

IUSB
Department of Theatre & Dance
Stage Management Handbook

Updated 2015

Part I. IUSB Theatre Policies and Procedures

1. The Roll of the Stage Manager
2. Production Calendar and Guidelines
3. Important Phone Numbers
4. Theatre and Dance Conflict, Illness, and Disability Communication
5. Complementary Ticket Policy
6. Eating
7. Space Reservations
8. Production Participation Requirements

Part II. Pre-Production

1. Auditions
2. Casting
3. Design Meetings
4. Prep Week
5. Assembling Your Prompt Book
6. A Stage Managers Kit
7. Production Meetings
8. Schedules
9. Director and the Stage Manager
10. Bulletin Boards

Part III. Rehearsals

1. Rules
2. Setup
3. Attendance Procedures and Breaks
4. The First Rehearsal
5. Rehearsals
6. Blocking Notations
7. Rehearsal Props and Costumes
8. Rehearsal Cues
9. Rehearsal Reports
10. Lockup Procedures

Part IV. Tech Week

1. Tech Week Paperwork
2. Check In with Wardrobe Supervisor
3. Setting Up the Backstage Properties Tables
4. Actor Talk
5. Tech Week Schedule
6. Use Your ASM
7. Running Crews
8. Other Notes and Tips for Tech Week
9. Calling cues
10. Examples for Calling Cues
11. Photo Call
12. Dress Rehearsal Rules

Part V. Performance

1. Repairs
2. Post Show Events
3. KCACTF Response
4. Performance Checklists
5. Performance Reports

Part VI. Post-Production

1. Strike

Part VII. Assistant Stage Manager

1. Duties
2. Pre-Production
3. Rehearsals
4. Technical Rehearsals
5. Performance
6. Post-Show
7. Strike

Part VIII. Summer Season

1. Notes on the Lerner Summer Series

Part IX. Paperwork

1. Example of a Preliminary Properties List
2. Non-Performance Emergency Procedures
3. IUSB Emergency Information Form
4. IUSB Theatre and Dance Program Bio Form
5. IUSB Theatre and Dance Performer Contract
6. Sample Tech Schedule
5. Example Rehearsal Reports
6. Example Daily Calls
7. Example of Production Meeting Notes
8. Example Performance Report
9. General Production Calendar Breakdown

Part I: IUSB Theatre Policies and Procedures

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
- communicating the director's wishes to designers and crafts people
- coordinating the work of the stage crew
- 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 determines the 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
- make sure rehearsal props and furnishings are available for the actors if necessary
- attend all rehearsals
- notify the designers and crafts people of changes made in rehearsal

In rehearsals the stage manager also records all blocking, plus all the light, sound and set change cues, in a master copy of the script called the prompt book. 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. Furniture and prop plans for complicated sets are drawn up by the stage manager to show exactly where the furniture and props are to be positioned on stage at the beginning of each scene and sometimes in the wings. Stage Managers, or Assistant Stage Managers, make a shift chart that indicates what each crew members duties are 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. If you can sort it out without taking sides, do so. If you can't then let both parties know that you are not getting involved in the argument and that for the betterment of the production you suggest that they resolve their differences. If the argument is production related, you should step in to the point of straightening out the confusion and miscommunication. The majority of the time production-related quarrels start because people are tired, short of time or misinformed about something. All in all, be considerate and diplomatic and let everyone know you are ready to do your job, which is to make sure everyone has the information necessary to do his or her job.

No matter what happens, you must remain cool, calm, collected and patient. If you can do it without shouting and screaming so much the better. You may get undeserved heat, the best thing you can do is let someone blow off his/her steam--don't take any of it personally--and get them back to doing their job in the best way they can. If that means some quick rescheduling on your part, do it. Perhaps all a person needs is a half an hour away to calm down and catch their breath. Whatever it is, be there for them. Let them know that they are not alone and that you care.

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 production team. Note: Make sure you have emergency contacts for the head of each production department.

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.**

The stage manager has control of and responsibility for the show in all phases of rehearsals and performances. All actors and crew must honor your requests and orders. 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. Your job cuts across the entire chain of artistic and technical command. You are the coordinator of all aspects of the production and are solely responsible for the execution of all aspects of the production once it has opened.

The following information is taken, with edits, from www.headsetchatter.com

Duties of a Stage Manager

- The Stage Manager or Assistant Stage Manager shall be present in the rehearsal area and during all performances except in an emergency.
- The Stage Manager or Assistant Stage Manager must be present on the deck or in communication from the booth with all backstage areas during all performances, run-throughs, technical rehearsals and dress rehearsals. Under no circumstances shall anyone other than the Stage Manager or Assistant Stage Manager be on book calling the cues of a production.
- It is agreed that it is the duty of the Stage Manager to assemble and maintain the prompt script for the actual technical and artistic operation of the production.

Duties of an Assistant Stage Manager

- To monitor safety backstage and on stage, to check presets and supervise scene changes, and to assist and backup the Stage Manager.

NOT Duties of a Stage Manager

- Order or distribute food for any members of the production.
- Be responsible for any aspect of laundry or dry cleaning.

Common Misconceptions

- As implied by the rule against providing food for the company, it is not the job of the stage management team to provide coffee at rehearsal. It's just a nice thing to do, and most stage managers benefit from the presence of coffee as much, if not more than the actors. Mostly, though, it's just one of those things that not enough people have stood up and said, "That's not my job" about, and everyone assumes it is.
- Stage management doesn't have to call half hour, places or anything else. It's a lot smarter to do so, rather than to trust everybody else to keep track of time. But if the calls aren't made, that doesn't mean it's *not* half hour, or that people shouldn't be ready to do their jobs by curtain time.

Production Calendar and Timeline

Production Calendar Guidelines

The Production Calendar includes all milestones pertinent to the production from its inception to strike. Typically there is a preliminary production calendar that includes a rough outline of major dates associated with the production, this will be compiled by the stage manager and will be handed out at the first Design Meeting. A detailed, tech schedule will be developed in production meetings and with the Director, Designers, and Shop Heads. This will be finalized at least 1 week before tech starts and should then be distributed to the entire production team. Examples are in the appendix.

What should be on the Preliminary Production Calendar:

- Final Designs Due (Usually 1st Rehearsal)
- First Rehearsal/ Design Presentation
- Theatre move-in (the date that theatre has access to the stage)
- Crew Watch
- Technical Rehearsals (general dates)
- Dress Rehearsals (general dates)
- Photo call
- Opening

What should be on the finalized Tech Schedule:

- Dry Tech
- Dark Time for lights, Silent Time for sound, Deck Time for the scene shop and painters should all be scheduled to ensure that each area has time to work... in some cases this may include overlapping calls.
- Crew call, Actor Call, Mic Check, Fight Call and Go times for all technical and dress rehearsals.
- Notes sessions with actors

The Tech schedule should be as thorough as possible to ensure that all necessary planning and preparation has a time to happen and is thought-out ahead of time.

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

Local Theatre Box offices:

Notre Dame/ Notre Dame Shakespeare Festival: 574-631-2800

Behtel: 574-807-7080

St. Mary's: 574-284-4626

South Bend Civic: 574-234-1112

Morris Center: 574-235-9190

Theatre and Dance Conflict, Illness and Disability Communication

See University Communication Policy.

Documentation of illnesses and conflicts—All illnesses that impact your ability to attend classes or production assignments, including rehearsals, crew assignments, etc. must be documented appropriately.

Carefully present, in writing, any schedule conflicts as early as possible to your teachers, directors, or supervisors. Schedule conflicts will be requested as part of the audition process.

Without appropriate documentation any claimed condition cannot be acknowledged and efforts to accommodate them cannot be undertaken. Because claims of a condition cannot be acknowledged or accommodated without the appropriate documentation, the student must present official and appropriate documentation to each and every faculty member at the start of each and every semester. It is the responsibility of the student to provide any and all appropriate documentation to the faculty of the courses in which enrolled. Further, it is highly recommended that you provide the appropriate faculty with any and all necessary documentation at the first class meeting.

To ensure appropriate accommodations, conditions which may arise within a semester should be communicated at the earliest possible date with the appropriate documentation to the appropriate faculty member.

Without appropriate documentation there can be no “excused” absence. And, documentation for an absence does not guarantee that an absence will be “excused.”

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 receive free tickets to all Area and School productions and events.

Eating

There will be no eating or drinking 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 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.

Production Participation Requirements

Theatre and Dance productions constitute the lab portion of the theatre degree. With that in mind the department sets forth requirements for all T&D majors to participate regularly in production assignments. Without participation in the production program the requirements of the degree are not met. Failure to participate before the upper divisional review may result in non-acceptance into the degree program. If accepted into the degree program there should be no question about your commitment to participate in university productions. THIS IS A CRUTIAL PART OF YOUR EDUCATION... HOW ARE YOU TO DO THIS IN THE REAL WORLD IF YOU REFUSE TO PARTICIPATE HERE.

All BFA students are required to participate in every production... either onstage or off.

All BA students are required to participate in, at minimum, one production per semester... either onstage or off.

If you are not cast in a show that does not mean that you are not required to participate in some way. To help facilitate participation we offer academic credit in the form of the practicum classes for 3 semesters. Though this is a base line we expect students of the theatre and dance program to fully participate in every production when possible. We expect all Design/Tech students to participate in every production regardless of degree program (BA/BFA).

What counts as production participation?

Practicum Assignments: Assignments as part of a practicum class.

Non-Coursework Assignments: Voluntary work not associated with a class such as practicum; performance or technical assignments on a voluntary basis.

Major Production Assignments: this includes design (or assistant), artistic (director, assistant Dir., etc.) or major technical assignments (such as student shop manager, lead carpenter or draper) that are not a part of the practicum course. These are assigned based on merit by faculty advisors and must be above and beyond normal duties in the shop if the student is a shop employee.

Capstone: Capstone classwork that fulfills a production role (unrealized designs or recital performances do not fulfill this).

What does not count as production participation?

Shop Employees: Paid employees of the scene and costume shops are privileged to be able to work within the department. This employment does not, in most cases, constitute production participation.

Lab Assignments: Assignments as part of a lab requirement for a class.

Guidelines:

No double dipping: If you are enrolled in both practicum and a class that requires lab hours you may not use the same assignment for both. (IE: if you are cast in a show, it can be either your practicum or your lab but not both.)

2/1 Breakdown: You may not complete more than two of your practicum assignments in the same area. Two can be in your primary area of concentration and at least one must be in a different area. For the purposes of practicum these areas are **Performance/Technical/Management**.

Design is not a practicum: Designing a production, like working in the shops, is a privilege. While it does count as production participation a design assignment can not be used to fulfill a practicum. (In most cases the practicum courses are completed before the student is eligible to design a production)

Scholarship students: Scholarship students must participate in some way in every production. If a student receiving a scholarship fails to meet this requirement, the theatre scholarship will be in jeopardy.

Practicum: Practicum will only cover part of the expected participation within the department. You are expected to participate as outlined above or as it pertains to your degree track whether you are in a graded course or not.

Lab: If a student should have the unusual instance of being enrolled in more than one class that requires a lab in the same semester, arguments can be made to the faculty to allow that to count as participating in one production on a case-by-case basis.

A note on dedication

The theatre field is competitive; you should be doing all you can while in school to prepare yourself for your future in the theatre industry. While it is entirely possible to take the classes and do the work to make yourself look good on paper, this cursory level of work will not serve you well in your career endeavors. If your teachers and mentors can't, in good conscience, recommend you for employment you will be at a serious disadvantage. Understand that a degree does not guarantee employment, nowhere is there a guarantee... but your devotion to your craft and continued hard work and study will put you in a position to achieve your career goals. Within any arts program more than just course work is required; a commitment to learning the craft is necessary. Devotion and participation in the production program is not an option, it is a requirement.

Part II: Pre-Production

Auditions

Auditions for Area productions will usually be held in the first weeks of each semester or as announced. These auditions are open to all. Upper-class and second semester freshmen Theatre majors (or those that have taken the beginning acting class) are required to perform prepared monologues, and sing at auditions. Other expectations may be defined.

New students must tell a short story and sing. The auditions will also include readings from the script of the play being cast, may include singing from the score, and movement or dance work as necessary.

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. Has the space been reserved? If not, schedule the space with the Production Coordinator. Prior to auditions get the Stage Manager's key ring from the Technical Director. 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 Technical Director.

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.

Audition Roles for the Stage Managers

Receptionist (1 Student): Sign-in the auditioning actors and collect their paperwork for the Directors. 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.

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 packets from the Receptionists 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.
- State: Name
- State: Name, Title and playwrights of all pieces performed.
- Perform song first, then the monologues (or as the directors determine).
- Time Keeper will wave when fifteen seconds are left and say “Thank You” when three minutes are complete.

Time Keeper (1 Student): Keeps time for the actors inside the Audition Room. Each audition lasts three minutes. Time starts at the first note or word of the audition. Raise your hand when the actor has fifteen seconds left as a warning that their time is almost up. Call time at three minutes by saying “Thank You.”

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

Callbacks

Callbacks are handled by each individual show’s Stage Management Team and generally are on a scheduled basis. 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 with this process as well as your specific duties.
- 2) Obtain sides (script excerpts) from the Director; make copies for readings at the Callbacks.
- 3) Make sure accompanist has sides or score prior to callbacks if applicable.
- 4) Check-in with the other Stage Managers to work out any possible schedule conflicts with the actors called.
- 5) Post actors’ names, Callback time and location on 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, Marketing Director, 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 and write minutes.
- 2) Designers and Directors may have additional meetings with individual areas which stage management may be asked to attend.
- 3) Minutes should be emailed out to the whole team by 8:00 am the next morning.
- 4) Prepare a preliminary contact sheet for the production to be distributed by the first Design Meeting.
- 5) Create a preliminary production calendar 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

Prep Week starts start's 1 - 2 weeks prior to first rehearsal. At this time a brief check in meeting should be scheduled with the Production Manager to obtain all necessary information and review procedures. For the first show of each 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.

- 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).
- 5) Confirm final rehearsal schedule with director and make copies.
- 6) Confirm finalized script with director (in cases of edits) and ensure that you have copies for all cast members. (in the case of rentals, make a script check-out list.)
- 7) Create rehearsal Prompt Book, 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
 - Actor Availability (a copy of these should go to the Costume Shop Manager)
- 11) Email actors and let them know that Actor Information packets can be picked up before first rehearsal.

Script Return and Notation Policy

This policy varies depending on if the scripts have been purchased or if it is rented material. Check with the director. In general if the Theatre Company has purchased the script the actor can use highlighter or pen since it becomes property of the actor. IF IT IS RENTED MATERIAL IT CAN BE MARKED IN PENCIL ONLY AND MUST BE RETURNED TO THE COMPANY. Generally musical scripts are rented and scripts for strait plays are purchased but always consult the director before allowing actors to mark in the scripts.

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 Prompt Book

The Prompt Book is the encyclopedia of all things having to do with each specific 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 continue with the run of the show.

The prompt book will end up being the bible of the show and should evolve in stages. There are many ways to assemble a prompt book. The basic format of all prompt books is different, but eventually they all contain the same things. Researching examples or reaching out to other stage managers may help you in determining your preferred formatting. In addition to the script several key pieces of paperwork should be generated, these include...

Actor/Scene Chart. This chart will be a quick reference for your 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.

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.

Preliminary Light, Sound, and Costume Plots/Lists/Charts

These should be developed in the same way that you have developed a props list. Read through the script, noting exact references to lights, sound, and costumes. The lighting, scenery, costume and properties designers will also be developing these lists. You should still develop your own and as you receive notes and lists from the various designers integrate them with your own. Any changes to the requirements should be include 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

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 managers kit that may be used for productions. It is the student stage managers responsibility to report if any items need to be replaced (there is a list of supplies in the kit). Stage managers are also welcome to create their own kit for future use.

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

Production Meetings

Once the show goes into rehearsal it will be necessary to schedule weekly Production Meetings. Production Meetings include all Director, all members of the Stage Management team, Shop Heads, Designers, Assistants, University Stage Manager, Technical Director/Department Chair, Design Advisors (if there is a student designer), and other additions on a case-by-case basis. The format is similar to a design meeting, however, these generally involve many more people and pertain to the realization of the design as opposed to the conceptualization of the design. Production Meetings generally take place on Fridays. The Stage Manager runs these meetings, covering each area of the production, and the ASM should take notes during the meeting.

- 1) Designers, Shop Heads and Directors may have additional meetings with individual areas which stage management may be asked to attend.
- 2) Minutes should be emailed out to the whole team by 8:00 am the next morning.
- 3) Communicate any updates on schedule or other pertinent information at each meeting.
- 4) 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.
- 5) The Stage Manager is responsible for reserving the conference room for these meetings.
- 6) A finalized Tech Schedule should be decided in the meeting at least one week before the start of Technical Rehearsals.
- 7) Revised, detailed Tech schedules should be sent to all members of the production, Director, Actors, Designers,

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 daily schedule should be created for every rehearsal and performance. This schedule should be posted on the callboard by 10am every day and emailed to the cast (and crew for performances) no later than 8:00 am the next morning.

Rehearsal Scheduling Rules:

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

Weekend rehearsals, if called, are held on one day and consist of up to two, five-hour blocks with a 2-hour meal break between them (commonly called a 10 of 12). Weekend rehearsals are at the discretion of the director and may not be full day calls.

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

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. 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. Daily schedules should include fitting times.

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.

Bulletin Boards

Bulletin boards are used for announcements of auditions and internships, posters from graduate theatre programs, and so on. You are encouraged to check this board periodically for career and educational opportunities. Of particular interest are the announcements for regional audition/interviews such as SETC, MWTC, U/RTA, etc.

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), 'Design and Production' (items related to the design and production area), 'Scholarships and Travel' and 'News'.

Production Callboard--The bulletin board marked "Production Callboard" located on the ground floor at the northeast corner of Northside Hall near the dressing rooms, is used for items pertinent to productions currently in the campus auditorium. For example sign-in sheets, call times and production reports.

Part III: Rehearsals

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 also 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.
- 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 and Breaks

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.

Overall, rehearsal breaks should follow as close to the Actor's Equity Union as possible. Breaks should either be five minutes after 55 minutes of work, or ten minutes after 80 minutes of work. Fifteen minutes should be given after a run-through.

On musicals, orchestra members should be held to the same standards and will be overseen by the Music Director.

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 home and work phone numbers 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**, **Availability form** and **Biographical form**. 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 the Director. Make sure you keep the Actor contract and Emergency forms for each actor. Availability forms should be copied, one to remain with the stage manager and one to go to the Costume Shop Manager.

Rehearsals

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. A good rule of thumb is a 5-minute break every hour or a 10-minute break every hour-and-a-half.

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 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 scenery designer 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 prompt book 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. See end of chapter for examples.

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.

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.

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 CONSENTE 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 individual rehearsal.

The distribution list should include: Stage Management, Director, Department Chair, Designers, Costume Shop Manager, Technical Director, Scene Shop Supervisor, Box Office, University Stage Manager, Props Master, Dramaturg and any additional production/artistic staff.

- 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; also paste the report into the body of the email. Reports should be emailed out in word format for ease of editing.
- 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.

If an injury occurs during rehearsal or performance, fill out an Incident Report and send to the Chair of the Department and Director of the specific show. If the injury is serious, call 911 immediately.

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.
- Windows in the Upstage must be SHUT EACH NIGHT to prevent bugs from infesting the upstage.
- Lock (and code) doors to the theatre.

Part IV: 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.

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 check list should include the steps needed for preparing the food (purchasing, unthawing, cleaning, cooking, arranging, washing dishes). The check list has everything on it that needs to be done. As you do it, check it off. This check list can be part of your pre-show check list 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.

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. Once you have developed a preliminary shift chart, set up a meeting with the director, designer, and the technical director. Carefully go over the shifts with all of these people. What works and what doesn't? From this meeting develop a large master chart. 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. Use your ASMs in developing the chart. They 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 is often called a paper 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 working prompt 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. Will a quick change rehearsal be necessary? Check to see that the wardrobe supervisor is ready for dress 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 box 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 technical 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. Also let the actors know the lighting designer would appreciate it if they did not wear white clothing when they are not in costume. Generally you should schedule a time to meet as a cast to go over the procedures for tech on the night of first tech. Generally these is a second actor talk scheduled on first dress to allow for the Costume Shop Manager to go over wardrobe rules and introduce the wardrobe crew.

Safety Talk

Before rehearsals move onto the stage you should be in contact with the School of the Arts Stage Manager so set up a 'safety talk.' This typically happens either when the rehearsals move to the stage or at the beginning of tech, depending on scheduling. This is just a short presentation by the School of the Arts Stage Manager to make sure the cast and crew are aware of the safety measures they must take when working in the campus auditorium.

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. At many theatres the Production Manager will produce this. This schedule should break down, minute by minute, the time from first tech until the opening of the show.

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 crew 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; others may just want the theatrical experience. 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).

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

Before tech you had a meeting with the appropriate designers and your director and put final cues and placements in your book. During tech week you will finalize timings and placements. 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 a 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.

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 or ½ a page before the cue, issue a standby: "STANDBY Lights 5", or "Standby Lights 15, Sound 10, Fly 4 and Lights 20."

When you are ready to have the cue executed, state "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. Does one cue lead the other or are they con-current?

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

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 Tuesday after the dress rehearsal. The Stage Manager should ask for photo call requests 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, may times you will get requests for the same moments. Once you have compiled the list it should be posted on the call board 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.

Photo call lasts 2 hours, 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 8-10 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.

Dress Rehearsal Rules

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.
- 9) 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.

Part V: 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. Some things will and should change--characters will develop and timing will improve. 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, blocking notes, or those regarding timing. It's not up to you to change anything, Your job is to preserve the show, allowing it to live and breath and to grow in the necessary ways. 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.

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 and make it to the theatre. 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 upstage but discuss options with the director in advance to make sure that the upstage will work for each instance.

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

Check with ticket office about house size

Check Sweep/mop has begun

Complete paperwork

Wardrobe and Deck Crew Arrives

1:30

Cast Arrives

Call late cast members (after 5 min.)

Make sure that presets are being completed

Find house manager, consult about any special needs

1:00

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 off stage props

0:15

Call "15 minutes"

Check with assistant stage manager-any last minute problems

0:10

Call "ten minutes, please"

Check with house manager about possible holds

0:05

Call "5 minutes, please"

0:02

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

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

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

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 that 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.

The distribution list should include: Stage Management, Cast, Director, Department Chair, Designers, Costume Shop Manager, Technical Director, Scene Shop Supervisor, Box Office, University Stage Manager, Props Master, Dramaturg and any additional production/artistic staff.

- 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; also paste the report into the body of the email. Reports should be emailed out in word format for ease of editing.
- 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 and Director of the specific show. If the injury is serious, call 911 immediately. Injuries should also be documented in the performance report.

Part VI: Post Production

Strike

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

Rules:

- 1) Those who work in a show should be assigned to work for that crew... IE: if they work in the costume shop they should be assigned to costume strike, if they work in the scene shop they should be assigned to scenic strike.
- 2) Crews should be assigned to strike the crew area they were working in.
- 3) Strike should include a through cleaning of the space to restore it to it's original condition
- 4) Attendance should be taken
- 5) 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.

Part VII: 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. 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.
- 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 and costume shop manager.
- 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 actors first tech. The Props Master and the ASM become jointly responsible for the organization of the props.
- 2) During Dry 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) 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, the Scene Shop, Costume Shop and Stage Management are all met with regards to costumes, scenery and props.

Performance

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

Post-Show

- 1) Check in with deck crew members 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 by Stage Manger.
- 2) Act as eyes and ears for the stage manager to ensure strike assignments are being followed.

Part VIII: Summer Season

Notes on the Lerner Summer Series

Remounts of theatre and dance production 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 book is 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 the summer series for use in re-mounting the production. The prompt book will be available for you to pick up after the summer performance to allow it to be included in your portfolio.

Part IX: 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.

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

Non-Performance Emergency Procedures

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

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

Ambulance

1. First call 4239 to report to Safety & Security. This number will be answered at all times.
2. Dial 911, give exact location where ambulance is needed.
3. Give brief description of emergency, include name(s) of victim, if possible. If a heart condition is suspected, be sure to advise person responding.
4. Be prepared to meet the ambulance at an agreed-upon entrance and take them to the victim.

Police

1. First call 4239 to report to Safety & Security. This number will be answered at all times.
2. Dial 911 to report crimes in progress.
3. Identify yourself by giving name, address, and the location from which you are calling.
4. 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.

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? YES/NO

If so, please list them for us: _____

Your Name (Printed): _____

Your Signature: _____ Date: ____/____/____

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 crew member. 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 or Stage Manager in person or by phone 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 come to all rehearsals prepared to work and with a clear head. 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 undertake my responsibilities for Sweep and Mop if required. And I will do so with a positive attitude and with professionalism.

I will fully participate in Strike.

This production may perform at the Lerner, or other venue. 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.

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

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

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 a 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

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

SUMMARY
<p>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.</p> <p>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.</p> <p>Liz worked one-on-one with Alejandro.</p> <p>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."</p>

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 INFORMANTION

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.

General Production Calendar Breakdown

Going backwards from opening...

Week 1: Tech week/Performances/ Daily Production Meetings

Week 2: Tech Week Schedule Finalized/ Paper or Dry Tech/ Crew Watch/ Production Meeting

Week 3: Production Meeting

Week 4: Theatre Has the Stage/ Production Meeting

Week 5: Production Meeting

Week 6: Fittings Begin/ Production Meeting

Week 7: Final Designs/ 1st Rehearsal/ Production Meeting

Week 8: Ground Plan Due to SM & Director/ SM Prep Week/ Design Meeting (Revised Designs)

Week 9: Design Meeting (Preliminary Designs)

Week 10: Design Meeting (Additional Research/Discussion)

Week 11: Design Meeting (Research)

Week: 12 Packets Ready for Designers/ Design Meeting (1st Meeting)

Tech Week General Production Schedule...

Friday: Dry Tech/ Paper Tech

Saturday: 1st Tech

Sunday: 2nd Tech

Monday: 1st Dress

Tuesday: 2nd Dress / Photo Call

Wednesday: Final Dress

Thursday: Opening Night

Friday: Performance

Saturday: Performance

Sunday: Performance/ Strike