician at this meeting. Make sure you understand where they want you to call the cue (on a certain line, on a movement, on a scene shift).

These rough cues give you a basis to begin at the first tech rehearsal; keep in mind, things will likely change. At some point in tech week it is a good idea to rewrite your cues to make sure that they are clear. You can either rewrite them in your blocking script or transfer them to a calling script, which is clean and has all cues written in and has only minimal amount of blocking.

Just because you are now working out of a clean script does not mean you should leave the other script at home. It stays with you at all times. If your three-ring binder is large enough, put both scripts in it.

Check in with Wardrobe Supervisor

Talk with the Wardrobe Supervisor and the Costume Shop Manager to find out if a quick-change booth is necessary. This should be brought up in a production meeting no later than the last meeting prior to the start of tech.

Will a quick-change rehearsal be necessary? Check to see that the wardrobe supervisor is ready for technical rehearsals.

Setting Up the Back Stage Prop Tables

It is usually most convenient to have one prop table on each side of the stage. As you set up the prop tables you should have white tape handy. Probably the most effective way to tape out your prop tables would be to tape around each prop and with a marker identify each prop by writing on the tape. This serves as a good quick visual check of all props. Then when you are setting up props for a performance and you have an open spot, you know immediately what is missing.

This should be done by the ASM in conjunction with the Properties Master. These should be in place and set up by first tech, though props may change tables based on what happens in the tech process.

Actor Talk

Before tech week begins you should talk to the actors about what is going to take place. Make sure they know what technical week is and what it consists of.

Let them know tech week is when all the designers come together to work out all the technical aspects of a production and let them know things sometimes run slowly and they must be patient. Generally you should schedule a time to meet as a cast to go over the procedures for tech on the night of first tech and allow for the Costume Shop Manager to go over wardrobe rules and introduce the wardrobe crew.

Tech Week Schedule

The production team with the director and stage manager produce a tech week schedule generally during a production meeting and at least one week before tech starts. This schedule should break down, minute by minute, the time from first tech until the opening of the show. The more complicated the show (IE a musical) the more details the schedule must be.

Things to keep in mind:

Do the actors need a mic check?

Spacing rehearsal time

Is there a fight call?

Warm ups

The stagehands will need time to mop the deck.

Is there a need for presetting set and large prop pieces?

Does lighting need time for a dimmer check?

Will the actors need more than one half hour to dress... IE: if there are wigs or complicated makeup.

Do musicians need time to work before the start time?

Every minute should be planned out in advance... note that we may be using multiple rooms so, actors could be getting dressed while the crew is doing sweep and mop. For a musical it is a good idea to reserve and plan to use the upstage for vocal and physical warm-ups so that those can happen in a space other than the main auditorium.

All of this should be planned out, typed, and distributed to EVERYONE on the production; actors, designers, director, shop heads, crews.

Use your ASM

Your assistant stage manager(s) are a valuable resource for you to have, so use them if you have them. Use them correctly and they can save you a great deal of time and work. In the rehearsal process the ASMs should deal with setting up rehearsal props and furniture. This will easily translate to their duties during performance. They can also assist you with line notes, blocking, filling in for late or absent performers.

The ASM is directly and solely responsible to the stage manager and will perform any function that the SM deems necessary. The two should work closely together so that in the case of illness, disaster, or conflict, the ASM will be able to insure complete continuity of the production schedule.

Never overburden your ASM with too many duties but share the responsibility of the show so that neither of you 'burn-out'.

Talk with your ASM. Does he/she know what you expect them to do during the technical rehearsal? How to handle backstage emergencies? Understand the shifts completely? Have any questions? Does he/she know where the spike tape, glow tape, first aid kit, SM kit and fire extinguisher are? Do they have a flashlight? Anything else you need to tell them?

Running Crews

Your running crews are those who work behind the scenes during performance of a show. They include those working with props, scenery, costumes, lights, and sound. Some of these people are working the show to fulfill their lab requirement for a course or practicum; others may just want the theatrical experience or are fulfilling a production assignment.

It is important that each person understands his responsibility, the time commitment, the guidelines she should follow, and what is proper backstage etiquette (what they can and cannot do backstage, i.e., no eating, drinking, or smoking).

The SM Mentor will send out a crew schedule to the crew on the same day as the first rehearsal and will re-send the schedule 1 week prior to the crew view. If you find that a crew member contacts you with any conflicts, either before hand or on the night of first tech, notify the SM Mentor as soon as possible.

Other Notes and Tips for Tech Week

As the stage manager you should understand all shifts, all cues, everything to do with the show. If you don't know some part of the set works ask the technical director. If that is not the correct person to ask, she will steer you in the right direction. It's better to ask than to assume you will eventually know it.

No matter what happens, stay calm. The moment people see you start to panic they will also begin to panic. If you get into a situation you can't handle, ask any faculty member for help.

Tech week can be stressful, for everyone; don't get stressed. This is the time to work out the kinks, not everything will work perfectly so don't expect it to. It is important that as the stage manager you MUST maintain a professional manner at all times. Do not yell at the crew or actors. Do not panic. Do not waste time blaming people... spend that time figuring out how to make things work.

Use supplies sparingly. Glo-tape is especially expensive. Use it where needed for safety, but don't overuse.

Discuss with your ASMs emergency procedures. Do you know what to do in case of a fire or accident? What should be done if a vital piece of scenery breaks during a shift? Chances are if you think ahead and plan what to do if something goes wrong, it won't go wrong. But the minute you don't plan ahead, everything goes to pieces.

Calling Cues

During tech week you will finalize timings and placements of the cues. During tech week you develop a system of calling the show that involves calling all light, sound, special effects and shift cues. There is a standard procedure that you can follow that will allow you to call the cues in the technically correct spots.

However, calling the show involves more than that. You must develop sensitivity to the intent behind each cue. Is it something as basic as someone having a line that refers to the storm outside so there is rain, thunder, lightning and other effects with the lights and sound to promote that feeling? Or is the cue a subtle shift of focus--does it proceed an important moment in the script? There are many reasons for cues and many things that they accomplish. Make sure you understand all of them. When you understand you will develop a greater sensitivity to the overall production.

Standard Procedure for calling a show

There is a standard format for calling a show; try to develop this format for yourself. It will carry over into every professional situation and other academic or theatre production you may find yourself involved.

Approximately six to eight lines before the cue is to go, give the warning for the cue.

This allows the technician time to double check that they are ready to take the cue. The warning should be stated "WARNING Light Cue 5." If more than one cue happens they should all be warned simultaneously: "WARNING Lights 15, Sound 10, Fly 4 and Lights 20." This order lets the lighting, sound and fly technicians know they all have cues coming soon. It also lets the lighting technician know that he/she has two cues coming up with a sound cue and a fly cue in between.

You may forgo warning cues if the cues are fairly constant in the script... if you are on a production where there are long stretches with no cues a warning is a good idea to make sure everyone is ready after the long break.

Once you have issued the warning you should get an acknowledgment from the technicians. The most appropriate response is "lights warned", "sound warned", "flies warned." This way you know they are ready for the cue, that they have checked all of their equipment, and all systems are set.

About 3 -4 lines before the cue, issue a standby.

For example... "STANDBY Lights 5", or "Standby Lights 15, Sound 10, Fly 4 and Lights 20."

When you are ready to have the cue executed, give a GO.

Say... "Lights 15 Go" or "Lights 15, Sound 10, Fly 4 GO." Saying it in that pattern means that the light cue will happen simultaneously with the sound cue and the fly cue.

If one cue needs to lead into another or be delayed by a second you can say "Lights 15 GO... Sound 10 GO... Flys 4 GO." This means that there will be a slight delay between the time of the light cue and the sound cue. Make sure that you understand what the designers want.

Cues should be taken by the crew on 'G' of the word go... you will need to notate very precisely in your book where the word Go falls (either after what word of text or on what beat of the music).

There are some basic reasons for the order of the phrases. By saying the words "warning" or "standby" first, hopefully no technician will jump the gun and take a cue on their own. When calling the "go" sequence by saying the number first, you can buy a few seconds of time that may be needed if the timing is not correct onstage--as long as all the technicians understand that they do not take the cue until they hear the "go."

At times there are cues called "sight" or "visual cues." This is when the technician takes the cue themselves. You should still give them a warning and a standby but the go is their own. Always be prepared to call it if for some reason the technician does not take the cue. Visuals are often used for turning radios and record players on and off, light switches and lamps on and off. In these situations the cue is more realistic if it does not have to travel down a time chain.

Don't mumble; don't shout. Don't have your warning, standbys, and go's so close together that the technician has no time to respond to you, let alone double check their equipment. Also never give a go and then say "wait, wait, don't go, don't go". Usually it's too late, or if it's not too late, the technician will no longer trust you to call the cues at the appropriate moments.

Another thing not to do is talk over the headset (Com's) about inappropriate things. Anything said over the headset that is not directly related to the production is considered inappropriate. It is the worst feeling to miss a cue because someone is talking or telling a joke. As the Stage Manager you have the floor when it comes to the Com system... if people are talking about non-show business you can politely tell them to only use the Coms for show business.

Examples for Calling Cues

In these examples, as it often the case, the cues are in the format of a letter and a number. L stands for lights, so, L15 Go is the cue for Lights 15. (L=lights, S=sound, D=deck, FX = effects, P=projections... etc) You can choose what your letter signifier is (although the more logical the better) as long as your crew knows what the letters mean.

Calling a Single Cue

ROSENBLATT. (Before curtain up) Now, Harry, **Warning L15**

you understand this is your camera line – catching this point of the boat-you'll get your flashes through

the lighting ---- And Harry – try to cut under the bow sprit. All right, boys. Now **Standby L15**

stand ready on those lights and don't let them wobble - I don't want a retake on this and I don't want to

stay here all night. Now watch them --- (Start L.) **L15 GO**

Calling Multiple Cues Together

ROSENBLATT. Come on - come on - along that rail - keep in the camera - I want your face - come

on, Montague - keep in the lightning flashes - action; action; now you see her,

Montague - get ready to **Warning L15 & S10**

jump --- (As the GIRL swings to the rope and jumps, MONTAGUE fires.)

MERTON. (After he has fired) Ha, ha, ha --- **Standby L15 & S10**

ROSENBLATT. All right, let it go at that; throw on

the guide lights, Harry knock off till morning. **L15 & S10 GO**

Calling Multiple Cues Separate

ROSENBLATT. (From off R. as BAIRD stands looking after the girl) And make it snappy!

Warn S9, L15 & S10

(BAIRD, whistling idly, starts to stroll across toward L. again. About C. he en-counters WELLER and peers at him in the semi-darkness.)

BAIRD. Hello, Weller. Standby S9, L15 & S10

WELLER. Hello, Mr. Baird.

BAIRD. Tough night, eh?

WELLER. Certainly is.

(BAIRD resumes his whistling and strolls off at L.)

ROSENBLATT. (Off R.) Now! Let's get it right this time. Ready back there? S9 GO

MONTAGUE. (From rear) Ready!

ROSENBLATT. All right, lights, lets have L15 GO

the thunder. --- come on with the thunder! Good! Action! Cam- S10 Go era -----

Photo Call

Photo call takes place during tech, typically on the final dress rehearsal.

The Stage Manager should ask for photo call requests no later than first tech from the director, designers and shops to be submitted by noon the day of the photos.

After noon you can compile a list of photos, many times you will get requests for the same moments. Once you have compiled the list it should be posted on the Performance Callboard and emailed to the entire production team and cast.

Once the list is done you should make a list for yourself that includes the lighting cue numbers for each photo and any notes you may need on the set and prop needs for each photo.

Generally photo call lasts 1 hour, once the two-hour mark is reached the photo call should end, Keep that in mind when making the photo call list. You should be able to get about 8-15 photo setups in during the call.

Generally it is best to start the photo call from the end of the show and work backwards. If there are scene shifts, it may be helpful to do all scenes that take place on that set before switching scenes; this may help keep the time waiting for scenic changes down to a minimum. Use your best judgment in arranging photo call to be as organized as possible.

As the stage manager you are in control of the running of photo call. Keep things orderly, make sure the cast knows what photo will be next and keep things running smoothly.

Department Production Photos Policy

Production photos can be obtained for each production by contacting Jason Resler (reslerj@iusb.edu). Department photos are uploaded on IU Box drive, access to this drive is by IUSB email address and will be granted by Professor Resler.

Taking Production Photos

Students in the department of theatre and dance are free to take photos of productions during the run and subsequent photo call for productions. Production photos are taken by the department for future publicity and record keeping purposes and, due to this, the photos may or may not be useful for portfolio purposes. Students and other staff can take photos at production photo calls; however, top priority must be given to the department photographer.

Photos are generally taken at the final dress rehearsal for each production. Photos will be taken of that nights run of the show and set-up's will be done after, typically going from the end of the show backwards. The stage manager will solicit photo requests from the production team and compile those into a list of no more than 15 photos. Photo calls should generally not take more than 1 hour and will be stopped if they run over two hours.

No flash photography will be permitted during the run of final dress. If necessary, though discouraged, during the set-up's we may take time with each shot for both non-flash photos and then flash photos.

No video taping of University Theatre Productions is permitted without the express permission of the Department Chair, Director, and Production Coordinator. Videos created by the university for archival purposes are available from the library to view (you can not check them out).

Costume and Makeup Production Guidelines

- 1) Actors are not allowed to change their appearance after they are cast as part of a university production without the consent of the director and costume designer. This includes cutting or changing hair color, extreme loss or gain of weight, piercings that can't be removed and tattoos.
- 2) Fittings, Makeup Sessions and photo calls will be scheduled through each shows Stage Manager. You must arrive at the appointed time. If you will be late or have some emergency circumstance that changes your availability the costume shop manager should be notified as soon as possible. Multiple people are planning their lives around your fitting... be on time. Remember...
 - a. Never be late.
 - b. Do not miss a fitting.
 - c. Underwear and Deodorant are required attire for fittings.
 - d. No heavy perfumes
- 3) Actors are required to provide their own makeup kit for each production. This may include both theatrical and street makeup. Men generally do not wear makeup in our productions, with the exception of character needs. Makeup kits are available from several sources and should be procured early... don't wait until the last minute to get your makeup kit. In addition you will need makeup wipes, cold cream or face wash to remove the makeup. We will begin using makeup at the first dress rehearsal.
- 4) Any specialty makeup items will be supplied by the department... makeup purchased for a particular student then belongs to that student.
- 5) WE DO NOT SHARE MAKEUP... sharing makeup can spread illnesses and diseases between people; it is unsanitary. IUSB theatre does in NO WAY condone sharing of makeup supplies.
- 6) You will be assigned a dressing area for each production; it is your duty to ensure that your space remains clean over the course of the run.
- 7) NO EATING OR SMOKING IN COSTUME, BACKSTAGE OR IN THE DRESSING ROOMS...EVER. Water is the only exception and must be in a sealed container.
- 8) Please use common sense and courtesy... use hangers properly, use the trashcan, say "please" and "thank you", and avoid foul language and poor personal hygiene.

The wardrobe crew is there to help... but they are not your personal servants. Hang up your clothes, don't leave the sleeves inside out, make sure pants are hung properly... generally take care of the costumes that the costume shop has worked hard to create.

Performances

Performance

It is your responsibility to maintain the artistic quality of the show, both on the acting and design ends. Realize that as the show continues to grow and as the actors become more comfortable with their roles things will change, slightly. You need to be the monitor of these changes. Use your knowledge of the way the director developed the show to determine if these are good or bad changes. Talk to the director if problems arise. If an actor asks you, "Can I do this instead of that?" the best response is to say, "No, not tonight. I'll check with the director if you like." Usually the mention of the director will deter anyone from doing things for the wrong reasons, and if they believe in their change they will not mind waiting for the director's response.

Technically, do not allow the show to change. There might be the need to run a shift rehearsal to clean up changes that have been or become sloppy. Do not allow the scenery or props to look used and run down if they should appear new. At this point you should know what every designer thought each "look" should be. Keep it. Do not change it. Of course, here at IUSB, the faculty will continue to be available to answer any of your questions.

Do not be afraid to give notes to the actors. Notes can be about missed lines, missed cues, missed props, or blocking notes. It's not up to you to change anything; your job is to preserve the show. If you have any questions about this, talk with your director or designers.

Repairs

During the course of the run, scenery and prop items might need to be repaired, replaced, or retouched. Things happen for any number of reasons: something gets damaged in the course of a scene shift or the action on stage; often props are consumable (cigarettes get smoked, food gets eaten). The Assistant Stage Manager should keep notes on any needed actions. In each performance report the Stage Manager should list any necessary repairs under the appropriate areas.

Post Show Events

At times there may be events scheduled for post show audience interaction. These may include post-show discussions or talkbacks, scholarly presentations or meet and greets. These will need to be handled on a case-by-case basis. Make sure that notice of these events is sent out to the entire production team and cast as soon as you know about the event.

KCACTF Response

For some productions there may be a KCACTF (Kennedy Center American College Theatre Festival) responder. This will be a theatre professional and educator from another college in our region (region III). Faculty from the theatre program will host this guest and ensure that they have tickets to the show. The Stage Manager should send a reminder email out to the cast and production team the day before the response and remind them of the requirement of attendance. A space should be set up for the cast and team to meet with the responder, typically this is in the theatre space but discuss options with the director in advance.

Performance checklists

PRE SHOW CHECK LIST

This is a basic checklist. The time listed is the amount of time until curtain.

2:00 (2 hours)

Unlock and turn on lights:

 Theatre

 Light booth

 Both dressing rooms and into restrooms

 Scene shop (if needed)

 Post notes for cast (if needed)

Check with ticket office about house size

Start paperwork

1:30

Wardrobe and Deck Crew Arrives

Check Sweep/mop has begun

Make sure that presets are being completed

Find house manager, consult about any special needs

1:00

Cast Arrives

Call late cast members (after 5 min.)

Dressing Rooms open to actors

0:45

Call "15 minutes to house open"

Get okay from sound, lights, props for house open

0:30

Call "half hour, and house is now open"

Let house manager know it is okay to open the house

Collect valuables

Check in with ASM on presets

0:15
Call "15 minutes"
Check with assistant stage manager-any last minute problems

0:10
ASM Call "ten minutes, please"
Check with house manager about possible holds

0:05
ASM Call "5 minutes, please"

0:02
ASM Call "2 minutes, and places please"
Go to Booth or to the SM Panel- from this point on DO NOT LEAVE YOUR POSITION! It is the job of your crew and your ASM to handle the actions of the backstage, the stage manger must focus on running the show.

0:00
Check with the ASM (over headset) that things are ready and the show can begin
Start show

INTERMISSION CHECKLIST

0:15
Check with the ASM that intermission changes are happening

0:05
Call "5 minutes, please"
Let house manager know 5 minutes left

0:02
Consult with house management
ASM Call, "places, please"

0:00
Check with the ASM that things are ready and that the act can begin
Start next act

POST SHOW CHECKLIST

0:00
Complete paperwork and send out report
Crew re-set or do post show work

0:05
Return valuables
Assist Crew and ASM in restoring set, props as needed
Check with house management

0:15

Lock and turn off lights for any space used during or before the performance

When Crew has reset- thank them and confer with the ASM that they are allowed to go

When actors are finished changing:

Make sure the wardrobe crew is finished with their work (usually wardrobe takes longer than the other areas)

Once wardrobe is finished with their duties: Lock dressing rooms and doors into restrooms, Double check theatre and other rooms, and walk through lobby

The Stage Manager should be the last one to leave at night, it is your job to make sure everything is locked up, secure and that all actors and staff have finished their work.

Performance Reports

Performance Reports are notes on that days performance and are distributed to the Production Team. Reports should be generated for each performance and should be emailed out as soon as possible following a performance attached in PDF format.

The distribution list should include: Stage Management, Cast, Director, All Production Personnel, All Design/Tech Faculty.

- 1) They should include a section for General Information, Absent/Late, Scenery, Lighting, Sound, Costumes, Props, Stage Management, Marketing/Front of House, Run time of each act and the total run time of the performance, house count (you will be able to get this from the house manager), and performance number. Some stage managers also include a report on the weather at the time of the performance... this is primarily in cases where the theatre is outdoors or if the weather affects the performance; IE: House held due to snow conditions.
- 2) Send out the report email with the show title, document title and date in the subject line (i.e. Music Man Report & Daily Call for March 6th, 2007).
- 3) Attach both the report and daily call to the email. Daily Call and Reports should be emailed out in PDF format. The email body should include a note and the call times for the following day.
- 4) Reports should include any information that comes up during the performance. This may include any holds, scene change or costume change issues, repair notes, audience response, brush-up rehearsals, etc.
- 5) If there is an injury or if an understudy performs that should be documented in the report.

If an injury occurs during rehearsal or performance, fill out an Incident Report and send to the Chair of the Department, Stage Management Mentor, and Director of the specific show. If the injury is serious, call 911 immediately. Injuries should also be documented in the performance report.

Post Production

Strike

The Stage Manager should meet with the scene shop, costume shop and lighting heads to determine the needs for strike. The Scene Shop Supervisor will make a list of assignments for the members of the cast and crew for the production and will post the list before or during the last performance on the production callboard and the dressing room and theatre doors. The list will also be sent out via email to the entire cast, crew, and production team.

Rules:

- 1) Strike should include a thorough cleaning of the space to restore it to its original condition
- 2) Attendance will be taken by the Scene Shop Supervisor
- 3) SM and ASM should keep an eye on strike and make sure that everyone is working with their assigned departments and that strike is progressing, in addition they are expected to help with the strike.

Strike and Strike Make-up

Regardless of your area of interest it takes a lot of work to create theatre and we need everyone's help. In order for the department of theatre and dance to facilitate productions all students must participate. After the final performance of each production there will be a 'strike' for the production. ALL theatre and dance majors are REQUIRED to attend strike for productions in support of your fellow theatre and dance majors.

Theatre majors must report to ALL theatre production strikes, Dance majors must report to ALL dance production strikes. (Design and Technical Production majors are required at all strikes)

Everyone should report to the TD for strike assignments (lists will also be posted during the final performance). Once your area of strike is done you are required to report to the TD for your next assignment. No one leaves until strike is complete.

If you have a good reason for missing a strike you MUST notify Assistant Professor Kazmierczak (jenkazm@iu.edu) in ADVANCE with your rationale for missing strike. If you are unable to attend you are REQUIRED to make up any missed hours by working in either the scene shop or the costume shop. The hours must be made up by the end of the semester (exceptions MAY be made for students who are unable to attend the strike for the December production).

Any student who does not complete their hours will be subject to disciplinary measures under the discretion of the Faculty. Students will be ineligible for casting or major production assignments for the following semester and will remain on probation until they complete their required hours. Additional measures may be taken for students who repeatedly skip strike hours including removal from the BFA programs where applicable or dismissal from the department. Those decisions will be made on a case-by-case basis by the faculty.

Notes on the Lerner Summer Series

Remounts of theatre and dance productions may take place over the summer as part of the Doloris C. Cogan Summer Theatre Series. As the stage manager you are expected to stage manage this summer performance as well, unless you have a qualified summer job.

It is important that your prompt books (blocking script & calling script) are clear and updated so as to make the remount of the production as smooth as possible. If you are unable to continue to stage manage for the summer production your prompt book should be handed over to the technical director for use in re-mounting the production. The prompt books will be available for you to pick up after the summer performance to allow it to be included in your portfolio.

Typically the only production taken to the Lerner is the Dance Concert, however, this is not always the case. Generally the theatre and dance faculty will notify student's before casting if a production is expected to perform at the Lerner over the summer.

Paperwork

Paperwork

The following are samples of paperwork used at IUSB and examples of reports and notes from professional theatre companies to use as a guide in creating your meeting notes as well as rehearsal and performance reports.

Standardized department Contact Sheets, Design-Production Meeting Minutes Form, Audition Forms, Rehearsal Report Form, Wallet Card Form, Weekly Form, and Performance Report Forms are available from the stage management advisor. You will be added to an IU dropbox where samples and usable copies of the forms can be downloaded.

Example of a Preliminary Properties List

ACT I

Ledgers/Record book - Gashwiler
Dry goods
1 Cot, blanket, sheet and pillow - needs to look very comfortable
2 Silver Screens magazines
1 Table and 2 chairs
Billy club - Gashwiler

ACT II

Aspirin and glass of water - Casting Dir. To Rosenblatt
Phone
Photographs
Watch - Parmalee
Clipboard - Weller - Needs to be LOADED
Cigarette - Beulah
Typewriter

ACT III Scene 1

Whistle - Weller
Book - Robinson Crusoe
Megaphone
2 Director's chairs
Handkerchief - Muriel
1 small table and 1 chair

ACT III Scene 2

Revolver/Rifle - Needs to fire
1 Director's chair
1 Miscellaneous chair
2 Cups of coffee
4 Sandwiches
Money - Girl

Emergency Information Form

Your information will be protected, but If you have concerns about confidentiality, please give the completed form to a Theatre & Dance faculty member engaged in the activity with which you are involved.

In case of emergency, please list at least two contacts; your first choice will be contacted if a situation arises; others in order if we are unable to reach your contacts:

1) NAME: _____

RELATIONSHIP: _____

PHONE: (____) _____

2) NAME: _____

RELATIONSHIP: _____

PHONE: (____) _____

3) NAME: _____

RELATIONSHIP: _____

PHONE: (____) _____

Do you have any medical conditions or allergies that you would like us to aware? YESNO

If so, please list them for us: _____

Your Name (Printed): _____

Your Signature: _____ Date: ____/____/____

IU South Bend Theatre Company

- Program Bio Template

John Smith (The Part I Play in show) is a graduate of [insert your high school here], and in his/her [insert year here] as a [insert college major here] at IU South Bend. His/her IU South Bend Theatre and Dance Company credits include [list the parts you have played with our company here like this: Part played in *Title of Show*, repeat, repeat, etc...]. Other favorite credits include [list them as above: Part played in *Title of Show* with [Theatre company name or school producing organization], repeat, repeat, etc...]. Any other information or special thanks you might like to be considered for inclusion in your bio.

The information above is to help you learn how to craft a successful biography while maintaining the integrity of the written program. Please remove the brackets from everything in red – the brackets are to show you where to insert as needed. Keep the entire bio in black ink (the red is to highlight the “fill in the blank” areas).

Please adhere to the due date set by your stage manager. These are to be submitted electronically, in word document format to Jason Resler (reslerj@iusb.edu).

Thank you. Happy writing.

IUSB Theatre and Dance Performer Contract

SHOW: _____ DATE: _____

In accepting the role of _____ I agree to the following conditions:

I will respect the rights, the talents and the feelings of every cast and crewmember. We will be performing as an ensemble and every member of this cast and crew is of equal importance to the play. I will do my best and always expect the best of everyone else.

I accept this role just as if it were a professional contract. I agree to attend all rehearsals for which I am scheduled. I will be on time and remain at rehearsals until I am excused. I agree to appear at all listed rehearsals for my role and come to all rehearsals ready for that day's work. I understand there is more to acting than just showing up, such as doing actor homework and coming in with new ideas and personal goals. I will be a *working actor* in this production. If I must miss a rehearsal for any reason, I will personally contact the Director and Stage Manager in person or by email prior to the beginning of the rehearsal. If I miss a rehearsal without prior notification I understand that my lack of consideration is sufficient enough cause for me to be dismissed from the show entirely. If I miss more than two rehearsals for any reason, I understand that I may have to forfeit my role.

I will leave all personal problems at the door when I enter a rehearsal or performance (including in dressing rooms before a show). In-fighting and outside frustrations will only hinder the work we are doing. The theatre is a sacred place, and we need to be able to trust each other without hesitation or fear in order to accomplish the level of work of which we are all capable.

When not onstage, I will busy myself in an unobtrusive way. Homework/reading is great! I will turn all electronics (cell phones, iPods, Blackberries, etc. etc. etc.) completely off backstage and during rehearsals. Laptops may be used as long as they are used for school work and do not disrupt the process in any way.

I will learn my lines, music, and choreography by the established deadlines. I understand that failing to do so may demand that I forfeit my role. I will not engage in unhealthy practices during this rehearsal and production schedule. I will not diet or cut my hair or change my appearance in any drastic way without consulting with the Director and Costume Designer.

I will not be under the influence of drugs or alcohol, legal or not, during rehearsals or performances. (Please notify the director if you need to take prescription drugs as prescribed by your physician that might affect concentration and performance). I will not come to a rehearsal or performance hung-over.

I will provide my own make-up and under garments the production and rehearsals unless instructed otherwise. I will wear appropriate undergarments during fittings, dress rehearsals and performances and insure they are laundered as necessary.

I will wear costumes (including make-up and hair) as designed and approved for all performances.

I will respect and listen to the Music Director, Choreographer, Fight Choreographer, Assistant Director, and any others in similar positions working on this production. I understand they are an extension of the director, and an integral part of the process.

I will remember that the tech crew members are there as important members of the ensemble and not as my personal servants. I will respect and care for my own costume and props.

I will fully participate in Strike as required by the Department of Theatre and Dance.

I understand that I must be professional in communicating conflicts I may have with the additional rehearsals and performances that may accompany a remounting of the production.

I have read and, furthermore, understand the conditions above and agree to abide by them.

Signed _____ Date _____

IUSB Theatre and Dance Injury Report Form

Name of Injured Party: _____ University ID: _____

Name of person filling out report: _____

Date: _____ Time: _____ Location: _____

Class or Production: _____

Faculty Supervisor: _____ Stage Manager: _____

Witnesses: _____

Briefly Describe injury: _____

Action Taken: _____

On additional pages create a detailed account of the accident.

This form and the extended account of the accident must be sent immediately with the Department Chair, Production Coordinator, and Stage Management Mentor. The Stage Management Mentor will file the report with the fine arts office.

Sample Tech Schedule

Friday, March 8th: 3:00pm-11:00pm

3:00pm Actor Call. Get in mics, costumes and wigs for TOS

Once actors are ready (hopefully 3:30-ish. Could be longer due to undergarments) I'll do a quick talk with cast and crew

We'll walk through each number and talk through each quick change as it approaches then go back and run it in real time including the transitions.

6:30-7:30pm Dinner

7:30pm Continue with where we left off in mics, costumes and wigs If we're getting close to a transition that involves Cagelles changing from women to men then we will need the appropriate makeup for that (i.e. eye lashes, lips, etc...)

11:00pm END OF DAY

Tech notes to follow

Saturday, March 9th: 11:00am-11:00pm

11:00am Actor Call. Get in mics, costumes and wigs from where we left off on Friday. Once actors are ready we'll get started with tech.

4:00pm-6:00pm Dinner

6:00pm Get back into mics, costumes and wigs from where we left off.

11:00pm END OF DAY

Tech notes to follow

Sunday, March 10th: 11:00am-11:00pm

11:00am. Actor Call. Get back into mics, costumes and wigs from where we left off. **IF** a miracle happens and we get through tech by this point we will run either Act 1 or both acts in costume, mics and wigs. **TBD**

4:00pm-6:00pm Dinner

6:00pm. Notes

6:30pm. Get into Full Makeup, costume, mics, and wigs

7:30pm First Full Dress (can start as late as 8:00pm **IF** need be)

11:00pm END OF DAY Tech notes to follow

Example Rehearsal Reports

REHEARSAL REPORT #2

DATE: Wednesday, February 20th

Director: Michael Barnard

SM: Tiffany Dressler

ASM: Becky Roscinski

La Cage Aux Folles

AEA HOURS		SPAN OF DAY	
Ferracane: 10.5	Trent: 4	Start: 3:00pm	
Furedy: 10	Vining: 6	Break: 5:00pm	
Haper: 12.5	Wagner: 11	End: 11:00pm	SM: 14

MATERIAL COVERED

- Dialect lessons
- Music: "With Anne On My Arm", "Look Over There" reprise, "Masculinity Lesson"
- Choreographed the song "La Cage Aux Folles" (need to finish Albin's section)
- Staged: Pages 36-41, 83- 87, "With Anne On My Arm" and part of "Dishes"

GENERAL

- **Reminder: Photo Call tomorrow, Thursday. Call: 11:00am. Shoot from 12:00-1:00pm**
- **Production Meeting tomorrow, Thursday (2/21) at 1:45pm in the conference room**

SCENIC

- Nothing

COSTUMES

- 1.) Anne (Trisha) is involved in lifts and kicks with Jean-Michel in "With Anne On My Arm"
- 2.) For the # "La Cage" the Cagelle's will be doing somersaults, cartwheels, flips, laying on their backs, kneeling down, splits...you name it they do it!
- 3.) In the # "La Cage": Johnny, Sean, Jonathan and Sam have :24 to change from Bird's to Can Can's
- 4.) In the # "La Cage": Logan has :15 to change from Bird's to Can Can's
- 5.) George (Rusty) will be crawling on his knees during the song "Dishes"

HAIR/MAKEUP

- Nothing

PROPS/DRESSINGS

- 1.) Can we have a few liquor bottles in rehearsal
- 2.) We would like two "gay" throw pillow on the chaise and a "gay" throw pillow on the overstuffed chair.
- 3.) The male statues on the side table (attached to the chaise) will be picked up by Jean-Michel and moved over on the dining table.
- 4.) We are using two suitcases in Act 2 apartment for the Dindon's. They will both be tossed onstage from offstage right.
- 5.) We will be using two hors d'oeuvre trays in the song "Dishes"
- 6.) One of the plates that has the food covering up the naked men will be tossed up in air and Jacob will catch it. (let's chat about at production meeting)

LIGHTS

- Nothing

SOUND

- P.101 Georges will NOT be joining in with Jean-Michel at the end of the song as scripted.



The Odyssey

Directed by Richard Cook

Date: Friday, December 24, 2010

REHEARSAL REPORT # 5

Equity Hours	Daily	Weekly Total	Today's Schedule
Mr. Andrev	5	27.5	10:00 am – stage pg.78
Mr. Cutler	5	31.25	11:00 am – read pgs. 75-78
Ms. Fuller	5	23	11:15 am – stage pgs. 83-85
Mr. Hamilton	0	26.5	11:35 am – Break
Ms. Morris	5	31.5	11:45 am – stage pgs. 85-94
Mr. Phoenix	5	32.75	1:15 pm – Break
Mr. Preusse	5	32.75	1:25 pm – stage pgs. 94-99
Mr. Sharp	5	32.5	3:00 pm – End of Day
Mr. Hanson	5	33	
Ms. Kranz	5	33	
Administration (Absent/Late/Office Notes)			
<ol style="list-style-type: none"> Mr. Simanek was 10 min late Mr. Andreev was 15 min late 			
Set/Scenery			
<ol style="list-style-type: none"> Reminder – Production meeting on Tuesday, December 28 @ 10 am in the rehearsal hall We will be doing a step thru of the entire show at 4:30 pm on Tuesday, December 28 			
Props			
<ol style="list-style-type: none"> Reminder – Production meeting on Tuesday, December 28 @ 10 am in the rehearsal hall In scene 16 – the suitors should have some food/chalices/goblets In scene 18 Amphinomus needs to have some type of food in his pocket – talk with Richard for specifics We will be doing a step thru of the entire show at 4:30 pm on Tuesday, December 28 			
Costumes			
<ol style="list-style-type: none"> Reminder – Production meeting on Tuesday, December 28 @ 10 am in the rehearsal hall Can Odysseus's disguise be carried like a bundle with a rope attached to it We will be doing a step thru of the entire show at 4:30 pm on Tuesday, December 28 			
Lights			
<ol style="list-style-type: none"> Reminder – Production meeting on Tuesday, December 28 @ 10 am in the rehearsal hall We will be doing a step thru of the entire show at 4:30 pm on Tuesday, December 28 			
Sound			
<ol style="list-style-type: none"> Reminder – Production meeting on Tuesday, December 28 @ 10 am in the rehearsal hall We will be doing a step thru of the entire show at 4:30 pm on Tuesday, December 28 			

Distribution List: Richard C, William B, Joel S, Jason R, David H, Mike K, Andrew M, Kirby M, Hiram T, Doug S, Zack W, Travis D, Elin A, Steven L, Michael Jon P, Teresa E, Mary F, Alicia W, Eric H, Gustav L, Megan W, Susan B, Dale P, Dan H, Jamie K, Sonja T, Brian S

ROMEO AND JULIET

Rehearsal Report



DATE	REHEARSAL #	LOCATION
Thursday, September 30, 2010	4	New 42nd Street Studios New York, NY

SUMMARY

We began the day with another physical and vocal warmup, and then resumed table work from where we left off. We finished before lunch, so after lunch we staged the prologue and worked on the language and shared energy through the text.

We continued staging onward into I-1, stepped through the general structure of the brawl, and finished at the end of the Benvolio / Romeo part of the scene.

Liz worked one-on-one with Alejandro.

From Jesse:

"Another good rehearsal day. Liz shared excellent feedback and textual suggestions as we completed tabling through the show with her. The company responds well to the specificity and rigor of her feedback. Because of a strong push by Liz and Corey to get through the text, with a promise to spend more detailed time with the actors on their individual language in the one-on-one sessions with Liz, we were able to get through the play by lunchtime, allowing Corey to start staging today, which was a day earlier than expected. After lunch, we worked through the Prologue and I.1 through the Benvolio/Romeo scene, roughing in the shape of the brawl, while anticipating that Felix may make changes in rehearsals on Friday and Saturday. There is a detailed rehearsal plan for the next few days with multiple rooms going at once to get choreography, scenework, and textwork accomplished."

ACCIDENT REPORT

None.

OUT

REASON

NOTES

GENERAL

Nothing today.

SET

Nothing today.

LIGHTING

Nothing today.

SOUND

Nothing today.

PROPS

We are debating whether Peter will still have a basket in I-1, now that he's a man.

COSTUME

Would it be possible to get rehearsal clothes for the fights tomorrow? Coats and hats (and shoes, if they're ready) are what we really need.

Example of Daily Calls

La Cage Aux Folles

Daily Call Thursday, February 21st

ALL rehearsals will be in the Mainstage Rehearsal Hall (MSRH) unless otherwise noted

<u>Time</u>	<u>Description</u>	<u>Who</u>
3:00pm	Stage: Bottom of Page 25-29	Ferracane, Harper, Maldonado Yamotahari
3:45pm	Stage: Pages 29-34 "Mascara"	Harper
4:30pm	Stage: Pages 29-34 "Mascara"	ADD: Brady, Coatney, Furedy Hay, Mitchell, Vorsteg, Wagner Zia
5:30pm	DINNER	
6:30pm	Stage: Pages 23-25	Brady, Carlisle, Coatney Eriksen, Ferracane, Furedy Hay, Mitchell, Vorsteg, Wagner Yamotahari, Zia
6:30pm	Finish "LA Cage" (STUDIO)	Harper
7:00pm	Stage: Scene 3A Pages 35 and 36	Brady, Carlisle, Coatney, Eriksen Ferracane, Furedy, Hay Logan, Maldonado, Mitchell Vorsteg, Wagner, Yamotahari Zia
7:30pm	Choreography: Pages 17-24 "We Are What We Are"	Brady, Coatney, Furedy, Hay Mitchell, Vorsteg, Wagner, Zia
7:30pm	Stage: Pages 41 and 42 (post song) (STUDIO)	Ferracane, Harper, Ross
7:50pm	Stage: "With You On My Arm" P.42-45 (STUDIO)	Ferracane, Harper
8:15pm	French Dialect Lesson w/Pasha Dressing Room #1	Welty
8:45pm	Dialect Lesson w/Pasha Dressing Room #1	Trent

Please call the rehearsal hotline each night (after midnight) for the following days rehearsal schedule. Thank you. 602-889-6308



PARK SQUARE
THEATRE

The Odyssey

Daily Call
Tuesday, December 28, 2010

<u>TIME</u>	<u>WHO IS CALLED</u>	<u>TO BE REHEARSED</u>
12:00 pm	Mr. Andreev, Mr. Cutler, Ms. Fuller, Mr. Hamilton, Ms. Kellogg, Ms. Morris	Stage pgs. 99-106 in rehearsal hall
12:00 pm	Ms. Dolo, Mr. Gardner, Mr. Hesser, Mr. Laubenstein, Mr. Levin, Mr. Pfeilsticker, Mr. Pheonix, Mr. Preusse, Ms. Rahamim, Mr. Sharp, Mr. Simanek, Mr. Sailor	Fight/Movement work in lobby
1:00 pm	Full Company (except Ms. Montanez)	Stage pgs. 75-78
1:30 pm	Full Company	TBA
3:30 pm	MEAL BREAK	
4:30 pm	Full Company	Step thru entire show
8:00 pm	END OF DAY	

Notes

We will be working fights/movement sequences whenever possible.
We will release people, as they are no longer needed.

Example of Production Meeting Notes



**Cyrano de
Bergerac**

Quadracci Powerhouse
2007-2008 Season

Production Notes

SET #: 19
DATE: Monday, August 27, 2007
TO: All Departments
FROM: Stage Management

Material Worked:

1. Worked notes and ran-thru play for designers.

General:

1. There will not be a production meeting for Cyrano tomorrow morning.
2. Thanks to all who attended this morning's designer run-thru.

Scenery and Paint:

1. We would like to be able to climb on the balcony units tomorrow evening.

Sound:

1. No notes, thank you.

Props:

1. As discussed, Mr. Vaughn needs some adjustments made to his baldric, Mr. Vaughn and Julia checked in.
2. As discussed, Mr. Ernst would like some adjustments made to his baldric. Mr. Ernst will check in with Julia at his earliest convenience. A message has been left with Mr. Ernst about him stopping by the shop at some point tomorrow to discuss the baldric and the bag.
3. There is a loose filigree on the baldric that Christian (Mr. Martin) has been using.
4. As discussed, please CHANGE: Footlights (#1100c) from a quantity of 4 to a quantity of 2.
5. As discussed, please CUT: Satchel (#1138a) for Mr. Vaughn.

Lights:

1. No notes, thank you.

Costumes:

1. As you saw, De Guiche's (Mr. Hauck's) walking stick broke during this morning's run.
2. We would like the actors to wear their shoes tomorrow evening. We will plan to take the road boxes down with us and we'll bring it back to the 4th floor after.
3. We would also love to work with Cyrano's (Mr. Ernst's) and Christian's (Mr. Martin's) hats tomorrow evening if possible.

An Ideal Husband

Production Meeting June 24, 2010

Present: Tim K., Mark, Terry, Tim L., Nicole, Fran, Sari, Charlie, Josh, Dane, Sarah, Chris, Nanya (by phone)

Scenery:

- We discussed with Nanya, over the phone, the platform possibilities for the Hanna Theater.
 - Platform # 3 will clear.
- Platform # 2 will not clear the railing, but the idea was to wrap the platform around the railing.
- Platform # 1 is more of a concern. Josh and Mark are going to brainstorm ideas and get back to Nanya with possible solutions.
- The platforms for Boise have been built, cleaned and base painted.
- Scenery informed us that three of the large columns have been built and will go into painting later this week.
- Scenery is currently working on the under structures for the platforms.
- We have confirmed with Nanya that she will arrive in Boise around noon this coming Monday, June 28th.

Props:

- We held our discussion about the size of the footstools. We would like to have them smaller in width than the chairs, however large enough to fit two people on them. Nanya informed us that the chairs measure approximately 25 in. in width. With this in mind, we were thinking of setting the width of the footstools to 21 in. in width.
- We will start with a height of 18 in. for the footstools. If they are too high, we will be able to shave them down.
- The chairs and footstools are supposed to arrive early next week. Nanya, Sari and Terry would like to use the furniture with the actors to receive an idea if these dimensions, stated above, will work.
- We would like the lint brush to be silver, small and contain a curved-frame around the bristles.
- We have confirmed that live flame from lighters and matches could be used in Boise, but prohibited in Cleveland.
- The electronic cigarette that Charlie owns will be sent to Boise this week. We would like to experiment with it before making a decision to go with this mechanic.
- Our preliminary count for cigarettes consist of: three electronic (per show) and eight real.
- Props will search for other options for a mirror.
- Props will bring over pink envelopes to the rehearsal hall. Then we can experiment with the decision of adding a pink envelope to the pink letter.
- We have confirmed that all the envelopes should be the same size.
- We discussed all the envelopes do not need writing on them with the exception of the one sent from Lady Chiltern to Lord Goring.
- We discussed that the napkins brought in earlier this week are too large. Props will cut the size in half.
- Stage management will find out this week if liquid, to represent coffee and tea, needs to be used.
- The liquids we plan on using for the show are: sherry (raspberry brewed-tea), champagne (diet ginger-ale) and seltzer (soda water).

Costumes:

- We have asked costumes to look for a walking stick that Lady Markby could use.
- Costumes will bring in a rehearsal pocket watch for Lord Goring.
- Costumes have asked for stage management to track which actors eat strawberries.
- We will not be able to decide if the helmet could be placed over Mabel Chiltern's wig until Tech, however costumes believes it should be fine.
- Costumes will look into the possibility of adding eyeglasses to the costume design for Lord Caversham.
- During fittings for Othello next week, Nicole will discuss the males' hair styles with Kim Krumm.
- Jason, Nicole and Sari will discuss possible hair styles and wig use for Lord Goring.

Electrics:

- Electrics were not in attendance, however they informed stage management that they have been in contact with Marcus Dilliard and the light practicals around the columns will work great with the platforms.

Sound:

N/A

-Tim Kinzel

Example Performance Report



ARSENIC AND OLD LACE

PERFORMANCE REPORT #20

DISTRIBUTED TO: Burdt, Cropp, Mayer, Pence, Peterson, Resler, Sweeney, White
FROM: Bailey Otto, Production Stage Manager
RE: **Arsenic and Old Lace Notes from Monday: July 7, 2014**
DATE/TIME: Monday: July 7, 2014/9:55pm

GENERAL INFORMATION

Performance Date: 7/7/2014
Performance Location: CTC
House Count: 115
Scheduled Start Time: 7:30pm
Total Run Time: 2 Hours and 12 Minutes

PERFORMANCE TIMINGS

ACT/SCENE	TIMINGS		
Act I	7:31pm	8:38pm	67 Minutes
Intermission	8:38pm	8:53pm	15 Minutes
Act II	8:53pm	9:43pm	50 Minutes
Total Running Time:			2 hrs 12 mins

COMMENTS/NOTES

GENERAL/SCHEDULE:

1. Tonight's show was very fun, and due to the fact that it was Senior Free Night, the audience understood more jokes and were very responsive.

PROPS:

1. No Notes.

COSTUMES/WIGS:

1. No Notes.

SCENERY/TECHNICAL:

1. No Notes.

LIGHTING/ELECTRICS/FX:

1. Please See Facilities Note.
2. Light Cue 22 looked great! Almost exactly the way it originally looked. Thank You.

SOUND:

1. Due to an epic thunderstorm in Lanesboro, it was also thundering in Brooklyn tonight.

Facilities:

1. Several lights need to be changed: the house light over the Vom, the light in the sound lock, and a light in the Events Hall.

Ideal Production Schedule

The list below is a brief breakdown of the typical production schedule for the Department of Theatre and Dance as well as a list of advisors for each are of production.

Week 1

Design Meeting: Initial Discussion

Week 2

Design Meeting: The World of The Play

Week 3

Design Meeting: Requirements/ Visual Ideas

Week 4

Design Meeting: Preliminary Designs

Week 5

Design Meeting: Refinement

Week 6

Design Meeting: Final Designs Due

Week 7

Production Meeting: Final Budget Check/ Final Design Revisions

Final Prop List Due

Measurements Week

Week 8

TD and Costume Shop Manager Prep Week

Production Meeting

Week 9

Stage Management Prep Week

Production Meeting: Final Construction Drawings Due

Draper Meetings (Costume Shop)

Scene Shop Design Presentation

Scenic and Costume Builds Begin

Week 10

Rehearsals Begin

Designer Presentation/ Read Through (Typically First Rehearsal)

Production Meeting

Rehearsal Schedule Distributed

Week 11

Final Paint Elevations Due
Production Meeting: Rough Light Plot Due

Week 12

Production Meeting: Final Light Plot and Blocking Plots Due
Paint Calls Begin

Week 13

Designer Preview/ Run
Production Meeting: Lighting and Sound Plots Due
Lighting Hang Begins

Week 14

Production Meeting
Prop Preview
First Sound Call (Quiet Time)
Light Focus Begins (Dark Time)
Sound Content Review
Preliminary Cue Sheets due to Stage Management
Paper Tech

Week 15

Production Meeting
Crew Watch
Crew Training
Second Sound Call (Quiet time)
Prop Review
Light Preview (Dark Time)
Dry Tech
Szitzprobe

Friday: Tech/Dress Rehearsal (start production meetings after each rehearsal)

Saturday: Tech/Dress Rehearsal (10 of 12)

Sunday: 1st Dress Rehearsal (Performance Conditions)

Week 16

Monday: TBA (no Dress/Tech for shop notes)
Tuesday: 2nd Dress Rehearsal (Performance Conditions)
Wednesday: 3rd Dress Rehearsal (Performance Conditions)
Thursday: Opening Night
Sunday: Strike (on a typical one weekend schedule)

Advisors:

Directing: Justin Amellio/ Randy Colborn

Technical Direction/Lighting Design: Tim Hanson

Scenic Design/ Props/ Paint: Jen Kazmierczak

Costume Design/ Hair & Makeup Design: Jason Resler

Costume Construction/ Costume Crafts: Aimee Cole

Sound Design: Jen Kazmierczak

Stage Management: Jason Resler