# TABLE OF CONTENTS

Introduction, by Linda Marcello 1

## PRE-PRODUCTION

Getting Acquainted with the Director 2
Auditions 3
Callbacks 4
Production Manager Responsibilities 5
Contact Sheet 6
First Read Thru/Cast Meeting 7

## PRODUCTION/REHEARSAL PROCESS

Production Meetings 10
Reminders 11
Production Calendar 11
Specifics to Consider: Musicals 14
Specifics to Consider: The Shakespeare Festival 15
Specifics to Consider: Faculty Dance Concerts 16
Rehearsal Schedules 18
Taping the Floor 19
Audio/Visual Equipment 19
Smoking Onstage 20
Using Prop Weapon 20
Warm-ups 20
Breaks 21
Prompt Book 21
Blocking 22
Rehearsal Reports 24
Tracking: Props/Costume Changes/Sound Cues/Light Cues 25
After Rehearsal 26
Public Safety 26
Assistant Stage Managers 27
Program Information 28
Symposium 29
Complimentary Tickets 29
Communicating with the Technical Director & Designers 30
Running Crew: Information 30
Running Crew: Run-thru 31
Running Crew: Tech Week 31
INTRODUCTION

It was towards the end of Act II during a production of *The Sound of Music*. The lights grew dim upstage of the scrim, as the scenery began to move. Franz, the butler, was coming off stage with a café table on casters, and he was almost into the wing, when the porch floor beneath him began to move - a second too soon. Suddenly the table was tipped onto it’s side, and a silver tray of food, a water pitcher (filled) and fifteen (glass) champagne glasses were crashing down the steps and onto the stage. The sounds of the glasses breaking still rings in my head, as I think of the moment it happened. Immediately, I looked over at the Stage Manager, who had indeed, called the cue early. She was calm, focused, and pleasantly asking the Music Director to “vamp” a little while the mess was cleaned up. I was impressed.

It is not possible to teach a Stage Manager how to deal with that kind of situation. No one can teach another (or write in a handbook about) how to have the composure, understanding, patience and flexibility that a Stage Manager needs. These are qualities that are either innate in a person or are acquired through first hand experience. As a Stage Manager for the Department of Drama and Dance for three years I have experienced a great deal. I have made mistakes, I have asked a lot of questions and I have learned by watching and by “doing.”

The role of a Stage Manager is a tough one to play. Despite the unending amount of work a Stage Manager does, it is not an overly appreciated position. Yet, it is a position that teaches you to appreciate others: those that work with you and those that work for you. A Stage Manager will learn early on that the more thanks and appreciation he/she shows to their cast and crew, the smoother the entire production process will flow.

I felt it was necessary to have some sort of instructional guide, that would prepare Stage Managers who were working in this educational environment. Although this department works in very close alignment with professional standards, there are still some things that a Stage Manager at Hofstra University needs to do either differently or in addition, because of the environment. My intent was to put together an informational handbook, that could be used as a reference by Stage Managers, (and also by Directors, Designers, crew members, etc.) who want to know specifics regarding the responsibilities of the job as it is set-up here.

I sincerely hope that this handbook will be able to answer questions and clear up any confusion one might have as a Stage Manager in this department. I am certain that it will not answer all of them. My biggest piece of advice: do not be afraid of making mistakes or asking questions. The only way you’ll find all of the answers you need, is through experience!

Linda Marcello
December 1998
PRE-PRODUCTION
GETTING AQUAINTED WITH THE DIRECTOR

Since the **Stage Manager** will be working closely with the **Director** throughout the entire production process, it is important to establish a good working relationship from the start. All Directors work differently, and have certain expectations for their rehearsal, tech and performance processes.

The Stage Manager should ask the Director if he/she would prefer to have a specific day of the week off, or if they would rather work around the options that the cast presents in terms of conflicts. The Stage Manager should also be aware of the Director’s schedule - if, when and where they teach classes, what their office hours are, if there are certain days they will not be on campus, etc. The Director may also prefer to communicate a certain way. For example, some directors do not mind if the Stage Manager calls them at their home - others prefer messages left on their school voicemails, or memos/reminders in their mailbox (located in the Drama and Dance office.)

The Stage Manager should also find out what rehearsal space the director prefers: will there be dancing? will there be singing? will there be a need to store furniture/props? All of these things will affect where the rehearsals should ideally take place.

The Director will have a certain level of trust in his/her Stage Manager. He/she will expect the Stage Manager to address technical notes that are given during rehearsals, with the Production Staff via Rehearsal Reports. The Director may also expect the Stage Manager to keep confidentiality, should he/she choose to vent his/her feelings or thoughts regarding the production. The Director will rely on an organized and efficient Stage Manager, to ensure that all of the different aspects of the show will come together by opening night. Having confidence in the Stage Manager, allows the Director to focus on his/her own work.
AUDITIONS

If it is known prior to the audition process who will be Stage Managing for the semester, most Directors desire that they help them out before, during and after auditions. The Stage Manager should check with the Chairman of the Department as to how and where he/she has planned to set-up the auditions. The Stage Manager should make sure that the appropriate space has been signed out for the audition and callback times. See Appendix A for a list of rehearsal/performance spaces.

Before the first day/night of auditions, the Stage Manager should get some audition information forms (see Appendix A) from the Drama office. The Director may want to ask additional questions, which the Stage Manager can post in the waiting area, and inform all auditioners to answer. If the Director has many additional and specific questions, he/she may also want to create a new information form, in which case he/she may ask the Stage Manager to type and copy it.

The list of auditioners will be posted on the callboard. Just before 5pm, the Stage Manager should take down the list for that day and make copies of it: one for the Director and one to post in the waiting area.

You should arrive at the space about 30 minutes before the first scheduled audition. Ask the Director what sort of set-up he/she wants (i.e., in Lowe 010 - facing the mirrors, facing the track lights, or in the West End - facing the shop wall, facing the back wall, etc.) Also ask what furniture he/she will need for themselves (chairs, table(s), etc.) and if they want anything specific for the auditioners (metal/wooden/plastic chairs, stools, tables, rehearsal cubes, etc.)

In the waiting area, there should be a sufficient number of chairs (approximately: five in the Lowe 010 hallway; seven to ten in the lobby of the West End; five to seven in the lobby of the Spiegel Theater.) As the auditioners arrive, the Stage Manager should highlight their names on the posted copy of the list, and ask them to fill out the proper information forms (Having extra pens around is a good idea.) When the Director is ready, the Stage Manager may bring the first auditioner into the space and announce to the Director who it is. When they are finished, cross their name off of the list, and when the Director is ready, bring in the next person. (Some Directors take more time than others between auditioners, to write notes or talk to an assistant, etc.) If the Director wants the Stage Manager to sit in on the auditions with him/her, it may be necessary to ask for a proctor, who will greet and stay with the auditioners. In this case, the proctor will be the one to present the auditioners; this will give the Stage Manager the opportunity to take down notes for the Director, etc. The Stage Manager should be sure to explain the aforementioned process to the proctor, so there is no confusion.
After all of the auditions have been done, all of the Directors for the semester will meet to discuss whom they are choosing to call back. They will also need to discuss scheduling, so that the actors are not called back at the same time for different shows. The Director will come up with a callback list that will need to be typed and posted (on the Stage Door of the Playhouse) immediately following the meeting. On this list, the Director may want to tell the actors to wear specific (i.e. comfortable/moveable) clothes, or to be prepared to stay all day. He/she may also choose to write that actors who are not being called back may still be cast in the show.

**CALLBACKS**

**Callbacks** are similar to auditions, yet depending on the play, they can require a lot more organization. Some Directors may choose to ask additional questions to the people who they have called back (i.e., do you have any rehearsal conflicts, are you willing to cut/dye your hair, smoke, etc.) He/she may ask the Stage Manager to type up these questions, and have you ask the actors to answer them. See Appendix A for sample Callback Information Sheet.

Most Directors choose to use sides or scenes from the play to see how the actors work with each other. As the auditions are normally scheduled during the week-end, the Stage Manager should make sure that the sides are photocopied in the Drama office on the Friday before. Or, if the Director wants to use the entire script, the Stage Manager should take them from the Drama office on Friday.

It’s no secret that when Directors call actors back for a show they have at least one or two ideas of the roles for which they want certain actors. Because of this, some actors may be asked to stay longer than others. Some may read the same scene over and over with different partners, and others may be asked to do a variety of scenes. Some Directors plan ahead of time and have a specific schedule posted, with scene numbers and character names - they may only want to see each actor once.

It is best that the Stage Manager stays with the Director during callbacks, so that he/she may keep a list of which actors need to be seen, and for what scenes. It is also important to have copies of the callback times for the other shows, so that you can help the Director to make sure he/she does not keep an actor too long, or overlook an actor who may still be at another callback.

The Director may also ask for the Stage Manager to read stage directions, or to read in extra lines, sound effects, etc.

When all the callbacks have been completed, and the Director is content, he/she will come up with a *cast list* and alternate options. All of the Directors will meet again, and will discuss who they would like for their casts. They discuss their options, and they look at what the actors have indicated to be their show/role preferences. When all of the roles in each show have been decided, a cast list should be typed. The Department Head should be
told approximately when these lists will be ready, or should be called after the meeting, as he/she will need to review and approve them before they are posted on the Stage Door.

On the cast list, the Director may want to tell the cast the date and time of the first read-thru/cast meeting, and when they will be able to pick-up their scripts. Also, there should be a note on the cast list, stating that the actors may not change their appearance without the permission of the Costume Designer. It is common for a Director to include a note, thanking all of the people that auditioned and stating that it was a difficult decision. See Appendix A for a sample cast list.

(The Stage Manager and the Director may want to institute a company contract, or set of rules that the cast must abide by. See Appendix A for a sample by Doris Schneider.)

PRODUCTION MANAGER RESPONSIBILITIES

The Production Manager works for the Producer (Head of the Department), by updating him/her on the progress of each departmental production. He/she may also set-up meetings and gather information for them. The following is a list of duties for the Production Manager:

- To schedule and attend all Design Conferences (See Appendix A for details.) If the Stage Manager has been assigned prior to the start of the semester, then he/she should also attend.

- To supervise the Stage Managers working on departmental shows and to be readily available to answer their questions or to direct them to the people with the answers. All Stage Managers should have the Production Manager’s phone number.

- To attend and run the first Production Meetings for all departmental shows, and to teach new Stage Managers how to run the meetings and how to write up the minutes.

- To address any large complicated problems within the production process of each show, and to communicate with the appropriate people in an effort to resolve them.

- To attend as many Production Meetings for each departmental show as possible.

- To give a weekly written report, summarizing the progress and complications of each departmental production, to the Producer.

- To meet with the Producer on a weekly basis in order to review the report and to discuss any problems in detail.

- To gather information on any questions the Producer may have regarding the department or a specific production (for example: finding out from the number of people participating in each show strike for food arrangements)
• Assisting the Producer in the set-up of the strike food arrangements by bringing information to the appropriate restaurant manager.

• To set-up meetings to discuss any problems with the scheduling of Senior Practicums/Honor Theses.

The Stage Manager should utilize the Production Manager throughout the production process. He/she is there to answer any questions that may arise; from how to deal with a difficult actor (or Director!) to how to run Tech-Week or how to stay sane while juggling all of the Stage Manager’s responsibilities. The Production Manager has been in the position before, and can be very helpful especially in new and difficult situations.

*At the time this handbook was written, the Production Manager was a fairly new position in the Department of Drama and Dance. There may be new responsibilities that have been added to the position as a part of Drama 55. Questions regarding this should be directed to the Instructor of Drama 55.

CONTACT SHEET

The Contact Sheet is possibly the most important source of information that the Stage Manager puts together. The Contact Sheet consists of the names and phone numbers of the Director, Designers, Cast, Production Staff, Running Crew, and anyone else working on the show. The Stage Manager should attempt to complete the Contact Sheet before the first read-thru, so that the cast and Production Staff can approve it or make necessary changes. It is imperative that the Stage Manager has accurate spellings of names and correct phone numbers. He/She should not assume that a number they may have had for someone on a previous show is the same.

The Stage Manager should consult the Instructor of Drama 55 to find out who will be on the Production Staff of the show. The following is a list of possible positions to be filled on the Production Staff:

Director
Assistant Director
Production Manager
Stage Manager
Assistant Stage Manager
Technical Director
Assistant Technical Director
Set Designer
Assistant Set Designer
Costume Designer
Assistant Costume Designer
Sound Designer
Lighting Designer
Assistant Lighting Designer
Master Electrician
Props Master
Musical Director
Vocal Coach
Choreographer
Fight Choreographer
Sound Engineer / Sound Board operator
Light Board operator
Deck/running crew
Costume/Dressing crew

Once the Stage Manager finds out what positions will be filled by whom, he /she should go to the Drama office to gather the phone numbers of everyone on the Production Staff and in the cast. Student information cards are on file with the Secretary, and Professors office numbers are listed on the callbaord outside of the drama office.

There should be two separate Contact Sheets made: one for the cast, and one for the Production Staff. The cast copy should include names, character names and home phone numbers of everyone in the cast, and the names, positions, and only the office numbers of Professors on the Production Staff. This is to protect the privacy of the professors. The Production Staff copy should include the names, character names and home phone numbers of everyone in the cast, and the names, positions and every possible number, home/work/pager/voicemail of those working on the Production Staff. This is to ensure open communication between Designers, Stage Managers, crew members, and the Director.

Both copies should also include the numbers of the Costume Shop, rehearsal space (if possible), Theater (backstage, control booth, shop, box office, etc.), so that actors and crew members can reach the Stage Manager or Designers if necessary.

**FIRST READ THRU / CAST MEETING**

Depending upon where the production falls in the semester, it may be that the first read thru is the day after callbacks finish, or it may not be needed for a few weeks. In the mean time, the Director may want to have a **Cast Meeting**, in order to talk to the cast about their roles and what they should be doing in terms of research. As soon as the Stage Manager and the Director decide upon a date and time, the Stage Manager will need to find space. Once this is done, the Stage Manager should post the date, time, and location of the first read thru (or cast meeting.)
FIRST READ THRU

The Production Staff should be invited to the first read thru, as it is probably the first time the Director will talk to the entire cast regarding his/her concept for the show and the designers may want to show a model, or renderings of the set, lights, costumes, etc.

The Stage Manager should check with the Director to see how he/she would like the space to be set-up. Most prefer a circle of chairs or chairs around a large table.

Normally the Director will begin the read thru by talking to the cast about his/her process and concept, and by introducing the Production Staff. Then each production staff member may want to show or say something for themselves. This may also be an opportunity for the Stage Manager to speak to the cast and receive some information from them. Here is a list of things the Stage Manager should do:

- Present a copy of the preliminary Contact Sheet, with as much information as possible, and ask the cast to fill in missing numbers, spelling errors, etc.
- Ask each actor for their: Name (correct spelling), phone number(s), address, class/work schedule, Bio information, and major conflicts (i.e.- a wedding, family event, academic requirement, personal activities, etc.) Explain to the cast that after their initial conflicts have been noted, the Stage Manager and Director will attempt to meet other conflicts that may arise, but there is no guarantee.
- Ask if their are any RA’s in the cast, and if so, when are their meetings, duties, inservices, and programs. Also find out the name of their Resident Director and the name of the Associate Director of Residential Life, so that letters can be written by the Instructor of Drama 55 to excuse them for important rehearsals, tech, and performances.
- Explain the Drama 55 policy regarding coming late to rehearsals which is: Once a student is late to rehearsal a total of 20 minutes, they must do double the amount of time they were late (past the 20 minutes) on their respective crew assignment.
- Tell the actors that if they are going to be late, or can not under some extreme circumstance (illness) show up for rehearsal, they need to call the Stage Manager ASAP; make sure all actors have the Stage Manager’s phone number.
- Remind the actors to check the callboard and their voicemail for schedule updates/changes. Remind the actors that voicemails from the Stage Manager regarding rehearsals, etc. are a courtesy, and that they are REQUIRED to check the callboard everyday.
- Tell the cast that they will need to appoint one person who will be the Cast Deputy. This person will be responsible for bringing any problems or concerns from the cast to the Stage Manager, and/or the Production Manager. The Production Staff should be excused from the room at this time, while the actors vote on their Cast Deputy. When they have decided, they should inform the Production Staff.
• Inform the actors of the dates for **Tech Week**, and remind them that they may be required to stay in rehearsal until midnight during that week.

The Stage Manager may want to wait until the end of the read thru to go over all of this information.

During the actual read thru of the play, the Director may want the Stage Manager to read the stage directions, sound effects, or extra lines.
PRODUCTION/REHEARSAL PROCESS
PRODUCTION MEETINGS

The Stage Manager is the person that runs the Production Meetings. He/She is responsible for informing all of the Production Staff when and where the meetings will take place. They should speak with the Director and the other members of the Production Staff to find a common time so that everyone (if possible) can be present. The Stage Manager should remind the members of the Production Staff a day or two before the meeting through a voicemail/phone call, and by posting the date, time and location on all of the callboards. Memos should also be put into the appropriate faculty mailboxes.

Production Meetings should begin promptly, as there will be much to discuss. If people arrive late consistently the Stage Manager should speak to them after the meeting to let them know that the meeting will start without them to unless he/she is informed in advance that they will not be on time.

The Stage Manager should take attendance and note down the people who are missing from the meeting. This should be the first item on your Minutes.

The Stage Manager should begin by reviewing the Minutes from past meetings, highlighting only the major aspects from each department. If the Production Staff feels it would be more effective, the Stage Manager may ask the Production Staff to simply approve the old Minutes (approval must be seconded by another person.) The Stage Manager should review all deadlines and double check that any past deadlines were met.

Progress Reports should begin with the most convenient department (e.g. if someone has another meeting or class to attend they should be the first to speak). Very specific notes should be taken by the SM or the ASM.

Everything that is said should be written down. This is imperative! In order to keep communication between departments open and accurate, the Minutes must be detailed.

Each department should need only 3-5 minutes to ask questions and update the rest of the Production Staff on what has been done, and what needs to be/will be done for the next week. AS THE STAGE MANAGER YOU MUST REMIND EVERYONE THAT THIS IS NOT A DESIGN MEETING! The Director and Designers can not have a lengthy conversation regarding changes or additions to the set/costumes/lights/props/sound. If a Design Meeting is required a date and time should be set, and the Production Meeting should continue.

After all departments have been discussed, the Stage Manager should remind the Production Staff of the dates/times of upcoming deadlines. Also the day, date, time, and location for the next Production meeting should be decided.
The Production Meeting Minutes should be typed, headed by the name of the production, the number (1st, 2nd, etc.), day, date, time, and location of that meeting, followed by the attendance and finally the notes on each department. At the end of the Minutes should appear the day, date, time, and location of the next meeting, as well as the Stage Manager’s name and phone number.

A copy of the Minutes should be placed in mailboxes or on the callboards for EVERYONE on the Production Staff - THE NEXT MORNING. It is important that the minutes are distributed in a timely fashion so that everyone has a record of what was discussed at each meeting, and so that they can start to work on what they are responsible for.

**REMINDERS**

As the Production Staff will most likely consist of busy and sometimes over-involved members of the Drama/Dance Department, it is a courtesy of the Stage Manager to remind everyone of important days, dates, and times as they approach. The Stage Manager can do this in many ways: voicemail, written messages in mailboxes or on the callboard, or by personally talking to those involved.

The Stage Manager should always post the day, date, time and location of the upcoming production meetings, including his/her phone number for those that can not attend, so that they will inform the Stage Manager ahead of time. Also, reminders of symposiums, designer or running crew rehearsals, deadlines, etc. are appreciated by the Production Staff.

**PRODUCTION CALENDAR**

After the first or second Production Meeting, the Stage Manager should collect all of the important dates that have been discussed and decided, and he/she should create a Production Calendar. This should be distributed to the entire Production Staff, including the running crew, so that everyone involved with the production will have a copy of the deadlines and due dates that they need to comply with. If the information on the calendar is accurate and is properly distributed to the Production Staff, the responsibility will lay with each designer and crew member to follow through.

The following is a list of dates and events that should be included on the Production Calendar:

- **Presentation to Drama 55**: A Wednesday, decided by the Instructor of Drama 55, that the Director and Designers present concept, models, renderings to the Drama 55 class
- **Biographical information due**: date that all Designers/Production Staff should hand in bios for the program
• **Program information deadline:** date that Director’s notes, thank yous, and additions or changes on program information must be turned into the Stage Manager

• **Program copy due date:** date that the program must be turned into the Director of Publicity

• **Rehearsal props/costume requests due:** a list from the Director, via the Stage Manager, of items needed for rehearsal given to the Props Master/ TD/ Costume Designer

• **Rehearsal props/costumes due:** one week after request list deadline; request list completely fulfilled with a few possible exceptions (such as difficult to find items or items that are being built.) After this date, additional requests may be made with the understanding that the crews need at least 24 hours notice

• **Off-Book Date:** day that actors can no longer use scripts in rehearsal

• **Symposium:** arranged by the Chairman of Department - consult semester calendar

• **Running Crew Run Thru:** rehearsal before Tech Week begins for running crew to watch a full run thru of the show

• **Designer Run Thru:** rehearsal prior to tech week for Designers to watch a full run thru of the show

• **Last day to add props/costumes:** usually one week before tech week begins; last day that the Director can add props/costumes - last day that the Props Master/ Costume Designer is responsible for fulfilling the Director’s prop/costume requests thus far; the Director can still request additional props/costumes, and the Props Master/ Costume Designer should make attempts to find them, but can not promise results

• **Props Deadline:** usually the last day of rehearsal before tech week begins; all requested props must be present at rehearsal

• **Build/Paint days/week-end:** dates/times that the TD will be working on the build of the set; dates/times the TD and Set Designer will be painting the set; the Stage Manager will be responsible for finding alternate rehearsal space for any build/paint days that may interfere with rehearsal schedule

• **Sound Deadlines:** dates for rehearsal tapes to be completed; dates for rehearsal equipment (microphones, etc.) to be set-up in rehearsal space; dates for final show tapes to be completed; dates for all sound equipment for show to be set-up in performance space; final show equipment and tapes are expected to be completed by the first day of Tech Week

• **Light Hang/Focus:** usually during the week prior to Tech Week

• **Tech Week:** Begins the Saturday prior to opening night; Call and Go times should be indicated

• **First Dress Rehearsal:** usually the Monday of Tech Week; all costume pieces must be present and worn at rehearsal

• **Preview:** the final Dress/Tech Rehearsal before opening night (if applicable)

• **Opening Night - Closing Night:** give call times and curtain times for each performance

• **Dark days:** days that there are no performances; usually applicable in West End productions (Monday after opening night)
• **Publicity dates**: Chronicle and other newspaper reporters; HTV recordings; WRHU Radio Shows; outside publicity interests (all if applicable)

• **Photo Call**: date for Photographer to take still shots before or after show; decided upon by Director and availability of photographer

• **Strike**: following last performance

• **Post-Mortem**: set-up by SFAB; takes place during Drama 55 Wednesday meeting

In addition to all of these dates, the Production Calendar should also include the dates and times of all **rehearsals** and **Production Meetings**. Also, important University dates or events, such as a concert or conference in the Playhouse, Spring/Fall/Winter Breaks, or other Holidays, should all be included on the calendar, as they may effect scheduling rehearsals, etc.

For Dance Concerts or Lecture Demonstrations, there will be other important dates to highlight on the Production Calendar:

• **Laying of Marly**: day and time that marly dance floor will be laid in the performance space; usually as soon as possible before the first Spacing rehearsal

• **Spacing Rehearsals**: usually the week before Tech Week, each choreographer has an opportunity to rehearse their piece in the space on the marley floor - no tech is used or needed

• **Tech Week**: usually begins the Saturday before opening night; each choreographer has a certain amount of time to tech their piece on a specific day/night; usually Saturday, Sunday, and Monday are used to Tech individual pieces, and Tuesday and Wednesday are Dress/Tech Run Thrus of the entire program, with opening night on Thursday (See Appendix B for sample Dance Concert Tech Schedule.)

It may not be possible to include all of these dates on the initial Production Calendar, but the Stage Manager should attempt to make it as complete as possible. Any additional dates or changes in the calendar should be distributed in writing to the Production Staff ASAP.

All of these dates should be noted in calendar form - one calendar for each month that the production process is involved in. Copies should be distributed as soon as possible to the Production Staff. (See Appendix B for sample Production Calendar.)
SPECIFICS TO CONSIDER: MUSICALS

When Stage Managing a Musical for the Department of Drama and Dance, there are a few additional and/or different responsibilities. The Stage Manager will be required to deal with four major areas of the production: music rehearsals, acting rehearsals, choreography rehearsals, and orchestra rehearsals in addition to all of the technical elements in the show. Some of the workload can be delegated to the ASM, but the overall organization and supervision of the production is left to the Stage Manager. The following is a list of different situations that may come up when working on a musical:

• Finding multiple rehearsal spaces for music rehearsals (room with a piano/keyboard), acting rehearsals, choreography rehearsals and orchestra rehearsals.

• Ensuring that the Musical Director has what he/she needs for orchestra rehearsals (music stands, minor instruments, photocopied music etc.)

• Setting up a Contact Sheet and communicating with orchestra members regarding conflicts and rehearsal, tech week and performance requirements.

• It is helpful if the Stage Manager is able to read music, but it is not always necessary.

• Finding out what type of shoes the dancers will need, informing the Costume Designer ASAP, and storing/distributing the shoes at rehearsals.

• Finding out if a piano is needed to be moved into the performance space, and/or if it needs to be tuned; discussing the date it will be moved/tuned with the TD.

• Ensuring there is time in the Tech Week schedule for an orchestra tech with the Sound Designer and Engineer.

• Inquiring how much assistance the Musical Director will need for the production: will there be a lot involved in the set-up and clean-up of the orchestra? Will he/she need a page turner? Will he/she need help in contacting the actors/orchestra members?

*NOTE: If a “page turner” is needed, or if the Musical Director expresses that he/she is going to need an extraordinary amount of assistance, the Instructor of Drama 55 should be informed ASAP!!! He/she may need to put a Drama 55 student in one of those positions, and this should be done as close to the beginning of the process as possible.
SPECIFICS TO CONSIDER: THE SHAKESPEARE FESTIVAL

Stage Managing either the Shakespeare play of the year, or the Companion Piece calls for some additional considerations.

- The Shakespeare show is also presented in the afternoons to local High Schools. Actors and crew members will need to be excused from classes for those days; excuse forms can be found in the Drama and Dance Office, and should be signed by the Chairman of the Department.

- Traditionally on both Fridays during the Festival, local High Schools bring in scenes to present for competition. One of the ASMs from the Shakespeare show is assigned the duties of Stage Managing this event. The Stage Manager should ensure that all costumes for the production are moved into the smaller dressing rooms, as the High School performers will be using the Choral dressing rooms to prepare.

- If the Globe Reconstruction is being used for the set, the Stage Manger should make sure that the actors are safe when using the second and third levels. He/she should also make sure that there is no fooling around backstage or on the upper levels of the Globe - it can be unstable and dangerous (it’s also unprofessional!)

- The Stage Manager of the Companion Piece should be prepared to have Tech rehearsals anywhere between 5am and 8am in the Playhouse during the week. This is because the Shakespeare show has precedence over the space. (This does not always happen; some compromises have been made in the past.)
SPECIFICS TO CONSIDER: FACULTY DANCE CONCERTS

Stage Managing a Faculty Dance Concert is very different than any other type of show. This is mostly because there may be anywhere from 5 - 10 Choreographers who are working on different pieces, that will ultimately become the concert. It is virtually impossible for a Stage Manager to be present at all rehearsals - many take place at the same time, and some take place as part of a class during the day. During the rehearsal stages of the production, the Stage Manager is responsible for the technical organization of as many as 10 dance pieces. This will be difficult if the Stage Manager is not persistent in gathering information for all of the Designers on the Production Staff. The following is a list of different situations that occur with Dance Concerts:

- The Stage Manager will need to collect rehearsal schedules and information from all Choreographers.

- The Stage Manager should discuss with the Head of the Dance Program if assistants to the Choreographers will be necessary; assistants are responsible for attending all Production Meetings in the absence of the Choreographer, and for relaying any information from the Choreographer and/or the cast to the Stage Manager. He/she will also need to be present at rehearsals to take notes for the Choreographer.

- The Stage Manager should ask each cast to elect a Cast Deputy; the cast should then inform the Stage Manager of who it is.

- The Stage Manager will need to communicate with student Choreographers that will be presenting their works in the concert; they will also need to elect a Cast Deputy, and attend all Production Meetings.

- The Stage Manager may need to contact the Guest Artist to collect information regarding when they will be available during Spacing and Tech Week; as the Guest Artist will not be on campus as often as the other choreographers, it will be necessary for him/her to have an assistant or someone who is able to relay information at meetings and bring information back to rehearsals.

- The Sound Designer will need to talk with each Choreographer regarding the recording of their music.

- The Stage Manager will not need to collect biography information from all of the dancers; bios should only be collected from the Choreographers (students included), and the Designers/Production Staff.

- The Stage Manager should arrange with the TD when the Marly dance floor is to be laid on the stage; this should be done prior to Spacing rehearsals.
• The week before Tech Week begins is called **Spacing**; the Stage Manager should make sure that specific times are scheduled for each Choreographer to “space” the piece on the stage.

• The Stage Manager should work with the Head of the Dance Program to create the Tech Week Schedule and the order of the concert; there will need to be considerations made for when each Choreographer is available, and for which dancers are in more than one piece (will they get a break between pieces in the order of the concert? Will a quick change be possible?)

• The Stage Manager should make sure that there is a full run through of the concert before Spacing and Tech rehearsals begin, for the Designers and running crew to watch; this is usually held in Dempster 209.

• The running crew will need to be called at least a half an hour before the dancers are called in order to sweep and mop the stage in time for warm-ups.

• The Stage Manager should get **ice packs** from the Head of the Dance Program; these should be stored in the Playhouse shop freezer, and should be used only in the event of an emergency; some dancers may bring their own ice packs to store in the freezer and use when they need.

• The Photo Call is usually done during the last Dress/Tech; the photographer usually takes shots as the dancers are moving; he/she may need to take additional still photos after the rehearsal.

• The Dance Program provides food for the dancers in the **Green Room** before the performances.

• The Dancers will need as much warm-up time as they can possibly have; they need to keep their bodies warmed up, so having warm-ups scheduled closer to the curtain time, would be preferable; however, this is not always logistically possible.

• The **strike** policy is determined by the Head of the Dance Program; there will be Drama 55 students assigned to the Concert, however, it is usually required of all dancers in the Concert to stay and participate in the strike; the Head of the Dance Program may instruct the Stage Manager to “guard the doors” until all of strike has been completed.
REHEARSAL SCHEDULES

If it is possible, the Stage Manager and the Director should meet following the first read thru (once all conflicts have been collected from the actors) to discuss the scheduling of rehearsals. In the best of worlds, rehearsals would be scheduled from day one through opening night, so that all conflicts can be considered and worked around from the beginning of the rehearsal process, and so that the cast knows what to expect in terms of how much rehearsal will be involved for the show. This is not always possible, for a variety of reasons. Some Directors do not know until the end of one week, what they will need in terms of time and space for the next week’s rehearsals. This leaves the Stage Manager responsible for posting a new schedule each week on the callboard.

Depending on the type of show, the number of actors in the cast, and other elements such as dance and music, rehearsals may be divided into sections so that the Director can work on many different scenes or with different groups of actors in one night. Rehearsal schedules can also be divided into days, so that on one day, the Director can work with one or two specific people, on all of their scenes. In some cases a Director may not like to decide beforehand what they will work on during each minute of rehearsal, and may have more of an ensemble concept for their production. Therefore they may want the entire cast to be present at every rehearsal to ensure that he/she can work with whomever he/she needs to, whenever they want.

No matter how the schedule is decided upon, the Stage Manager/Director should not specify what time the rehearsal will end. For example, if the Director wants to work on Act One from 6PM - 8PM, and Act Two from 8PM - 11PM, the Stage Manager should call the actors in Act One for 6PM, and the actors in Act Two for 8PM. This does not mean that the actors in Act One must be released at 8PM; it means that the actors in Act Two should be at rehearsal by 8PM. The Director may have every intention of finishing Act One by 8PM, but if he/she does not, and needs to continue, the last thing he/she wants to deal with is an actor who says they must leave because they were only scheduled until 8PM. The actors should assume that they may be in rehearsal until 11PM on any night, and until 12AM during Tech week rehearsals. This should be announced to the cast at the first read-thru.

When a play is divided into many scenes within each Act, it is a courtesy for the Stage Manager to post a listing of which characters are involved in each scene. This makes it easier for the actors to see what rehearsals they are called for.

Anything regarding rehearsal schedules should be posted on the callboard by the stage door in the Playhouse. It can also be posted in the West End, however, students are not required to check this callboard, so it is not as necessary as the Playhouse. The Stage Manager may want to make their rehearsal schedule stand out, either by high-lighting the title of the production, or by using the same font each time they post something regarding
the show. This will catch people’s eyes, and make it a little easier for the cast and crew to find information on the callboard.

It is a courtesy for the Stage Manager to leave a group voicemail for the cast about rehearsal schedules and changes, but it should not be expected by the cast. The cast should be informed of any changes in the rehearsal schedule 24 hours in advance, (or by the end of rehearsal if it affects the next day.) Voicemail can be useful, but there will always be a few people that live off-campus, which makes it difficult for the Stage Manager to reach them at all hours. **Posting information on the callboard is a concrete way of reaching everyone, as it is the Drama major’s responsibility to check the callboard at least once a day.**

**TAPING THE FLOOR**

In the first week of the rehearsal process, the Stage Manager should meet with the **Technical Director (TD)** to receive a copy of the **groundplan**. If the Stage Manager does not know how to read a groundplan, he/she should ask the Technical Director to explain it, so that he/she understands the layout of the set pieces and can tape out the floor of the rehearsal space accordingly. The Stage Manager should ask the Technical Director for a few rolls of **spike tape** (different colors if possible) to be used for the taping and also to be used to mark locations on the floor/stage for the actors to stand or to denote where props/set pieces are moved to.

The Stage Manager should ask his/her assistant to help him/her with the taping of the floor at a convenient time before rehearsal. This should be done as soon as possible after the Stage Manager receives a copy of the groundplan. The Stage Manager should be aware of when classes or other events will be taking place in the rehearsal/performance spaces, and he/she should maintain the quality of the taping which may be damaged or tampered with when the space is being used by others.

See Appendix B for more information.

**AUDIO/VISUAL EQUIPMENT**

The use of the sound system/equipment in the West End and the Playhouse is not available for rehearsals until Tech Week begins. For this reason, if the Director/Choreographer decides to begin using music during rehearsals, it will be necessary for the Stage Manager to borrow a CD/Tape player from **Media Services**. This is located across from the library before the entrance to the unispan. The Stage Manager, or the Assistant Stage Manager, will be required to leave a Hofstra ID and a phone number. Media Services is open until 11PM Monday thru Friday, therefore the equipment can be returned immediately following rehearsal.

For Video equipment, the Stage Manager should check with the **Communications Department** in Dempster Hall. Equipment is not always available for use by other
departments, and it is not always possible to keep equipment for extended periods of time, so the sooner the Stage Manager knows what is needed, the sooner he/she can reserve it with the department.

The **Biosphere**, located in the Student Center, is also an outlet for borrowing video equipment, although it is not always possible to keep the equipment for longer than 24 hours.

**SMOKING ONSTAGE**

If the Director decides that a character in the show should be smoking a cigarette, the Props Master must be notified immediately. If the actor smokes, ask him/her what brand they would prefer to smoke. If the actor does not smoke, the Director or a fellow actor may suggest a brand for the purposes of rehearsal and performance. The **Props Master should provide one pack of cigarettes for the rehearsal process**, which should be given to the actor who is using them. As there is no way to refrigerate the cigarettes in the rehearsal space, and they will go stale at a certain point in the rehearsal process, the actor should hold onto the pack provided by the Props Master. Once the pack is finished, the actor will be responsible for supplying their own cigarettes for the remainder of the rehearsal process. The actor may smoke the provided pack outside of rehearsal, yet they must understand that they will need to replace it on their own.

When there is smoking onstage, there must be containers/cans of water offstage left and right, so that the cigarette can be properly extinguished. The actor should not be “finishing” the cigarette backstage - it should be put out the second he/she walks offstage. If the actor needs to put out a cigarette onstage, the same rules apply - there must be at least one container with sand or water onstage that the actor can use. If an ashtray is used, the Props crew should place a very wet paper towel in the bottom before each performance. The TD should be informed immediately if smoking will be done onstage, so that he/she will be prepared should the Fire Marshall show up.

**USING PROP WEAPONS**

If the production calls for guns, swords, pipes, chains, or any other weapons, the Stage Manager should make sure that they are stored in a securely locked area. Although they are props, they may be harmful or even fatal if they are not used by the appropriate people or if they are handled incorrectly. See Appendix B for more information.

**WARM-UPS**

For an acting rehearsal, the Director is normally the person who warms - up the performers. For a dance rehearsal, the choreographer will warm-up the performers. Most Directors/Choreographers prefer the cast to arrive 10 minutes before the call time in order to have enough time to warm-up physically and vocally. Some Directors also like to incorporate theater games, or improvisations into their warm-up time. Once the
Director/Choreographer has shown the cast the warm-ups he/she wants them to do, he/she may choose someone to lead warm-ups before every rehearsal. He/she may also choose people on a daily basis to do this. It is possible that the Director may ask the Stage Manager to lead the acting warm-ups, if he/she knows the Stage Manager is also a performer/director, and/or is capable and willing.

For a Musical production, the Musical director would warm-up the actors voices, through singing scales and possibly by rehearsing songs for the show.

It is important that the whole cast participates in the warm-ups, and is quiet and focused. It is the duty of the Stage Manager to ensure that all of the actors are able to concentrate, so that the rest of the rehearsal can run smoothly.

**BREAKS**

**Actors Equity Association** requires Stage Managers to give a **ten minute break to the actors every two hours**. Although this is not a union department, the Stage Manager should try to follow this break schedule as closely as possible. Some Directors are very conscious of when breaks should occur in rehearsals, while others may lose track of time as they work. It is the duty of the Stage Manager to warn the Director approximately 10-15 minutes before a break should be given, so that he/she can finish working on a scene or an idea, before a break is necessary. The Director may also decide to give a break before it is necessary because he/she needs one, or because he/she needs time to think a scene through. It may seem intimidating or rude, for a first time Stage Manager, who has to interrupt a Director to stop for a break, but it is their responsibility to make sure the actors are not overworked. The Stage Manager should keep track of when the break begins and ends, and should record the times on the **Rehearsal Report**. The Stage Manager should not let the break go longer than ten minutes, and should announce when the break is over to the Director, cast and crew.

If the rehearsal is going to be longer than six hours, it is necessary to give the actors a one hour lunch/dinner break to get food. This should be scheduled ahead of time, and in connection with the hours that the cafeterias on campus are open. Since the actors will be leaving the rehearsal space for a longer time, the Stage Manager should remind them to return promptly, as the rehearsal will be starting again in exactly one hour. If an actor is late returning from a break, the same consequences apply as when they are late arriving to a rehearsal (see FIRST READ-THRU.)

**PROMPT BOOK**

The **Prompt Book** is to a Stage Manager, what ballet shoes are to a dancer. It is often referred to as the Stage Manager’s bible. It contains everything from the script, to rehearsal reports, to contact sheets, Production Meeting Minutes, conflict sheets, and other collected pieces of important information. The Prompt Book should be well
organized and easy to understand, as the Director or a Designer may want to refer to it, and the Assistant Stage Manager may need to use it in the absence of the Stage Manager.

The Stage Manager should begin creating a Prompt Book by purchasing a three ring binder (I suggest at least an inch and a half to two inches thick, as there will eventually be much more in the binder than the script,) and dividers. The Stage Manager will receive a copy of the script after callbacks are over, and he/she can photocopy it in the drama office. The center of each photocopy, including the dialogue and page numbers, should be cut out and taped to the center of a white 8 ½"x11” piece of paper, so that for each page of dialogue there is one piece of paper in the prompt book. This gives more room in the margins for the Stage Manager to write in the blocking, and it also leaves the back of each page blank for diagrams to be drawn, or lists of blocking moves to be made. If the Stage Manager wants, he/she can request a smaller version of the groundplan from the Set Designer, and can photocopy that onto the back of each page of dialogue, so that the blocking for each page can be visibly indicated where it will occur in on the set.

The script should be put into the binder, and dividers should be used to separate the play by Acts or by scenes, depending upon how it is written. Dividers can also be used to create sections for Production information (calendars, production staff schedules, groundplan, Production Meeting reminders, Production Meeting Minutes, etc.) rehearsal schedules, program information (biographies, thank you lists, production staff list), actor/conflict information, and rehearsal/performance reports. As the production and rehearsal processes begin, the Stage Manager will be typing up a lot of information that is to be distributed either to the cast or the Production Staff. It is a good idea for the Stage Manager to keep the original copies of everything they do, as someone may lose their copy and need another. It is also possible for someone to claim they don’t remember being informed about a deadline, for example, and if the Stage Manager has a copy of the information regarding this, he/she can show it to the person to refresh their memory.

The Stage Manager should also have a copy of the Department Calendar for that semester. (See Appendix B) This way the Director and Stage Manager can schedule rehearsals around the other department activities.

**BLOCKING**

The Stage Manager is responsible for recording in their Prompt Book, the blocking and direction given to the actors and crew by the Director. It is important that the Stage Manager writes clearly so that anyone referring to the Prompt Book will be able to understand the blocking.

Different Stage Managers have different styles of blocking notation. The Stage Manager should find a style that is most comfortable for him/her to follow and to be consistent with. Normally, the Director will tell the actor where to move and will specify whether it is before, on or after a line. Some Directors will allow the actors to move freely the first few times through a scene, and will then adjust their blocking. The Stage Manager should be
prepared with a good eraser, as some directors are often changing the blocking up through the Tech Week.

When recording blocking into a Prompt Book, the goal is to be as concise as possible, by using abbreviations and symbols. Yet the blocking also needs to be understandable to anyone else reading it. For example:

1. Mary stands up, crosses downstage to Joe, kisses him on the cheek, then exits upstage left through the door.

OR

2. M ↑, X D.S. to J, kiss cheek, XITS door U.S.L.

Example two is obviously shorter than example one, yet it should still be understandable to a person reading the script and watching the actors. The first letter(s) of a character’s (or actor’s) name is usually followed with a period or is circled. Arrows can be used to indicate direction. There are many different abbreviations that can be used when writing down blocking notes. Some Stage Managers become very specific and have symbols for every body part or movement made onstage, but this is not always necessary. The Schneider Notation system (see Appendix B) is very detailed and complex, but can offer ideas to a Stage Manager on how to formulate their own style of blocking notation.

A line or arrow should be drawn in the script from the line or word that the stage direction falls on, to the outside margin of the page. Away from the dialogue (and original stage directions), the blocking can be written and seen clearly.

Once the blocking has been set, it is up to the Stage Manager to correct the actors if they make a wrong move, or move at the wrong time. Unless the Director is changing the blocking in a scene, the actors should be following the blocking that the Stage Manager has written down. The actors should also have their blocking written in their own scripts, and can approach the Stage Manager with questions. See Appendix B for a sample Prompt Book script.

Once the Director begins dealing with scene shifts, the Stage Manager should be sure to record the movements of set pieces and props into the Prompt Book. On most productions, the actors are used in scene shifts, sometimes in character. Any scenery or prop movement by an actor should be written into their blocking. A running crew or deck crew is normally assigned to each show, and their movements should also be recorded as blocking. The running crew will not be at the rehearsals until Tech Week begins, so it is important to track what props and scenery pieces need to be moved where and when. (This could also be a good job for the Assistant Stage Manager.) This way, when the running crew arrives, the Stage Manager can hand them Run Sheets, (see Appendix C for samples) listing their jobs.
REHEARSAL REPORTS

Rehearsal Reports are an essential form of communication between the Director and the Production Staff. It is also a way to keep the Producer (Department Chair) informed of how the production is coming along and of any problems that he/she may need to address.

There is a form found in the Stage Management Handbook (Daniel A. Ionnazzi) that is used by the Department, yet the Stage Manager can also create his/her own version, as long as it contains the following sections for information:

* Production Title
* Rehearsal Number
* Location
* Stage Manager’s Name
* Day/Date
* Rehearsal Start Time/Rehearsal Break/Rehearsal End/Total Rehearsal Time
* Rehearsal Notes
* Costumes
* Fittings, etc.
* Lights
* Properties
* Scenery
* Sound
* Schedule
* Miscellaneous

Rehearsal Reports are only useful when they are filled out correctly and specifically. When the Director has a question or a request from any of the production departments, the Stage Manager should clearly understand and state the question or request in the appropriate area on the report. The Stage Manager should be sure to indicate details such as size, color, number, and if possible how the request will be used in the context of the show, yet the Stage Manager should also be concise when writing the information on the report. If the Director says that he/she needs an answer to a question or a prop/sound/set piece, as soon as possible, it is important that the Stage Manager writes this too.

Copies of the Rehearsal Report can be made in the Drama office the next morning, and should go to the following people as soon as possible:

Producer
Production Manager
Set Designer
Lighting Designer
Costume Designer
Sound Designer
Technical Director
Props Master
Choreographer/Fight Choreographer
Director of West End (if production is to be performed there)
Instructor of Drama 55

For Faculty members, Rehearsal Reports can be left in their mailboxes in Drama office; for students, on the callboard.

**TRACKING: PROPS/COSTUME CHANGES/SOUND CUES/LIGHT CUES**

As the blocking is being developed in rehearsal, the Stage Manager should keep lists of which actors may have quick costume changes. The list should also indicate where the actor is exiting and where he/she will be re-entering after the quick change. This list will help the Costume Designer greatly as he/she may need to create clothing that can be taken off or put on in a matter of minutes, or even seconds. This list will also determine the number of costume running crew members that are necessary for the show, as well as when and where the dressers will need to be.

As the Stage Manager or ASM is keeping track of the movement of the props and scenery for the running crew, he/she may also need to keep a list of any prop movement that causes the necessity for having two identical props. For example, if one character takes a book offstage left, and the next character entering stage right needs the identical book, then there is a need for two copies of the same book. This list should be given to the Props Master (or Set Designer) as soon as possible.

The Stage Manager will also need to keep track of light and sound cues that the Director adds, outside of what the script calls for. A list of all music and/or sound effects should be given to the Sound Designer relatively early, so that he/she can begin to research and find exactly what the Director is looking for. Some Directors prefer to work with different types of music throughout their rehearsal process; therefore a complete list may not be available for the Designer until later in the process. However, the Stage Manager should keep the Sound Designer updated on any new choices the Director has made so that he/she can begin to work on the final tape/mini-disk for the show.

A list of any bizarre or unusual light cues requested by the Director (for example: 20 blackouts in a row with only seconds of dialogue in between) should be given to the Lighting Designer as soon as possible, so that he/she can incorporate them into his/her light design.
AFTER REHEARSAL

At the end of each rehearsal, the Stage Manager should make sure that he/she leaves the space in it’s original condition. This means that:

- All furniture and props should be removed from the stage and locked up in a closet, or put neatly away in the designated areas (ask TD if in performance space.)
- All desks, chairs and/or chalkboards should be returned to their original positions - remember: many rehearsal spaces are also classrooms!
- All food/drinks should be removed from the space; any messes made should be thoroughly cleaned up.
- All lights should be turned off; all inner doors should be shut (and locked if necessary.)

The Stage Manager may ask the cast to help in clearing the space, especially if there is a lot of heavy furniture/props.

Refer to Appendix B for specific closing procedures in the West End Theater and the Playhouse.

PUBLIC SAFETY

Before leaving rehearsal in the West End Theater or the Spiegel Theater, the Stage Manager must call Public Safety to ask them to lock up the building (and set the alarm in the West End.) The Stage Manager should not leave the building until it is secure. From time to time, Public Safety will come by and lock the doors before rehearsal is over. If this happens, the Stage Manager should still call Public Safety to tell them the building has been cleared (and that the alarm can be set.)

Public Safety may also need to be called to open the rehearsal space on the week-end when there are no Faculty members present in the building. They will ask to see a Hofstra ID and may ask what will be going on in the space.

Another time Public Safety should be called, is in the event of an injury. It is a University policy that only a Public Safety Officer may administer First Aid in any form (this even applies to Band-Aids!) Therefore, if an actor or crew member has a mild injury, or if they need serious medical attention, Public Safety must be called.

*Note: In the Dance Department, injuries are more prevalent. This is why the University allows for ice packs to be provided by the Head of the Dance Program. However, the dancers must apply the ice pack to their bodies themselves.
ASSISTANT STAGE MANAGERS

For Departmental shows, each Stage Manager is to be assigned an Assistant Stage Manager(s) by the Instructor of Drama 55. For student productions (Spectrum, Directing projects, senior practicums, etc.) the Director usually finds his/her own Stage Manager, and he/she is responsible for finding their own assistant(s). Some Stage Managers utilize their assistants more wisely than others. Depending upon the production and its rehearsal process, the assistant may not be needed until the week prior to Tech Week. This would occur most often with smaller shows, that do not incorporate as much rehearsal set-up and organization.

Yet, most Assistant Stage Managers are encouraged to be a part of the rehearsal process - by watching the Stage Manager and Director interact, the ASM will learn what it takes to be a Stage Manager and will hopefully be prepared to take on that role the next semester. The Stage Manager should try as much as possible to keep communication open with his/her assistant(s), by answering questions and demonstrating/explaining certain elements of the job. Of course the only way for anyone to fully understand the position of a Stage Manager, he/she must go through the experience themselves.

The specific responsibilities for each ASM will vary with each production, but the most common jobs delegated by SM’s to ASM’s during the rehearsal process are as follows:

- Preparing the rehearsal space by sweeping/mopping the floor
- Setting up furniture and coordinating props
- Making necessary phone calls to late actors/crew members
- Recording the movement and shifting of scenery, props, and costumes by actors, and determining which scene changes will require running crew members
- Moving scenery and props in absence of running crew
- Obtaining and running of music/sound equipment (if applicable)
- Holding book for the actors - giving a line when it is called for
- Running rehearsals in the absence of the Stage Manager
- Taking the place of an absent actor by reading his/her lines, and/or walking his/her blocking onstage

As Tech Week begins, the ASM will become more and more valuable. He/she will still be needed to sweep, mop, set-up furniture and coordinate props, yet he/she will also be responsible for maintaining backstage and will be in charge of the running crew. Normally the Assistant Stage Manager consults with the Stage Manager in assigning jobs to the running crew, for pre-show, performance, and clean-up. This should be done as early as possible, preferably before tech week begins. The Stage Manager or his/her assistant should type up Run Sheets (see Appendix C for samples) for the crew members, which are lists of the pre-set assignments, scene shift/prop run assignments (and where they
happen in the show), and post-show clean-up assignments. There may be additional jobs or scene shifts that are not discovered until Tech week begins, and these should be added to the Run Sheets. The ASM will also be responsible for handling all props, including their pre-set, usage, maintenance, and storage.

As the SM will most likely be calling the show from the control booth, the ASM should ideally be able to communicate with the Stage Manager during the show. For shows that are performed in the Playhouse, it is often best for there to be two ASM’s, one for each side of the stage. (If this is not the case, a running crew member should be assigned the task of sitting on headset stage right, as the ASM should be stage left, closest to the stage door.)

Therefore, if at all possible, there should be a headset set-up backstage for the ASM. He/she should be on headset at all times, and should inform the SM when he/she will be off headset, as well as when they get back on. The SM may need to give cues to actors or crew members backstage through the ASM, and the ASM may need to report problems or injuries to the SM. If it is not possible to have a headset backstage, the SM should request a cue light that can be used to signal ASMs, actors and crew, for important entrances and scene shifts. (When working in the West End, determine exactly where the ASM will be during the show as early as possible in order to arrange for a headset or cue lights with the TD.)

ASMs who are working on the Shakespeare Festival are each required to take on an additional responsibility. One assistant is assigned to be the Stage Manager for the High School scene presentations. He/she should discuss the specific duties with the Chairman of the Department. The other assistant acts as the liaison between the Musicum portion of the show and the Companion Piece. He/she should find out from the Music Department what the Collegium Director will need on stage for the performances (number of chairs, music stands, etc.) and should relay this information to the Stage Manager of the Companion Piece. Any organizational needs regarding the transition from the Musicum to the Companion Piece should be addressed through the ASM.

**PROGRAM INFORMATION**

Each Stage Manager will receive a packet of information from the Director of Publicity, including guidelines and deadlines for all publicity and program needs.

The Stage Manager is responsible for collecting, verifying and typing all of the requested program information (details can be found in Appendix B.) The cast and crew should review the program copy before it is turned in, to double check the spelling of their names. **Biographies** will also need to be collected from the cast and the Production Staff. The Stage Manager will type, and in some cases, edit the “bios” should they be extremely long or inappropriate.
**Director’s Notes** will need to be collected, as well as a list of **Thank Yous** from the Director and/or the Designers. The Stage Manager should tell the Director the date that he/she needs these by, and should remind them again as the date approaches. This will also need to be typed.

All of the program information will need to be turned in on **disk** to the Director of Publicity by the date indicated on the packet (three-and-one-half-weeks **before** Opening Night.) If the Stage Manager has questions or problems with anything regarding the program, he/she should contact the Director of Publicity as soon as possible.

**SYMPOSIUM**

For each of the mainstage departmental productions, the subscribers are invited to a **Symposium** about the show. The Chairman of the Department arranges the dates and times for each one and includes them on the semester calendar. They usually fall on a Wednesday during common hour (11:15am - 12:45pm) either one or two weeks prior to the opening of the show. Sometimes they are held in the Cultural Center Theater (across from the library) or in the Spiegel Theater.

Normally the Director speaks about the content of the play and about the playwright’s style. He/she briefly discusses his/her concept and most of the time presents a short scene from the play. The Designers and Production Staff are invited to speak and show renderings and/or models. There may also be a guest artist, a professor, or scholar who comes to speak about the history of the time period, the play or the playwright.

The Stage Manager should inform and remind the Production Staff and the cast of the date, time and location for the Symposium, and anyone who can not attend should tell him/her.

The Stage Manager should make sure that the Director has picked out a scene (if he/she chooses too) and that the actors know what it is and are ready to perform it. Any sound equipment, furniture or props that the Director feels are needed should be set up in the space before 11:15am. After the multiple presentations, there is normally a question/answer period. When the Symposium is finished the Stage Manager should remove and return all equipment, furniture and props.

**COMPLIMENTARY TICKETS**

The Box Office will post notices on the callboard regarding when tickets go on sale for all of the productions. The cast and crew are permitted to purchase their tickets the day before they go on sale to the public. It is a courtesy of the Stage Manager to find out when this date is so that everyone will be able to get the tickets he/she needs.

Every student on campus receives one free ticket with their Hofstra ID. The Stage Manager should submit a list of the people in the cast and crew to the Box Office so that
they will know who is allowed to receive **complimentary tickets.** The number of “comps” allotted each actor/crew member varies from show to show, but usually they receive at least one additional ticket at no charge. Students involved in the Faculty Dance Concert normally receive at least four comps, sometimes more. The Head of the Dance program discusses this with the Box Office.

**COMMUNICATING WITH THE TECHNICAL DIRECTOR & DESIGNERS**

The Stage Manager should be in constant contact with the **Technical Director (TD).** In addition to giving him/her copies of the Rehearsal Reports, the Stage Manager should try to personally speak with the TD on a daily basis to follow up on any rehearsal notes that cannot wait for a Production Meeting to be addressed. If the Stage Manager discovers that there will be unusual blocking or usage of scenery, he/she should inform the TD, as this may have change how something is built.

As the production gets closer to Tech Week, the TD will be able to give the Stage Manager a daily update on what he/she has built, what pieces can and cannot be used in rehearsal, and other safety situations present in the performing space. The Stage Manager should never assume that because a piece of scenery has been constructed and is present in the space that it is safe enough for the actors to walk/stand/jump/run on. Communicating with the TD will prevent accidents and broken scenery/actors.

The Stage Manager should also stay in close contact with the **Costume Designer** and **Props Master** for similar reasons. The Stage Manager should receive a confirmation from the Costume Designer/Props Master before using any rehearsal props/costumes.

**RUNNING CREW: INFORMATION**

As the Assistant Stage Manager is tracking scenery and props throughout the rehearsal process, he/she is preparing for the addition of the **running crew,** who will ultimately make the show happen. The Assistant Stage Manager consults with the Stage Manager in assigning jobs to the running crew, for pre-show, performance, and clean-up. This should be done as early as possible, preferably before tech week begins. The Stage Manager or his/her assistant should type up **Run Sheets** for the crew members, which are lists of the pre-set assignments, scene shift/prop run assignments (and where they happen in the show), and post-show or clean-up assignments. (See Appendix C for samples.) There may be additional jobs or scene shifts that are not discovered until Tech Week begins, and these should be added to the Run Sheets as they are added to the run of the show.

Running crew members are required to show up whenever they are called by the Stage Manager to preset the show, and are expected to stay until all of the props, furniture, set pieces, and costumes are put away. If the running crew arrives late to a call, the same Drama 55 policy and consequences apply to them as was discussed about actors in the **FIRST READ THRU** section.
One member of the running crew may be designated as **Crew Chief**. This person will work closely with the Stage Management team to ensure that the crew is aware of and fully understands their jobs. The Crew Chief may be put in charge of one side of the stage, and possibly on headset, while the ASM is charge of the other. The Crew Chief may also be responsible for bringing concerns from the crew to the Stage Manager.

**RUNNING CREW: RUN-THRU**

Members of the running crew are required for Drama 55 to be present at one rehearsal prior to Tech Week. This rehearsal is ideally a full run thru of the show for the running crew to watch, so that they will have an understanding of how the production works before they begin to work on it.

**RUNNING CREW: TECH WEEK**

Tech Week, especially the first two days, is the time for the running crew to learn what their responsibilities are. The actors have had weeks of rehearsal process to learn their lines, characterization and blocking; the running crew only has a few days to learn what their jobs are, and where in the show they have to be done. **It is important that the running crew understands this and does not presume that the rest of the tech staff, the actors or the director expect them to be perfect.** If the running crew is confused about a scene shift, they should stop the rehearsal and inform the Stage Manager. The Designers, TD, and the Director are all present at all of the Tech rehearsals, and can answer any questions or problems that need to be addressed. The Stage Manager should have glow tape on hand as well as spike tape so that the running crew, and the actors, can see where furniture, props and scenery pieces are moving to clearly.
TECH WEEK
TECH WEEK SCHEDULE

At the second or third Production Meeting, the Stage Manager should begin to discuss the Tech Schedule with the Production Staff. The basic structure for the schedule is the same for most shows, but the specifics will vary as the needs for each show are different. See Appendix C for sample Tech Schedules.

*It is important to remember that on any night of Tech Week, students must be released no later than midnight. Actors and crew members should be reminded that they may be asked to stay past 11pm (latest rehearsal end time).*

The following is an outline of how the schedule should be set-up:

Saturday, DATE: 9AM - PAPER TECH (Lighting Designer, Stage Manager, Master Electrician, TD)
   11AM - RUNNING CREW CALL
   12PM - LUNCH (Lighting Designer, Stage Manager, Master Electrician, TD)
   1PM - ACTORS CALL
   2PM - GO W/ TECH OF ACT I

Sunday, DATE: 9AM - CREW CALL (IF NECESSARY)
   12PM - ACTORS CALL/LUNCH FOR CREW
   1PM - GO W/ TECH OF ACT II

Monday, DATE: 6PM - ACTORS CALL (WARM-UPS, COSTUME, MAKE-UP)
   6:30PM - CREW CALL (PRESET)
   8PM - GO W/ DRESS/TECH

Tuesday, DATE: 6PM - ACTORS CALL
   6:30PM - CREW CALL
   8PM - GO W/ DRESS/TECH

Wednesday, DATE: 6PM - ACTORS CALL
   6:30PM - CREW CALL
   8PM - GO W/ DRESS/TECH

Thursday, DATE: 6PM - ACTORS CALL
   6:30PM - CREW CALL
   8PM - GO W/ PREVIEW PERFORMANCE!!

Friday, DATE: 6PM - ACTORS CALL
   6:30PM - CREW CALL
   8PM - GO W/ OPENING NIGHT!!

*Note: Shows in the Playhouse normally have a Preview on Wednesday, and open on Thursday.*
The call times will be different for each show, depending on how much time the actors need to warm-up, and how much time the running crew needs to prepare the space for the rehearsal/performance.

The first two days of Tech (Saturday & Sunday), will also be a little different. The call times will differ with the needs of each production. For example, there may be a need for a sound check with the actors before the Tech begins on Saturday. Any of these additional call times should be discussed at the Production Meeting and added to the Tech Schedule.

When a play is divided into three Acts, the schedule can be divided so that Act I and half of Act II are done on Saturday, and the rest is finished on Sunday. If it is possible to have a complete run through after the tech on Sunday, then it should be done for the actors and crew to gain a better sense of the continuity of the show. Neither day of tech should go longer than six hours without a dinner break of one hour, and the total tech time should not exceed 8 hours. At the Production Meeting when the Tech Schedule is set, the Production Staff should decide on an “end time” (absolute stopping point) for each day of Tech week-end. This time should not be posted, nor should it be told to the cast.

As soon as the Tech Schedule has been made, it should be distributed to everyone on the Production Staff, in the cast and in the crew. A copy should also go to the Director of the West End, or to the Playhouse scene shop staff. The Stage Manager and the ASM should plan on arriving ten to fifteen minutes before the actors or crew members are called, to unlock the dressing rooms, the control booth, and the prop closet(s). The Stage Manager should inform the TD or the “baby-sitter” (Playhouse/West End staff) of what time he/she will be arriving - or else they may not arrive until the call time listed on the Tech Schedule, and the Stage Manager will be locked out of the theater.

The Stage Manager should follow the Break policy (see BREAKS) as closely as possible, yet there may be times when for example, the Lighting Designer wants to finish working on a scene or a cue before taking a break. During Dress/Tech run-throughs breaks will fall at intermission times, regardless of how long each Act is. The Stage Manager should use his/her discretion throughout the day, making sure that actors, crew members and Designers are all given ample breaks. Breaks should not go longer than 10 minutes, and the Stage Manager should announce when it is over, asking the everyone to re-enter the theater and prepare to continue from where they stopped. The Stage Manager should make sure that they take breaks as well - it is not always easy, when there are notes to give out or cues to fix in the prompt book, but it is very necessary for the Stage Manager to take at least five minutes here and there to relax and focus. It will make a difference in the way the Tech is running, if the person in charge has a chance to take a deep breath and release their tensions.

Following through with the Tech Schedule is an important aspect of the production. The Stage Manager needs to keep everyone on track, by reminding the Director and the
Designers of the time, and by emphasizing to the cast and crew that they need to arrive promptly to all calls and return promptly from breaks.

**SIGN-IN SHEETS**

Beginning the first day of Tech Week, the actors and the crew members will need to sign-in when they arrive to the rehearsal. The actors should come into the building, and immediately go downstairs to sign-in and place their belongings in their respective dressing rooms. This will help the Stage Manager in identifying who has and has not arrived, and who needs to be called. The running crew should also sign-in to let the Stage Manager know they are present, as they may be busy starting their presets, sweeping the stage, etc. It is also a good record for the Instructor of Drama 55 who will need proof that the crew has completed their hours. **Everyone must sign-in by the time the call time begins. If they do not they will be considered late, and the Stage Manager should note this on the Performance Report.**

The sign-in sheets can be made in a variety of ways. It is up to Stage Manager to decide what is easiest or most appropriate for the production.

- Some Stage Managers use large pieces of poster board or construction paper, and create a graph of the actors names (listed in alphabetical order, down the left side) with the dates and times of each performance as its own column, (listed consecutively across the top). The actors initial or sign their names in the corresponding boxes as they arrive for each performance. A separate poster should be made for the running crew in the same fashion.

- Another type of sign-in sheet can be typed on a computer and reproduced for each performance. The Stage Manager should list the actors names, and create an empty space for the date and number of the performance to be entered, as well as an area to write in when the next performance will be. It is also a good idea to leave an area for “additional calls,” in order to remind the actors of when they will need to come in early or stay later for photo call, guest speakers, etc. A separate but similar sheet should be made for the running crew. This type of sign-in sheet will need to be replaced on a daily basis, but may look cleaner and more organized. (See Appendix C for sample.)

The sign-in sheets should be posted before the first day of Tech week, on the lower callboard by the dressing rooms in the West End Theater, or downstairs in the Playhouse on the door to the couch/rug room, 021 (closet between the male dressing rooms and the stair well to the stage door). It may be easier for the running crew if the sign-in sheet is located upstairs, so that they can initial and begin working right away.

When working on a show with an extremely large cast, (i.e., Shakespeare Festival, Dance Concert) it is a good idea to have the ASM monitor the sign-in sheet, and report to the stage Manager when there are cast members late or missing. This way he/she will greet the cast as they arrive and remind them to sign-in.
COLLECTING VALUABLES

With the increase in the number of thefts that have occurred during rehearsals and performances of shows in all of the theaters on campus, it has become imperative for Stage Managers to collect valuables from the actors. The Stage Manager should prepare a plastic zip-lock bag for each actor, and place them in the appropriate dressing rooms. Starting the first day of Tech, the Stage Manager will announce over the dressing room PA system, that he/she will be collecting valuables, and will go to the dressing rooms to collect the bags. This is normally done after the “half-hour” call has been made. The valuables should be kept with the Stage Manager in the control booth.

At the end of the night, or after the performance, the Stage Manager should return the bags to the actors in their dressing rooms, or on their way out of the theater.

**Actors are not required to give their valuables to the Stage Manager, but are encouraged to do so.** If they do not want to give their valuables to the Stage Manager they should not bring them to the theater. In the West End actors may use the lockers in the dressing rooms. To do so, they must bring in their own lock and choose an empty, unlocked locker. All lockers must be unlocked and emptied after the run of the show.

It is not necessary to collect valuables before the actors begin using the dressing rooms, but the Stage Manager should remind the actors not to bring items of great value to rehearsal, and should also remind them to keep their belongings with them inside of the theater. If bags, coats, etc., are left in the lobby or elsewhere outside the theater, it is possible for outsiders entering the building to take them.

DRESSING ROOM ASSIGNMENTS

Prior to the first day of Tech week, the Stage Manager will be responsible for assigning dressing rooms to the actors (and costumed running crew members) in the show. The Stage Manager may want to confer with the Costume Designer to see if he/she has a preference as to where the actors are placed, either for spatial reasons or because certain actors may need to share costume pieces. If the Costume Designer has no opinion then it is up to the Stage Manager to decide and post the assignments on the doors. (Guest Artists should be placed in their own private dressing room.) By the time the Stage Manager will need to decide who is going where, he/she should have a pretty good understanding of the cast members, and how compatible they are with one another. If an actor should have a dilemma regarding their dressing room assignment, they should bring it to your attention as soon as possible to see if adjustments can be made. A copy of the assignments should also be given to the Costume Designer so that he/she knows where to bring which costumes.
**Playhouse**
Traditionally, the Senior cast members (and after them the Juniors) are given the smaller, private dressing rooms, and the rest of the cast members are placed in the larger, choral dressing room. The Stage Manager should assign no more than three people to each of the smaller rooms, and he/she should put a sign on each door listing who has been assigned to that room.

When assigning dressing rooms for the Faculty Dance Concert, the Stage Manager should expect that there will be more women than men in the concert. Therefore, the male choral dressing room will be needed for the excess women in the concert, and the door that leads from the male choral dressing room into the men’s bathroom should be locked for privacy.

The cast of the Companion Piece during the Shakespeare Festival is automatically assigned to share the choral dressing rooms with whomever is using them for the Shakespeare production.

The Stage Manager should ask the Playhouse staff member on duty for the key to unlock the dressing rooms before the actors arrive. (This is also a good job for the ASM)

**West End Theater**
There are only two dressing rooms in the West End - male and female. However, if the show involves a lot of make-up and mirror use, the male dressing room has more space than the female dressing room. If the cast is largely female, the Costume Designer may want to consider switching the two rooms to accommodate everyone. In this case, the men’s bathroom downstairs will need to become the women’s bathroom, as the women’s bathroom is part of the women’s dressing room. Signs indicating these changes are important.

The dressing rooms are not locked after rehearsals/performances. Therefore, all of the costumes, shoes, and important make-up supplies need to be locked up in the storage closet, located in the female dressing room. **Cast members should not leave valuables or personal properties in the dressing rooms.**

**Spiegel Theater**
There are no dressing rooms for the Spiegel Theater. However there are rest rooms located in Mason Hall, across from the stage door of the theater. The actors can prepare in there for the show, and audience members may also use them.

The Stage Manager should prepare the dressing rooms, by making sure there are enough chairs, hanger space, etc., and by removing any excess furniture (sometimes stored in dressing rooms) that may take up space. (This could also be a good job for the ASM or costume running crew.) **If there are large items that are stored in the dressing rooms,**
the Stage Manager should check with the TD as to where they be stored for the run of the show.

The Stage Manager should remind the actors before the first dress rehearsal that they will be responsible for hanging up their own costumes, as well as cleaning up any mess that may have been made on the counters, the floor, etc. After each performance, the actors will be responsible for clearing out all of their belongings from the dressing rooms, and must leave the room as clean as possible. The West End and Playhouse dressing rooms (during the Shakespeare Festival) are used by other people during the day, so personal belongings should be removed (or locked in lockers in the West End.)

**DRESSING ROOM ETIQUETTE**

Some actors prefer to use their dressing room as a place to focus and prepare quietly for their performance. Others enjoy listening to music, and still others use the space to warm-up, run lines, rehearse scenes. Since there will be many people sharing the same space, working together on the same production, it is courteous for the actors to consider one another as they prepare.

The actors may also use the **Green Room** space to hang out, relax and get ready for the performance.

The Stage Manager may need to monitor the noise and activity level of the dressing rooms, especially if the cast members have conflicting feelings on what the dressing room atmosphere should be like. As the dressing rooms and Green Room are directly below the stage and the audience, the Stage Manager should make certain that the actors voices are not so loud that they are being heard above.
TECH WEEK PROCEDURE

Tech Week-End

As Tech Week begins, the Stage Manager must realize that it is now his/her show! He/she should not expect the Director or TD to run the Tech and/or give directions to the cast/crew. The Stage Manager must take control of every aspect of the production - he/she knows the most about the show having worked with both the Production Staff as well as the cast for the entire rehearsal process. He/she is responsible for the integration of the set(s), lights, sound, and props, with the actors and their blocking.

The entire Production Staff, cast and crew should hear and respond to the Stage Manager’s voice at all times. If the Stage Manager takes on the necessary authority from the beginning of the first day of Tech, the rest of the week will run smoothly, and everyone involved in the production will respect him/her.

The Lighting Designer, TD, Master Electrician and the Stage Manager should meet in the morning prior to the arrival of the actors, for a Paper Tech. This means that the Lighting designer will go over the light cues he/she has written for each Act so that the Stage Manager can place them in the appropriate spots in their Prompt Book. This should always be done in pencil! More than likely, there will be cues that are cut, re-arranged, added or moved as all of the technical elements are being added to the show. The Lighting Designer may also have questions for the Stage Manager regarding blocking and/or scene shifts. He/she may want to look at the Prompt Book to see traffic patterns in order to finish creating the light cues. This is one example of why the Stage Manager’s Prompt Book needs to be clear and precise. The Lighting Designer and the Stage Manager should sit at the “tech table,” a table set-up in the house with the light board, monitor, and (tons of) paperwork. This is where the two will sit during the run of the Tech.

The Sound Designer should give a copy of the sound cues and where they go in the script on or before the first day of tech. See WRITING CUES IN THE PROMPT BOOK for information on how to record all cues into the Prompt Book.

For productions in the West End, the Stage Manager will need to run either the light board or the sound equipment. Most Stage Managers choose to run the light board because it only involves pushing a “Go button” (and possibly a few switches) so he/she is able to pay attention to the action on stage. During the Paper Tech, the Lighting Designer should teach the Stage Manager how to use the light board. He/she should also explain the set-up procedure, dealing with switching the control of the House lights and running a dimmer check.
The ASM should arrive before the running crew, if not with the Stage Manager. He/she should begin preparing the space by sweeping and mopping (if possible or necessary) the stage, and by organizing the props with the Props Master. Prop tables should be set-up offstage in easily accessible areas. The Stage Manager or the ASM should also post the **running order of the show** (a list of all the scenes in the show from first to last - see Appendix C for sample.) backstage (right and left), in the Greenroom, and in the dressing rooms. The Stage Manager should also make sure that there are running lights backstage for the actors and crew, as well as glow tape on dangerous corners and scenery pieces.

The crew should be called in before the actors during Tech Week-end, as they will need to receive their run sheets and learn where props and scenery pieces are being set-up/stored. The ASM should assist the Stage Manager in showing the crew the ropes of the production. While the Stage Manager (and the ASM if he/she has been at the Paper Tech) takes a lunch break, the running crew should begin setting up the props and furniture for the top of the show - this is also called the **preset**.

As the actors begin to arrive, the Stage Manager should remind them to go directly to the dressing rooms where they can leave their belongings. After signing-in, the cast should return to the stage immediately for the beginning of warm-ups. Physical, vocal, (dance and fight if applicable) warm-ups should be led by the Director or by whomever he/she has designated. The Director may also want to speak to the cast about the Tech procedure or he/she may have notes to give specific actors.

If the sound design incorporates the use of microphones or musical instruments, the Sound Designer will need to do a **sound check** and/or set levels with the actors that are singing or speaking through the microphones or over taped music/sound effects. There should be a scheduled time before the Tech begins for the Sound Designer to do all of this, and it should be included on the Tech Schedule (as discussed earlier.)

When the Lighting Designer, the Director, the cast and the crew are ready to begin, the **Technical Director may want to preface the start of the Tech with a speech about safety precautions and how the day will be run.** He/she should explain to everyone that the **Stage Manager is in charge of running the Tech.** Therefore, the actors and crew members should be listening for his/her voice for the words “Go,” “stop,” “hold,” or “freeze.” If the Director or a Designer wants to stop the tech to fix a cue or to adjust the placement of a piece of scenery or an actor, he/she needs to tell the Stage Manager to hold the actors. However, in the event that someone on stage looks to be in imminent physical danger, or if an actor feels that he/she is unsafe, than anyone is permitted to stop the tech. Actors and crew members should feel that they can stop the tech should they have an important question, concern or problem, that should be resolved before moving on (this does not mean that they should stop and ask if they are “in their light” every time they move.)

There may be a “god mic” set up for the Stage Manager at the tech table, so that the actors and crew can hear the calls clearly. In the event that there is no god mic, he/she will
need to use a loud, supported and clear voice when addressing the action on stage. The actors should be reminded that there may be times when the action is stopped for long periods of time in order to fix a light or sound cue. It is important that they freeze wherever they are onstage when they are asked to, and that they remain quiet while the Production Staff is working. If the cast begins to talk loudly and move around, it will be difficult for the Lighting Designer to re-focus an instrument or adjust a cue. The Stage Manager should address the cast if this occurs, with phrases such as “quiet onstage,” “focus please,” or “freeze,” in a firm tone of voice.

The Stage Manager or ASM should have rolls of spike tape and glow tape on hand in order to mark the positions of the scenery and furniture. If the cast or crew feels that there are areas of the stage or backstage that are too dark or unsafe, the ASM should put glow tape in those areas as soon as possible. The TD should also be consulted about the possibility of putting clip lights in those areas.

There are two general ways to go about the Tech of the show. One is called a Cue-to-Cue. This is basically a run through of the Act (or show) with actors skipping sections of dialogue and action from one technical cue to another. The other type of tech is a complete run through of the Act (or show) including all dialogue and action, stopping only to fix technical cues that need to be addressed. Both are valid procedures, yet a cue-to-cue usually takes less time.

**Cue-to-Cue**

The Stage Manager should begin by calling the cues as the Lighting Designer has written them and should stop the actors on stage as soon as the lights on stage have been established. He/she should call “Hold on stage please,” and find the place in the script where the next light or sound cue comes up. The Stage Manager should give the actors a line to begin from, which should be a few lines before the next cue. After the cue is executed, the Stage Manager should hold the actors again and repeat the process until all of the cues have been addressed.

**Run Through**

The Stage Manager should begin the same way as in a Cue-to-Cue, but should not stop the actors until there are questions or problems. This is a much less tedious procedure, as it gives the actors a chance to work under the lights and experience any new set pieces or props that have been finalized. It also gives the cast and crew a sense of the show’s continuity. Yet, if the tech is in a run-through mode, and time is running short, the Stage Manager should talk to the TD and the Director about switching into a cue-to-cue mode. This is to ensure that all of the technical elements of the show are addressed before the first Dress/Tech Rehearsal.
At the end of the day, the actors should be reminded of the next day’s call time, and may be given some notes from the Director. The running crew and the ASM should begin to clean-up the space and put away the props. The rest of the Production Staff should begin a mini-Production Meeting, by going around to every department and addressing all questions or concerns. (Minutes do not need to be taken and distributed.) The meeting should end with a discussion of the schedule for the next day. There may be a need for the designers to use the morning time to fix technical problems, and the Director and/or the Stage Manager may need to rehearse scene shifts with the running crew. The Lighting Designer may also want to work with the Stage Manager on the placement of lighting cues. The morning time should be scheduled by priorities, so that for example, anyone working during a 9am to 10am Light priority time knows that they may be working in the dark should the Lighting Designer go to a “blackout.” Others working during a 10am to 11am Sound priority time may not be able to hear others talking if the Sound Designer needs to work with sound levels. Finding a common ground is usually easy, because everyone wants to be able to get his/her work done!

As always, the Stage Manager should double check the theater and the dressing rooms to make sure that everything has been put away and locked up, and that no one has left any personal property in the building. When working in the Playhouse, the Stage Manager should make sure that as soon as all of the technical equipment has been shut down, the dressing rooms have been locked up, and the ghost light is turned on, that the Shop staff member that has been “baby-sitting” is released. In the West End, the Stage Manager should confirm with the TD that the close-up procedure is complete, and that Public Safety can be called to turn on the building alarm.

The second day of tech should be run the same way as the first day.

First Dress/Tech Rehearsal

The Stage Manager should ask the Costume Designer how much time he/she will need with the actors before the first Dress rehearsal. If there are a lot of complicated costumes, the actors may need to be called in earlier than normal (this should be discussed when setting up the Tech Schedule). The Costume Designer should also specify when the actors should start wearing their make-up, as this may also take some instructional time.

When the actors arrive, they should sign-in, and immediately begin their warm-ups onstage. The Director may have notes that were not given from the night before or he may want to talk to the cast in general. The Stage Manager should make certain that the cast has enough time to get into costume (and make-up), even if this means asking the Director to finish their notes at a later point in the night. The actors will most likely have many questions and concerns regarding their costumes which should be addressed to the Costume Designer or his/her assistant.

The Stage Manager should collect any valuables from the cast at “half-hour” or 7:30pm. He/she should announce when it is thirty, fifteen, ten, and five minutes to places, and
should then give the actors their “places” call. (This may also be done by the ASM, especially when working in the Playhouse.) In general, “places” means five minutes before the “Go” or “curtain time.” This is so that all actors and crew members will be ready and in place on time. (In the West End, the Stage Manager should check with the House Manager to make sure that most of the audience has entered the theater before the actors come up from the dressing rooms; they will most likely be entering through the scene shop door to backstage.) The running crew, Production Staff and the Director should also be made aware of the calls, and should be present in the theater before the start of the run through. The Stage Manager will call the show from the control booth, with the light board operator and the sound operator. He/she should be in communication with the ASM to confirm that everything is set backstage, before starting.

If there are any major technical or actor related problems, the Stage Manager should stop the rehearsal and address the situation. There may also be costume problems and “quick-change” dilemmas that will need to be taken care of and in some cases rehearsed. Most likely, the TD or the Lighting Designer will have a headset in the house, so that he/she can also ask the Stage Manager to hold the rehearsal if he foresees a problem that will need to be fixed. As with Tech Week-end, if there is a dangerous or unsafe situation on stage, anyone has the right to stop the rehearsal.

The show should run as it would in performance, breaking for intermissions and calling places at the top of each Act. The Stage Manager should begin to fill out Performance Reports (see Appendix C) and should keep an accurate timing of the run of the show, including the intermissions.

After the rehearsal, the actors should get out of their costumes and return to the stage for notes. Meanwhile, the Production Staff should meet for a mini-Production Meeting to discuss any questions, problems or concerns. The running crew should begin their clean-up routine. As soon as the Production Meeting is finished and the cast is on stage, the Director can give out their notes. This can also be done the following day before the rehearsal if time does not allow it to be done that night.

The Stage Manager should make sure that everyone has left the building and that everything has been turned off, put away and locked up.

The rest of the Dress/Tech Rehearsals are run the same way, as all of the final technical bugs are worked out, and the production prepares for OPENING NIGHT!!!
WRITING CUES IN THE PROMPT BOOK

Every Stage Manager has his/her own process of putting the cues into their Prompt Book. Some prefer to write out the cue numbers and their placement on paper first, and then transfer it into their script when they know all of the cues have been completed. Others immediately write the cue numbers in where they are supposed to go during the Paper Tech. Color coding, numbers, letters, symbols, abbreviations; each Stage Manager creates a formula that works the best for them.

Before the first full run through or the first Dress/Tech rehearsal, all of the cues should be written in the Prompt book, along with **Warning** and **Standby** cues. This will make calling the entire show for the first time a lot easier for the Stage Manager as well as for the crew who is hearing the show being called for the first time.

The light and sound operator will be on headset, as will the ASM and if possible a running crew member (on the opposite side of the stage from the ASM). As there will be many people listening for cues and responding to them, it is important that the Stage Manager writes the cues in a manner that is easy to call and easy to hear.

Anyone listening to the Stage Manager call the show in the following way would get extremely confused! The light board operator may hear “Go” and think it is for him/her, yet only by the end of the Stage Manager’s sentence, will they know that it was for the Sound operator.

For example:

- Go cue 23, lights
- cue 5, sound Go
- cue 2, follow spot, standby
- cue 24, standby, lights
- cue 25, lights, standby
- Go cue 6, sound

Precision and organization is vital when writing all cues into the Prompt Book. Standard practice is as follows:

- light cue 3, warning - about one minute before time for the cue
- sound cue B, warning - about one minute before time for the cue
- light cue 3, standby - a few lines of dialogue before the cue
- sound cue B, standby - a few lines of dialogue before the cue
- light cue 3, GO - the PRECISE moment when the execution of the cue should BEGIN
- sound cue B, GO - the PRECISE moment when the execution of the cue should BEGIN
As with the recording of blocking, the Stage Manager should draw a line from the end of the sentence of dialogue, or from a specific word in a sentence of dialogue, or even from a stage direction or blocking notation - to the outside margin of the script and should enter the cue type and number or letter.

Most Stage Managers use some form of abbreviation when writing cues. For example:

- light cue: LQ or LX (electrics)
- sound cue: SQ (also FD in and FD out - fade in and fade out)
- music cue: MQ
- fly cue: FQ
- warning: W
- standby: SB

(In the West End, the Stage Manager may also need to call **Re-Patch cues**. When directing the cue to the re-patch/crew person, he/she will need to specify what channels are switching to what letters.)

Once all of the cues have been written in the Prompt Book, the Stage Manager may choose to highlight or color code each cue so that they are easier to recognize and call.

(Unless there are only a minimal number of cues in the show, and the Stage Manager has a lot of free time before the Tech begins (yeah, right), it is not necessary to write in Standby and Warning cues before the first Dress. As the Stage Manager anticipates the light and sound cues during the first Tech, he/she should warn the operators as much as possible. Yet as soon as all of the cues have been created and executed in Tech, the Stage Manager should go through his/her script find the specific places where the operators and running crew need to be warned.)

See Appendix B for a sample of cues written in a Prompt Book script.
PUBLIC RELATIONS / PUBLICITY PHOTOS

A member of The Chronicle, the University newspaper, may want to attend a Dress/Tech rehearsal in order to write a review of the production. He/she may also want to take photos to go with the article. **Arrangements for this must be made ahead of time, and the Director must approve of the date and time that he/she will be coming.** If this is not done, and a reviewer should walk into a rehearsal, the Stage Manager has every right to ask the person to leave.

Other local newspapers or media sources may take an interest in the production, and may want to interview the Director and/or members of the cast and Production Staff. They may also want to take photos of specific scenes or characters. All of these arrangements should be made through the Director of Publicity.

If a publicity photo shoot is necessary, the Stage Manager should discuss an appropriate day, date and time with the Director, and should contact the Director of Publicity to arrange for a photographer.
PERFORMANCES
VISITOR POLICY

During the run of the show, there may be people - friends, family, audience members - that want to visit with the actors or running crew members. It is the duty of the Stage Manager to post a sign on the door going down stairs to the dressing rooms (in the West End) or on the Stage Door (of the Playhouse) stating: “only members of the cast and crew are allowed past this point.”

In the West End, it is common for a member of House Management to stand guard in front of the doors, preventing lost audience members or eager parents from going downstairs. In the Playhouse, it is up to the Stage Management team to prevent people from entering through the Stage Door and making their way to the dressing rooms. In either case, the Stage Manager, ASM or an usher can take flowers, presents or messages down to the actors.

This policy should be explained to the actors and crew as well, so that they will not tell their family and friends to come early and visit. It is important to enforce this policy for safety and security reasons, as well as for the privacy of the actors.

DEPARTMENTAL TRADITIONS

There are a few pre-performance activities that have been made traditions in the Department of Drama and Dance at Hofstra University. It is important that the Stage Manager take these into consideration when making the pre-curtain calls (half-hour, 15, places, etc.)

Poo-wah-bahs

The cast (and crew when there is a small cast) gathers together in the Green Room at 10 minutes to places (7:45pm). The person(s) responsible for that day chooses a word or phrase that reflects a memory from the rehearsal process, an adjective describing their feelings on the show, their character and/or the cast, or a simple wish of good-luck to everyone. After all of the words and/or phrases for the day have been said, the cast decides on a number of times to repeat the word “Poo-wah-bah.” The cast huddles together putting one hand each in the center, and then repeats, in unison, the word Poo-wah-bah, followed by the list of words chosen by the actors for that day.

This tradition is a way for the cast to connect to one another before going on stage, and to share their feelings about the production.
The Stage Manager will need to make a list of who will be doing Poo-wah-bahs at each performance. With large casts there may need to be as many as four to five people per performance.

**Hamaknoos**

Hamaknoos follow the same procedure as Poo-wah-bahs, except they are reserved for shows done in the Spiegel Theater (Spectrum, Senior Practicums, etc.) Appropriately, the repetition of the word Poo-wah-bahs is replaced with the word Hamaknoo.

**Green Room Time**

On most Departmental productions, Green Room Time is for Poo-wah-bahs (Hamaknoos) and any last minute words of wisdom from the Director to the cast. On Opening Night or Closing Night, the cast, crew, Stage Manager or Director may have good luck/thank you cards or gifts for each other, and these can also be presented at this time.

For Faculty Concerts or Lecture Demonstrations in the Dance Department, Green Room is a time for all of the Choreographers to speak to their casts and for the casts to show thanks to their Choreographers. It is also a time for the Head of the Dance Program to speak to the entire Concert cast and share their thoughts and praises regarding the production. **The Dance Department does not do Poo-wah-bahs or Hamaknoos, and normally only has Green Room time on Opening Night or if there is a new cast or piece being added to a specific performance** (for example, on the day(s) that the student choreographed works are presented in the Concert, there will most likely be Green Room Time to wish them luck, etc.)

**The Ringing of the Shakespeare Bell**

As a tradition of the Shakespeare Festival, every Senior Drama major is given the opportunity to ring the Bell which is located backstage next to the Stage Manager’s desk. The Bell should be rung right before the Stage Manager starts the show (after places, before the first cue.)

The Stage Manager should make up a list of which Seniors will be ringing the Bell on which nights, and should indicate at what time they will need to arrive. It should be posted on the callboard by the Stage Door. A list of the Senior Drama majors can be found in the Drama and Dance Office.

**CALLING THE SHOW**

After the stage has been completely pre-set, and the clock is nearing 8pm, the Stage Manager should go to the control booth and contact the House Manager. This is the only person who can tell the Stage Manager when to begin the show, as they will know how full the house is and if there are still audience members trickling in at 8:01. In the
meantime, the Stage Manager should check-in with all of the crew members on headset by calling off their names and waiting for a response (“here,” “present,” “yea…,” etc.). It is a good idea to double check the conditions of the backstage: Are the work lights out? Is the shop door closed? Is the Stage Door closed? Are the running lights on? Are the “grid lights” off?

Once the Stage Manager receives a call or message from House Management, he/she should confirm with the ASM that all of the actors and crew members are in places and are ready to go. Beginning by putting the first set of cues in a standby, the Stage Manager has started calling the show. The Stage Manager may want the crew to respond to all of their calls, or only to specific ones. Responses should be said as follows: warned, standing, complete. As the cues continue to be called and executed, the Stage Manager should make note on the Performance Report of any late or problematic cues so they can be fixed for the next performance.

It is a wonderful feeling for the Stage Manager, as they call the show! Finally, what has been the main focus of their life for at least six weeks, is complete - all of the technical aspects are in place with the actors and the audience, the final element of the production. And as the Stage Manager says the magic word, “Go,” there are lights, music, voices, props, scenery and characters. Calling the show is the reward for the Stage Manager; he/she has brought the production to its final stage.

**PERFORMANCE REPORTS**

Just as specifically written Rehearsal Reports are vital to the production process, accurate and complete Performance Reports are necessary for the run of the show in order to continue the communication between the Stage Manager and the TD. If a piece of scenery breaks, a lamp goes out, or a prop disappears, the Technical Director needs to be informed promptly. He/she is still ultimately responsible for all technical aspects of the production through the last performance and the strike.

There is a form found in the Stage Management Handbook (Daniel Ionazzi) which is used by the department, however the Stage Manager may create his/her own form, as long as it consists of the following sections:

- Production Title
- Performance #
- Stage Manager’s Name
- Day
- Date
- Act I Up (start time)
- Act I Down (end time)
- Act I Running Time (total time)
- Intermission Up (if applicable)
- Intermission Down
Intermission Time
Act II Up (if applicable)
Act II Down
Act II Running Time
Total Running Time (total time of show)
Total Elapsed Time (total time including intermission)
F.O.H. - Front of House information; (example: held show for late audience members)
IN/OUT - Understudies used /Absent or ill cast members out of performance
Additional Calls - example: photo call, extra rehearsal for understudies, etc.
Performance Notes - make note of any blocking or line errors; note any late actors
Technical Notes - make note of anything technical that went wrong: late cues, broken
   scenery/props, lighting concerns, costume problems, etc.

A copy of the Performance Report should always go to the Producer, the TD, the
Production Manager, and the Instructor of Drama 55 (for records) as soon as
possible the next day. If there are any notes on the report regarding a specific
department, the Designer or head of that department should also receive a copy of that
Performance Report. The Stage Manager should make the appropriate copies in the
Drama and Dance office, and put them into the faculty mailboxes and on the callboard (for
students). If there is a problem that needs to be addressed, and the Performance Reports
have been distributed correctly and in a timely fashion, it is no longer the Stage Manager’s
responsibility to find a solution.

Performance Reports are also important to the Producer so that he/she can see what, if
any, problems occurred, and can possibly prevent them from happening in future
productions. It is always important to keep a written account of all problematic
equipment, people, and situations so that the department has a paper trail of
equipment failures both specific to the show and to the facilities.

PHOTO CALL

As it is written in the Publicity information packet, the Stage Manager is responsible for
calling a Photographer to take still photos for the archives. The Stage Manager should
consult the Director regarding which night of the performances he feels would be
appropriate. He/she should then call the regular Photographer, listed on the Publicity and
Program information packet (see Appendix B), and find out when he/she is available.
When the date has been set, the Stage Manager must inform all of the Production Staff as
well as the cast and crew. This should be done as soon as possible, because the designers
(even the lighting designer) may want to be present, and the cast and crew will be
expected to stay for quite a while after a performance. Photo Calls have also been done
before a matinee performance, but this requires everyone arriving early, and the actors are
forced to get into make-up and costumes early as well.
The Stage Manager should discuss with the Director what sections of the play he/she wants to have photographed, and if possible which characters in those scenes. This will allow the Stage Manager to create a list of shots that will be taken that night. On the list of shots to be taken, the Stage Manager should also indicate the appropriate light cue(s). The Stage Manager should work from the end of the show to the beginning, preparing the cast and crew by announcing what the next shot will be. This way the costume changes and scene shifts can be made quickly by the cast and crew, and the necessary actors can be ready to take their positions onstage.

The light board operator (or another crew member in the event that the Stage Manager is also the light board operator) should be stationed by the board and ready to jump to whatever cue number the Stage Manager calls out. The Photographer may ask for more light or less light in a certain area of the stage, and if the Lighting Designer is present he/she will be able to adjust the levels.

If the Director and the Photographer feel that it is essential to take more shots than planned, or if the Photo Call is running extremely long, it may be necessary to arrange another night to finish. The actors will already be exhausted from the performance, and there is nothing more boring or tiresome than having to “freeze” for long periods of time. The Director, Stage Manager and the Photographer should decide together when the best night would be to continue the Photo Call.

**ADJUDICATION**

Each of the departmental shows are adjudicated as part of the American College Theater Festival. The Director will be in communication with the Respondent, who will come to watch the show and discuss what they saw with the cast afterwards. The Stage Manager should find out from the Director when the Respondent will be attending so that the Production Staff and running crew are informed. The Production Staff will most likely want to be present for the adjudication to hear the comments being made on their work.

Most Directors prefer not to tell the actors which performance will be adjudicated, as this may make them nervous. Some actors may also “push” their performances if they know they are being watched by a Respondent.

After the adjudicated performance, the Stage Manager should tell all actors to get out of their costumes quickly and return to the stage. By this time, they will know what is going on!

When all of the cast and Production Staff are present in the theater, the Director will introduce the adjudicator, and he/she will speak about the entire production. The running crew can begin cleaning up and is invited to join the cast (if they are interested) after their work has been completed. There is a period after the adjudicator discusses his/her comments for questions from the cast, crew and Production Staff.
POST-PRODUCTION
STRIKE

After the final performance of the show, all of the production elements will need to be taken down, destroyed, put away, or cleaned-up. This process of returning the performance space back to its original condition, is called strike.

There will be members of the cast and crew that are responsible for staying to participate in the strike, and there will also be students from Drama 55 that are required to show up in order to complete their hours. A list of the “strike crews” will be posted by the Instructor of Drama 55. As people start to arrive for strike, the Stage Manager should refer them to the TD who will be in charge of the process.

The Stage Manager should first post a sign-in sheet for the strike crew, which will need to be turned into the Instructor of Drama 55. He/she should then clear all of their belongings out of the control booth, and take down any posters, lists, banners, or signs from backstage, the Green Room, the dressing rooms, and the callboard, that were put up for the show. The actors are responsible for removing all of their belongings from the dressing rooms, and must also clean their make-up table and mirror. The Stage Manager should double check the dressing rooms, ensuring that they have been emptied and restored.

STRIKE FOOD

The Stage Manager’s other responsibility during strike, is to pick-up and set-up the strike food. Those who worked on the strike of the show are fed after the work has been completed. At the time this handbook was written, the strike food was being donated to the Department of Drama and Dance by Kenny Roger’s Roasters (on Hempstead Turnpike.) The Stage Manager should check with the Producer to verify the strike food arrangements.

The Stage Manager should contact the manager of the restaurant a few days prior to the strike, to confirm the day, date and time that the food will be picked up. He/she should consult the TD for an approximate end time for the strike, so that the food will be at the theater and completely set-up when everyone is finished working.

If the Stage Manager has a car, he/she should ask one person from the crew to come with them for assistance in carrying the many trays of food. If the Stage Manager does not have a car, he/she should ask someone from the crew with a car to drive and help. For shows in the Playhouse, the food is set-up on a table in the Green Room. In the West End, the men’s dressing room is used. The Stage Manager should also buy soda, as it is not included with the donated food. Petty cash can be given to the Stage Manager ahead of time from the Department Secretary, or receipts can be turned in for reimbursement.
The Stage Manager should make sure that the TD is completely finished with all of the crew before allowing anyone to begin taking food.

The Stage Manager should make sure that all of the left over food (if there is any!) is given away or thrown out. He/she should also make sure that all garbage is disposed of and removed from the building, and that the Green Room/dressing room is cleaned thoroughly.

**POST-MORTEM**

The Student Faculty Advisory Board (SFAB) plans a post-mortem for each departmental production. During the Drama 55 Wednesday meeting following the close of the show, the Director, Production Staff, cast and crew are invited to share their thoughts on the production process focusing on its strengths and weakness. The class (and other interested students attending) are given an opportunity to ask questions they have about the show and to share their responses as audience members. A SFAB representative leads the discussion by directing questions to a panel consisting of the Director and the Production Staff, and by calling on others who raise their hands with questions or comments. The purpose is to highlight situations that occurred that should either be avoided or repeated in future productions.
CONCLUSION

A first-time Stage Manager might be overwhelmed after only glancing through this handbook, and seeing the pages of responsibilities and situations he/she may encounter with this job. He/she should rest assured that they can all be dealt with one step at a time! Working as a Stage Manager can be extremely exciting and rewarding.

The following is a list of recommended books on Stage Management:


GLOSSARY

**ASM**: Assistant Stage Manager, part of the Stage Management staff.

**Audition**: A performance before producers, directors, or others for the purpose of being cast in a production.

**Blackout**: An extinguishing of lights on an entire acting area, often to end a scene or an act.

**Blocking**: Planning the movement of the actors in the acting area.

**Blocking notation**: A written or symbolic description of the actor’s movements that is recorded in the actors’ scripts and the Stage Manager’s Prompt Book.

**Board operator**: The technician who controls the lights/sound during technical rehearsals and performances.

**Call**: A notice of the time of rehearsal or performance, placed on the callboard; a warning to actors for the beginning of an act (15 minute call, 10 minute call, etc.)

**Callboard**: A bulletin board hung near the stage or rehearsal space for all announcements related to the production; inside the Stage Door of the Playhouse; all Drama majors required to check at least once a day.

**Cast**: The performers in a play; the act of selecting performers for roles in a play.

**Choreographer**: The person responsible for creating dance sequences in a musical production or dance concert.

**Comps**: Free, complimentary, tickets for people working on a production.

**Contact Sheet**: A list of names and phone numbers of all performers, staff and crew associated with the production.

**Control booth**: The room in which light and sound equipment are operated.

**Costume Designer**: The person responsible for planning the style, color, fabric, and character details for the clothing in a play.

**Cue light**: A light that signals crew members or actors to prepare for an action when it is turned on and signals them to “go” when it is turned off.
**Cue-to-Cue**: A run-through of the performance with actors skipping dialogue and action from one technical cue to the next.

**Curtain time**: Time set for the production to begin.

**Dark night**: An evening when the production is not performed.

**Director**: The person responsible for interpreting the script, blocking the action, and coordinating the various artistic aspects of the production.

**Dress rehearsal**: A rehearsal that includes costumes.

**Dry tech**: The same as a cue-to-cue without actors.

**Ensemble**: Performers or performers and technicians working together as a single unit to carry out a common goal.

**Final dress**: The last rehearsal before opening night; Preview.

**Front of house**: Usually refers to the staff positions related to the business of theater, such as the box office and house management.

**Ghost light**: A light onstage when the theater is closed; also called a nite-light.

**Go**: The order to execute a cue.

**Green room**: The lounge where actors wait to go onstage.

**Groundplan**: A technical drawing that indicates the position of scenery and set props on stage.

**Half-hour**: The thirty minute warning to cast and crews before the curtain goes up.

**Hold book**: To cue the actors of lines when they no longer have scripts in rehearsals.

**Musical Director**: The person responsible for interpreting the musical score for voices and instruments.

**Off-book**: A point in rehearsal process when the actor has learned all lines and can put script down.

**Paper tech**: The first technical rehearsal in which the TD, Stage Manager, Lighting Designer and Master Electrician meet to go over technical cues.
**Places**: The term used by the Stage Manager to call actors to their entrances or waiting positions for the opening of an act or scene; five minutes before the first “go.”

**Preset**: To position props or costumes on stage prior to the opening of the act or scene; the lighting on stage as the audience enters prior to the start of the show.

**Preview**: A performance given before the publicized opening night, often for an invited audience.

**Producer**: The Chairman of the Department of Drama and Dance.

**Prompt Book**: The notebook which houses the Stage Manager’s script as well as forms, notes, blocking and so on relevant to the production.

**Prop table**: An off stage table on which props are placed to be picked up by the actors to carry on stage or by crew members to preset during a scene change.

**Quick change**: A fast costume change that does not allow time to go to a dressing room.

**Quick change booth**: A temporary dressing space backstage to allow privacy for fast costume changes.

**Read through**: An early rehearsal in which the script is read and discussed from beginning to end; Designers may make presentations

**Running crew**: The technical crew needed to operate a production; deck crew, costume crew, light board operator and sound operator are all positions on the running crew.

**Running order**: The order of scenes and music in a production.

**Set Designer**: The person responsible for planning the style, colors, textures, and arrangement of the physical environment.

**Scene shift**: To change scenery or props between scenes or acts.

**Sign-in**: To sign an attendance sheet to establish presence for a performance or work session.

**SM**: Stage Manager; responsible for running rehearsal, Production Meetings and performances.

**Sound Designer**: The person responsible for planning, creating and setting up the technical equipment needed for executing the sound effects in a production.

**Spike**: To tape the position of the set props on the stage floor.
**Standby**: An instruction from the Stage Manager to a technician to be ready to execute a cue.

**Strike**: To return the performance space to its original condition.

**Technical Director (TD)**: An individual who supervises the building of scenery and set props, and oversees the technical rehearsals.

**Technical rehearsal**: A rehearsal that includes technical effects, such as light, sound, scenery and so on.

**Warning**: A signal from the Stage Manager that a cue is coming soon.

**Work lights**: Lights used for illumination during rehearsals or technical work sessions.
WORKS CITED


APPENDIX A

PREPRODUCTION

- REHEARSAL/PERFORMANCE SPACES
- DEPARTMENT AUDITION SHEET
- SAMPLE CALLBACK SHEET
- CAST LIST
- SAMPLE COMPANY RULES/CONTRACT
- DESIGN CONFERENCE GUIDELINES
- CONTACT SHEET
<table>
<thead>
<tr>
<th>SPACE</th>
<th>LOCATION</th>
<th>SIGN-OUT PROCEDURE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emily Lowe 010</td>
<td>Emily Lowe Hall, Music Bldg.</td>
<td>Sign-out book in Drama office; write in production, SM’s name &amp; phone number.</td>
</tr>
<tr>
<td></td>
<td>(next to Costume Shop)</td>
<td></td>
</tr>
<tr>
<td>Spiegel Theater</td>
<td>Behind Brower Hall; next to Mason Hall</td>
<td>Sign-out book in Drama office; write in production, SM’s name &amp; phone number.</td>
</tr>
<tr>
<td>John Cranford Adams Playhouse</td>
<td>Adjacent to Emily Lowe Hall</td>
<td>Talk to Tank Passuello, Director of Theater Facilities; inform shop personnel of dates and technical needs.</td>
</tr>
<tr>
<td>West End Theater</td>
<td>131 Calkins Hall</td>
<td>Talk to DJ Markley, Director of West End Theater.</td>
</tr>
<tr>
<td>Monroe Theater</td>
<td>Monroe Hall</td>
<td>Sign-out at Conference Services, Student Center</td>
</tr>
<tr>
<td>Calkins Dance Studio</td>
<td>139 Calkins Hall; next to West End Theater</td>
<td>Talk to DJ Markley, Director of West End Theater.</td>
</tr>
<tr>
<td>Dempster Dance Studio</td>
<td>209 Dempster Hall</td>
<td>Talk to Stormy Brandenberger, Head of Dance program to find out which student is in charge of scheduling for the academic year.</td>
</tr>
</tbody>
</table>

Departmental productions take precedence in all spaces, followed by Departmentally sponsored productions (Senior Practicums, Honors Theses, Drama 190/192 Projects). All other organizations (Spectrum Players, Masquerade, Danceworks, Movom) may sign-out space, but can be ejected at any time by a Departmental Production.

The Calkins Dance Studio can not be used during the Tech and Performance dates of any show in the West End Theater.
AUDITION SHEET  Fill out in triplicate  Please print clearly

NAME_________________________________________Local phone ________________

Local address ____________________________________________

Rehearsal and Performance conflicts (Weekday evenings and weekends):
________________________________________________________________________

Play and Role Preferences*____________________________________________________

SPECIAL SKILLS ____________________________________________________________

DO NOT WRITE IN THIS AREA.  USE THE BACK IF YOU WANT TO LIST CREDITS.

*It is presumed that anyone who auditions will play "as cast". Preferences may be considered in the event that directors want the same person.
Audition Call Back Sheet

Rehersals run from September 8th through October 18th

Name ____________________________  Local Phone_______________

Are you a smoker? ____________  If not are you willing to smoke? ____________

Height ________________

Class Schedule for Fall of 1998

If you have a job, please give us your work schedule

Please give us all of your conflicts from September 8th - October 18th, including weekends and holidays.
CAST LIST FOR A DREAM PLAY

OFFICER       Junichi Yamazaki
LAWYER        Tom Stenswold
DAUGHTER      Alia Williams
POET          Lara Jane Dunatov

ENSEMBLE

Bart Forsyth
Sylvia Bagaglio
Kumiko Sugiyama
Evelyn Callabero
Erin Polk
Claire Fedofsky
Chris Norland
Don Mancuso
Josh Lowenthai
Mona Lisa Mitchell
Trisha Haughie
Delilah Buitron

THANK YOU TO ALL WHO AUDITIONED.

***ALL ACTORS SHOULD GO TO THE COSTUME SHOP ASAP TO BE FITTED.

****THERE WILL BE A SHORT MEETING ON WEDS. 9/10 AT 7PM. LOCATION WILL BE POSTED ON THE CALLBOARD. PLEASE CHECK IT FREQUENTLY!!!

Junichi, Tom, Alia, and Lara Jane please see or call me for your scripts.

Call Linda Marcello (SM) with any questions at x33163.
By the end of the first rehearsal, each actor must complete and sign the signature sheet of the company rules to signify his/her understanding and acceptance of the content of the document.

DUTIES OF THE ACTOR

The actor agrees to the following:

To demonstrate respect for the production by maintaining the integrity of the playwright’s script, the director’s interpretation of the script, the designers’ concepts for costumes and makeup, and by prompt attendance for all calls including (but not limited to) rehearsals, performances, costume fittings, and photo shoots;

To demonstrate respect for the production family through polite and ethical behavior and through prompt attendance for all calls;

To demonstrate respect for the physical property of the production and the theatre and to abide by all rules and regulations of the theatre and the production company including prompt attendance for all calls.

REHEARSALS

1. Actors must be ready to rehearse at the time called. If an actor is scheduled to rehearse at 7:00 P.M., he/she should plan to arrive no later than 6:50 P.M. in order to be ready by 7:00 P.M. Actors should always have their scripts and pencils (musical scores should never be marked in ink) and should wear appropriate rehearsal clothes.
2. If an actor is going to be late or cannot make a rehearsal, he/she must do the following:

- call the stage manager, director, or the company office at least two hours before the rehearsal;
- or leave a note on the callboard or in the director’s mailbox as early as possible (if no one can be reached in person or by phone);
- and have an acceptable reason for tardiness or absence.

3. If an actor has a conflict with rehearsal on a given day, it must be discussed with and approved by the director within the first week of rehearsals.

4. Upon arriving at rehearsal, actors must sign in with the stage manager. If an actor leaves the rehearsal facility, he/she must inform the stage manager.

5. Entrances and exits from the rehearsal space should be done only when there is a break or pause in the rehearsal.

6. No smoking, food, or drinks are allowed in the theatre. Under no circumstances will drugs or alcohol be tolerated before or during rehearsals or performances.

7. All calls, including rehearsals, will be posted on the callboard at least twenty-four hours in advance. However, if rehearsal circumstances demand it, a director may post the next day’s call at the completion of the evening’s rehearsal.

8. Changes in the rehearsal schedule will be posted on the callboard and announced at rehearsals. Check the callboard daily.

9. Canceled rehearsals due to inclement weather or other emergency situations will be communicated by phone and posted on the callboard. Actors must inform the stage manager of any changes in contact information.

10. Depending on the nature and needs of the production, actors may be called to rehearse or warm up prior to the performance. For example, participants in stage combat, singing, or dance may require an earlier call.

11. During rehearsals and performances, all directions and requests from the stage manager are to be acknowledged with a polite “thank you,” confirming that the actor has heard and accepted the information.

12. Actors will maintain the integrity of the production by avoiding any changes in script, character interpretation, blocking, timing, costumes, and makeup once these have been set by the director and designers.

13. Actors will use the appropriate procedure for registering complaints rather than undermining the production with unethical behavior, gossip, or attitudes.

14. The director has the right to drop an actor, stage manager, or crew member from the production should their behavior become disruptive.

Harcourt Brace & Company
HEALTH AND SAFETY

1. The company accepts no responsibility if an actor is ill or injured. Actors are responsible for health and safety guidelines. Under no circumstances will pressure be placed on a person to perform if he/she feels unable. If ill or injured, the decision regarding coming to rehearsals or performing is the actor’s.

2. No actors will be required to do anything that they feel is dangerous or unhealthy. If an actor feels that the task is dangerous, he/she must bring it to the attention of the stage manager or technical director. After consultation with the director or producer, a decision will be reached as to whether or not the task will be performed.

3. Actors and crews will report unsafe use of any hazardous materials, chemicals, or any unsafe actions in the rehearsal, performance, or work space to the director or stage manager.

4. Actors will refrain from any horseplay which might be viewed as dangerous.

PROGRAM AND BIOGRAPHICAL MATERIAL

1. Actors shall cooperate with the publicity office in the preparation of program, biographical, and other promotional materials and provide information as requested.

2. Actors shall have the right of approval of biographical material for the program and related materials prior to printing.

3. The program copy is to be posted on the callboard, with a deadline clearly stated for corrections and changes that will be made and initialed by each actor.

SECURITY

1. Actors are responsible for their own valuables. Neither the stage manager nor the production company is legally responsible for lost or stolen items. The SM will make provisions for holding valuables at the actor’s request, but will not be legally responsible for them.

2. During rehearsals, no one is to be allowed backstage or in the dressing rooms except the actors, assigned crews, and theatre staff.

MAKEUP AND COSTUMES

1. Actors must provide all conventional makeup, not including nontraditional character makeup required by the costume designer or director.

2. Costume fittings will be scheduled during nonrehearsal hours. All fittings must be arranged through the stage manager. The stage manager will de-
termine the availability of the costumer and designer and coordinate this with the actor.

3. All makeup should be applied before costumes are put on.

4. Actors must wear their complete costumes during all dress rehearsals and performances, including the curtain call. No additions or deletions can be made to the design unless approved.

5. Actors must not eat, drink, or smoke in costume; they may not smoke at all in the dressing rooms.

6. It is the costumer’s responsibility to place a complete costume in the actor’s dressing room prior to the scheduled call. It is then the actor’s responsibility to make sure the entire costume is returned to the dressing room after rehearsal or performance. A dresser may help an actor change and agree to return the costume to the dressing room, but it is ultimately the actor’s responsibility to make sure that all parts of the costume are returned.

7. It is the actor’s responsibility to hang up his/her costume in the dressing room after use. Heavy costumes should be turned inside-out to dry.

8. No part of the costume is allowed to be taken from the theatre without the designer’s or costumer’s approval, including parts of the costume belonging to the actor.

9. Actors must report in writing to the running crew any repairs, stains, or problems needing attention. A repair list will be placed by the costume crew in both the women’s and men’s dressing rooms for this purpose.

PROPS

1. Each actor is responsible for checking on his/her properties before each rehearsal and performance. All props carried off stage by actors should be returned to the prop table.

2. Props should not be handled except by the property person or by the actor using them. They are not to be played with, removed from the theatre, or used as tools, ashtrays, and so on. No one is to handle weapons except the assigned actor, stage manager, or fight captain.

3. Each actor is responsible for reporting on repair sheets any damaged prop. If the damaged prop creates a safety hazard, the actor should not use it again until it has been properly repaired.

ACTING DEPUTY

1. On the first day of rehearsals, a deputy will be elected by the cast members. The stage manager may conduct the election but is not eligible for election.

2. The deputy’s duties include monitoring the adherence of the director and stage manager to company rules and policies. He/she will act as the cast

Harcourt Brace & Company
spokesperson if adjustments need to be made or a conflict arises regarding policies.

STRIKE

All members of the cast and crews are responsible for assisting with strike.*

The date of strike is listed on the production calendar. Absolutely no props or costumes are to be considered the property of actors and all costumes and props must be accounted for. In some cases, especially musicals, personal notations on all scores must be erased and returned to the stage manager.

The following is an example of a company rules signature sheet:

After reading the company rules, sign below and return this page only to the stage manager. Your signature denotes understanding of and compliance with the stated rules.

I have read the company rules for the Department of Theatre at _______________________________. I understand the information presented, and I agree to abide by the Department policies.

________________________________________  Date

Name

‘Full company strikes are not allowed by Equity, but they are often required by community and educational theatres, depending on the size of the crews and the philosophy of the staff.

Harcourt Brace & Company
DESIGN CONFERENCE GUIDELINES

GENERAL GUIDELINES

A. Designers should meet with director and each other on a one to one basis regularly.
B. At all times during the design process, the designers should communicate with the technical director, properties director and/or costume shop manager for input on feasibility of approaches, time, cost factors in regards to mounting production and help with possible solutions.
C. The scenic designer must meet with the technical director before each design conference to discuss new ideas and formulate specific approaches to any problems. Keep in mind that the technical director may need to do some research and a cost/construction estimate to decide if an idea is workable.
D. The Production Manager, in consultation with the Technical Director and Costume Shop Manager, will have prepared a production calendar for the year with all appropriate dates (design conferences, production meetings, build and rehearsal time windows).

PRELIMINARY PLANNING CONFERENCE

GOALS: First meeting and introduction of Design Team. Play Analysis and Discussion. It is assumed that the play has been read by all involved prior to this meeting.

DIRECTOR: Define potential goals, period of play, style. An analysis and discussion of the play. This should be a springboard for ideas for the first design conference.

FIRST DESIGN CONFERENCE:

GOALS: Further play analysis and discussion, formulation of production objectives, design objectives, period, style. A discussion led by the director but all should be prepared to participate. Discussion of Tech. Calendar and consensus on specific dates and times for each area (drop dead dates) for the individual show should be finalized at the end of this meeting.

DESIGNERS: Preliminary visual research.

SECOND DESIGN CONFERENCE:

GOALS: Presentation of preliminary visualization, ideas by designers; further discussion of approach, temporal progression etc.

COSTUMES: Sketches, visual supporting materials; beginning discussion of color, texture; changes for actors.

SCENERY: Thumbnail sketches, rough ground plans, beginning discussion of color, texture, scene changes.

LIGHTS: Preliminary discussion of possible approaches, reaction to set/costume initial ideas, potentials and problems.

SOUND: Preliminary discussion of possible approaches.
DIRECTOR: Reactions to presentations; what works and what doesn’t.

TD/COST SHOP MAN.: Feasibility based on schedules, written rough estimate

THIRD DESIGN CONFERENCE:

GOALS: Designers present changes or new ideas; color sketches, models, visual supporting material that will help with presentation; collages; color.

COSTUMES: Rework of sketches with possible fabric swatches, color charts; should have a sketch for all costumes, all characters.

SCENERY: Sketches, visual research, color ideas, white model, ground plan.

LIGHTS: Continue discussion of possible approaches; react to set/costume ideas: how light will effect color choices.

SOUND: Continue discussion of possible approaches.

PROPERTIES: Preliminary and rehearsal props lists discuss for revisions and/or additions. Written budget estimate based on stock items.

DIRECTOR: Reactions to presentations.

ALL: Budget and construction time estimates. Easy/alternate ways to save money and/or time.

FOURTH DESIGN CONFERENCE:

GOALS: FINALIZATION OF DESIGNS. Presentation of finished designs. Only minor changes/or additions should come up after this point in the design process. Approval of all designs and tech. schedule (including build and tech week dates).

COSTUME: Complete renderings with fabric swatches--all costumes all characters.

SCENERY: Complete finished renderings and color model. Painter’s Elevations (Color/texture charts); complete set of ground plans for director, light designer, TD, properties director and stage manager.

LIGHTS: Lighting concept; support ideas visually with sketches, photos, artwork, and/or light lab demonstration.

SOUND: Sound concept; preliminary cue score.

PROPERTIES: Complete prop list.

DIRECTOR: Final approval of designs; Only minor changes/or additions should come up after this point in the design process.

TD: Final budget and construction, and tech week time table approval.
ALL SCENIC DESIGN PLATES DUE: ASAP after final approval of design (consult with TD).

GEL ORDER AND LIGHTING NEEDS DUE: ASAP after final approval of design (consult with TD/ME).

LIGHT PLOT/COSTUME PLOT DUE IN APPROPRIATE SHOP AS DETERMINED BY TD/COSTUME SHOP MGR./MASTER ELECTRICIAN AND TECH TIME TABLE.

THIS PROCESS SHOULD BE SCHEDULED TO ALLOW FOR A TWO WEEK INTERVAL BETWEEN FINAL DESIGN APPROVAL AND START OF BUILD TO ALLOW TD TO COMPLETE SHOP DRAWINGS, MATERIALS ORDER AND ARRANGE DELIVERY OF MATERIALS. THE TIME ALLOWED FOR BUILD SHOULD BE AT LEAST TWO TO FOUR WEEKS DEPENDING ON SHOW REQUIREMENTS AND SCHEDULING CONCERNS (ie Playhouse), NOT INCLUDING TECH WEEK, IN CONSULTATION WITH THE TECHNICAL DIRECTOR AND/OR COSTUME SHOP MANAGER AS APPROPRIATE.

PRODUCTION MEETINGS SHOULD BE SCHEDULED WEEKLY BETWEEN THE LAST DESIGN CONFERENCE AND TECH WEEK TO REPORT PROGRESS, DEAL WITH ANY PROBLEMS WHICH MAY ARISE AND DISCUSS MINOR CHANGES WHERE NECESSARY.
CONTACT SHEET - A DREAM PLAY

Production Staff
Director: Royston Coppenger - x36540
Production Stage Manager: Thea Voutsas - x3 149 1
Stage Manager: Linda Marcello - x33 163
Asst. Stage Manager: Jillian Kroll - x3 1036
Set/Costume Design: Meganne George - x35767 (ACD: Missy D. x30679)
Light Design/Technical Director: Rych Curtiss - x35767
ALD/ASD: Wendy Christensen - x38749  ATD: Brian Canese - xxx-xxx-xxxx
Sound Designer: Charlie Grieco - xxx-xxxx
Property Master: Danielle deLuise - x3 154 1
Choreographer: Vanessa DiMino - x38903
Master Electrician: Tim Reid - x3 1659
Sound Board Op: Randi Peck - O/C
Running Crew: Dawn Kolotkin - xxx-xxxx-xxxx

CAST
Officer: Junichi Yamazaki - x30244
Lawyer: Tom Stenswold - x39362
Daughter: Alia Williams - x38332
Poet: Lara Jane Dunatov - x39897
Ensemble:
  Bart Forsyth - x3 1935
  Sylvia Bagaglio - x3 1085
  Kumiko Sugiyama - 48 1-8039
  Evelyn Caballero - xxx-xxxx-xxxx
  Erin Polk - x33 147
  Claire Fedofsky - x398 13
  Chris Norlund - x30026
  Don Mancuso - xxx-xxxx
  Josh Lowenthal - x38924
  Monalisa Mitchell - xxx-xxxx-xxxx
  Trisha Haughie - x33404
  Delilah Buitron - x39869
APPENDIX B

PRODUCTION/REHEARSAL PROCESSES

- PRODUCTION MEETING MINUTES
- PRODUCTION MEETING REMINDER
- PRODUCTION CALENDAR
- REHEARSAL SCHEDULE
- TANGOTHEGONDALAYDORISSENNER
- USE PROP FIREARMS
- DEPARTMENT SEMESTER CALENDAR
- THE SENIOR BLOCKING NOTATION
- PROMPTSEPT: DANNY AND THE DEEP BLUE SEA
- REHEARSAL REPORTS BLANK AND COMPLETED
- PROP/SOUND LINKS BLANK SAMPLES
- WESTEND THEATER REGULATIONS, POLICIES, AND PROCEDURES
- PLAYHOUSE STAGE MANAGER PROCEDURE
- PUBLICITY AND PROGRAM GUIDELINES
Present: Meganne George, Rych Curtiss, Royston Coppenger, Linda Marcello, Thea Voutsas, Melissa DiLeonardo, Charlie Grieco, Alia Williams, Wendy Christensen, Tim Reid

General Notes

- Rehearsal schedule changes: First read thru will be 9/24, 7-11pm in Emily Lowe 010.
- Meganne is going to have a paint week-end, November 1st and 2nd, 10am-10pm both days; Rehearsal will be moved to Lowe 010 on those days.
- Tech Week Outline:
  
  - Sat. Nov. 8th - 10:00am: Paper Tech with Royston, Rych, Linda, Charlie
  - 2:00pm: Cast & Crew called; Rych go over crew responsibilities
  - 3:00pm: GO w/a working run thru of Act 1 - not a Q-Q.
  
  - Sun. Nov. 9th - 12noon: GO w/ a working run thru of Act 2 - not a Q-Q.
  
  - Mon. Nov. 10th - COSTUMES DEADLINE
    Exact dates & times for Techs & Tech/Dresses will be discussed in future meeting.
  
  - The days of dress rehearsals, Meganne would like the cast an hour before Go time; 6pm - CALL. 7pm - Go.
  
  - The permanent time for this Production meeting will be 6:00pm every Wednesday in Meganne/Rych’s office.
  
  - There will be design meetings prior to that Production meetings: Rych, Royston & Charlie will meet at 5:00pm; Meganne will join them at 5:30pm.

Props

- Danielle absent
- DEADLINE for all props: FRIDAY, NOVEMBER 7th.
- Royston and Linda will meet to discuss props list for Danielle.

Costumes

- Missy has been doing research on concept discussed at first meeting
- Meganne will have some sketches for the first read thru.

Set Design

- Meganne showed her model
- 3 platforms = 24 ft. for height.
- framed out chainlink for back wall: has texture; can be used as a projection screen: possible materials are cheesecloth, Iphigenia sail, rice paper blinds (have lines for texture)
- using stock pipes - Rych can hang lights everywhere.
- ladders: climbable
- old speakers (possibly working) on stage; can be used by actors.
- Royston asked for the platforms to not all be square w/ each other; Rych suggested a moving platform on casters with a barrel bolt to secure it in different positions.
Royston would like another platform as an island that can be used for reflecting movement of different actors.

- 283 people in audience w/o aisles; possibly losing part of audience for more playing space.
- Spot ladders must be stored in space; can be used by actors.
- Wendy showed some research on floors; metal textures; possibly painting expanded metal.

**Lighting**

- Tim Reid is the Master Electrician; he will meet with Rych next week to talk about responsibilities.
- Computer animation and video are out as ideas; projections are limited but do-able.
- Royston would like specific moments for projections
- Rych showed some ideas in the light lab: older instruments that are very interesting to look at: can be used with slides that we creak, also textured gobos
- Linebach (?): very large instrument (we have 2 of them) for use with large gobo patterns and also acetate designs; would become part of set; actors can change slides during show.
- Possible use of big, green, light-board-box things from light lab on stage for actors; old looking, possibly be painted.
- Rych also showed Source Fours and how they produce a very fine edge, and very clear gobo patterns; can be used for words to be projected.
- Brand new strip lights can be directed onstage from under audience; use audiences’ legs as gobo.

**Sound**

- Playhouse can not give us the mics, etc. that we need: also West End can not support the sound system we want.
- Renting equipment is an option; Charlie will get estimates: Rych suggested possibly buying lesser quality equipment just so we have it for future use.
- If we are going to use them in the show, we must have them in rehearsal.
- Rych can get us at least 2 mics with an amp to hear the sound in rehearsal.
- Charlie and Rych will be dealing with all of our sound needs - not the Playhouse crew.
- Sound effects: music score run by mixer onstage; flexible-no specific needs yet.
- Rych and Charlie discussed analog delay, etc. to play with in rehearsals.

**Publicity**

- Alia has looked at books and is gathering i&as.
- After reading Alia’s science notes, we looked at a quick sketch she had: reversing continents on world: possibly using picture of woman from book and replacing face with globe.
- Royston would like to involve the geometric aspect somehow.
- Fonts were mentioned: Rych and Royston both have a bunch to choose from.

Absent from meeting: Danielle deluise. Brian Canese

**Date and time of Next Meeting:** Wed. September 24th, 6pm

**Please contact Linda Marcello (SM) with any questions or agenda items for next meeting-s33163.**
NEXT PRODUCTION MEETING FOR

THE FACULTY DANCE CONCERT

TODAY!!!
TUESDAY, 3/1 7
AT 4:00PM

IN THE LOWER LOBBY OF THE
PLAYHOUSE

IF YOU CAN NOT ATTEND PLEASE
CALL LINDA AT X33163 ASAP!

Thanks,

Linda Marcello
(SM)
<table>
<thead>
<tr>
<th>Sunday</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>LABOR DAY</td>
<td></td>
<td>First day of classes (undergraduates and graduates)</td>
<td>Junior Singles Waiting List</td>
<td>Freshman Singles Waiting List</td>
<td>Football vs. Boston University, 1:00 p.m. Delia Chi Delta, USA, 9p.m. - 4pm Men's Soccer vs. Temple University, 2:00 p.m. Cross Country at Fordham University Invitational, 11:30 am</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Grad Law and Senior Singles Wait List</td>
<td>Men's Soccer at Iona College, 4:00 p.m. Women's Soccer at Wagner College, 4:00 p.m. Volleyball at Fairfield University, 7:00 p.m. Sophomore Singles Waiting List</td>
<td>Manchester House, USA, 9pm - 4am Volleyball vs. Central Connecticut State University, 7:30 p.m.</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>15</td>
<td>16</td>
<td>17</td>
<td>18</td>
<td>19</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Conversion Day, all classes follow Friday schedule</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Meal Plan Change Week</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>22</td>
<td>23</td>
<td>24 (6PM PROD. MERT) &amp; 25</td>
<td>26</td>
<td>27</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>First Read Thru 7-11 PM</td>
<td>HDMI OFF</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>29</td>
<td>30</td>
<td>31</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2nd Read Thru</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Conversion Day: Thursday Schedule for Law, graduate, and undergraduate classes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>6-10 PM 6-8:45 OFF, 7-11 PM</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>LOWE CIO</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sunday</td>
<td>Monday</td>
<td>Tuesday</td>
<td>Wednesday</td>
<td>Thursday</td>
<td>Friday</td>
<td>Saturday</td>
</tr>
<tr>
<td>--------</td>
<td>--------</td>
<td>---------</td>
<td>-----------</td>
<td>----------</td>
<td>--------</td>
<td>----------</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1 ROSH HASHANA BEGINS</td>
<td>2 ROSH HASHANA</td>
<td>3 No Classes</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Conversion Day Friday Schedule for Law, graduate and undergraduate classes</td>
<td>OFF</td>
<td>No Classes</td>
<td>10 YOM KIPPUR BEGINS</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>11 YOM KIPPUR</td>
</tr>
<tr>
<td>4:00-9:00 pm</td>
<td>OFF</td>
<td>LOWE 010</td>
<td>LOWE 010</td>
<td>LOWE 010</td>
<td>LOWE 010</td>
<td>LOWE 010</td>
</tr>
<tr>
<td>12 COLUMBUS DAY</td>
<td>13 COLUMBUS DAY (observed)</td>
<td>14</td>
<td>15</td>
<td>16</td>
<td>17</td>
<td>18 Homecoming/Family Weekend</td>
</tr>
<tr>
<td>OFF</td>
<td>OFF</td>
<td>LOWE 010</td>
<td>LOWE 010</td>
<td>LOWE 010</td>
<td>LOWE 010</td>
<td>OFF</td>
</tr>
<tr>
<td>19 * No Transcript</td>
<td>20</td>
<td>21</td>
<td>22 Presentation 12:00-3:00 pm</td>
<td>23</td>
<td>24 UNITED NATIONS DAY</td>
<td>25</td>
</tr>
<tr>
<td>3:45-9:00 pm</td>
<td>OFF</td>
<td>LOWE 010</td>
<td>LOWE 010</td>
<td>LOWE 010</td>
<td>LOWE 010</td>
<td>LOWE 010</td>
</tr>
<tr>
<td>26 Daylight Saving Time ends</td>
<td>27</td>
<td>28</td>
<td>29</td>
<td>30</td>
<td>31 HALLOWEEN</td>
<td></td>
</tr>
<tr>
<td>12:45-6:00 pm</td>
<td>OFF</td>
<td>5:45-11:00 pm</td>
<td>4:30-11:00 pm</td>
<td>OFF</td>
<td>OFF</td>
<td>0:00-5:00 pm</td>
</tr>
<tr>
<td>2:00 p.m. Birthe Spirit - West End Theater</td>
<td>2:00 p.m. Birthe Spirit - West End Theater</td>
<td>2:00 p.m. Birthe Spirit - West End Theater</td>
<td>2:00 p.m. Birthe Spirit - West End Theater</td>
<td>2:00 p.m. Birthe Spirit - West End Theater</td>
<td>2:00 p.m. Birthe Spirit - West End Theater</td>
<td>2:00 p.m. Birthe Spirit - West End Theater</td>
</tr>
<tr>
<td>Sunday</td>
<td>Monday</td>
<td>Tuesday</td>
<td>Wednesday</td>
<td>Thursday</td>
<td>Friday</td>
<td>Saturday</td>
</tr>
<tr>
<td>--------</td>
<td>--------</td>
<td>---------</td>
<td>-----------</td>
<td>----------</td>
<td>--------</td>
<td>----------</td>
</tr>
<tr>
<td>26</td>
<td>27</td>
<td>28</td>
<td>29</td>
<td>30</td>
<td>31</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>1st Rehearsal in West End</em></td>
<td>Symposium 11:15 AM</td>
<td>5 PM Prod. Mitig.</td>
<td>Designer Run-Through Off-Broadway</td>
<td>Painting Mon We 10AM-12PM</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>Painting</td>
<td>Running Crew Rehearsal</td>
<td>Election Day</td>
<td>Running Crew Begins w/ Actors</td>
<td>5 PM Prod. Mitig.</td>
<td>Prop's Deadline Sound Deadline</td>
<td>Tech Week Begins</td>
</tr>
<tr>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
<td>15</td>
</tr>
<tr>
<td>12 PM: (cast &amp; crew call</td>
<td>Costume Deadline</td>
<td>Veterans Day Dress Tech Call: TBA</td>
<td>Dress Tech Call: TBA</td>
<td>Preview Night Call: TBA</td>
<td>Opening Night</td>
<td></td>
</tr>
<tr>
<td>12:30 PM: G.O. w/ ACT II</td>
<td>2:00 PM: A Dream Play - West End Theater</td>
<td>Men's Basketball exhibition game - International Game, 7:30 PM</td>
<td>Danceworks, 8:00 p.m.</td>
<td>Danceworks, 8:00 p.m.</td>
<td>8:00 p.m. A Dream Play - West End Theater</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>17</td>
<td>18</td>
<td>19</td>
<td>20</td>
<td>21</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Football v. University of Maine, 1:00 PM</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Men's Basketball vs. Bucknell University, TBA</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Men's Basketball vs. Brown University, TBA</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Women's Basketball at UMBC, TBA</td>
</tr>
<tr>
<td>23</td>
<td>24</td>
<td>25</td>
<td>26</td>
<td>27</td>
<td>28</td>
<td>29</td>
</tr>
<tr>
<td>Hofstra University Orchestra and Chorus with the Hofstra Dance Program, 8:00 p.m.</td>
<td>2:00 p.m. A Dream Play - West End Theater</td>
<td>Women's Basketball vs. Monmouth University, 7:00 p.m.</td>
<td>Post-Hostem Tournament</td>
<td>No Classes Men's Basketball vs. American University of Puerto Rico Invitational, TBA</td>
<td>No Classes Men's Basketball Championship Round, TBA</td>
<td>No Classes Men's Basketball at UMBC Tournament, TBA</td>
</tr>
</tbody>
</table>
## REHEARSAL SCHEDULE FOR A DREAM PLAY

<table>
<thead>
<tr>
<th>DATE</th>
<th>TIME</th>
<th>LOCATION</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>9/24</td>
<td>7-11</td>
<td>LOWE 010</td>
<td>READ THRU</td>
</tr>
<tr>
<td>9/28</td>
<td>TBA</td>
<td>TBA</td>
<td></td>
</tr>
<tr>
<td>9/30</td>
<td>4:45-9PM</td>
<td>TBA</td>
<td></td>
</tr>
<tr>
<td>10/1-10/5</td>
<td><em><strong>OFF</strong></em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10/6</td>
<td>OFF</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10/7</td>
<td>6:45-1 PM</td>
<td>LOWE 010</td>
<td>RA’s until 8:45</td>
</tr>
<tr>
<td>10/8</td>
<td>6:45-1 PM</td>
<td>LOWE 010</td>
<td></td>
</tr>
<tr>
<td>10/9</td>
<td>6:45-1 PM</td>
<td>LOWE 010</td>
<td></td>
</tr>
<tr>
<td>10/10</td>
<td>6:45-1 PM</td>
<td>LOWE 010</td>
<td></td>
</tr>
<tr>
<td>10/11</td>
<td>11:45-5PM</td>
<td>LOWE 010</td>
<td></td>
</tr>
<tr>
<td>10/12</td>
<td>OFF</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10/13</td>
<td>OFF</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10/14</td>
<td>6:45-1 PM</td>
<td>LOWE 010</td>
<td>RA’s until 8:45</td>
</tr>
<tr>
<td>10/15</td>
<td>6:45-1 PM</td>
<td>LOWE 010</td>
<td></td>
</tr>
<tr>
<td>10/16</td>
<td>6:45-1 PM</td>
<td>LOWE 010</td>
<td></td>
</tr>
<tr>
<td>10/17</td>
<td>6:45-1 PM</td>
<td>LOWE 010</td>
<td></td>
</tr>
<tr>
<td>10/18</td>
<td>OFF</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10/19</td>
<td>3:45-9PM</td>
<td>LOWE 010</td>
<td></td>
</tr>
<tr>
<td>10/20</td>
<td>OFF</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10/21</td>
<td>6:45-1 PM</td>
<td>LOWE 010</td>
<td>RA’s until 8:45</td>
</tr>
<tr>
<td>10/22</td>
<td>6:45-1 PM</td>
<td>LOWE 010</td>
<td></td>
</tr>
<tr>
<td>10/23</td>
<td>6:45-1 PM</td>
<td>LOWE 010</td>
<td></td>
</tr>
<tr>
<td>10/24</td>
<td>6:45-1 PM</td>
<td>LOWE 010</td>
<td></td>
</tr>
<tr>
<td>10/25</td>
<td>12:45-5PM</td>
<td>LOWE 010</td>
<td></td>
</tr>
<tr>
<td>10/26</td>
<td>12:45-6PM</td>
<td>LOWE 010</td>
<td></td>
</tr>
<tr>
<td>10/27</td>
<td>OFF</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10/28</td>
<td>5:45-1 PM</td>
<td><strong>WEST END</strong></td>
<td>RA’s until 8:45</td>
</tr>
<tr>
<td>10/29</td>
<td>5:45-1 PM</td>
<td>WE</td>
<td></td>
</tr>
</tbody>
</table>
10/30  OFF
10/31  OFF
11/1  11:45-5PM  LOWE 010
11/2  12:45-6PM  LOWE 010
11/3  OFF
11/4  5:45-11PM  WE  RA’s until 8:45
11/5  5:45-7:30PM  WE
11/6  5:45-7:15PM  WE
11/7  5:45-7:15PM  WE
1 m-1 11/13  TBA  *****TECH WEEK*****

11/14-11/23  PERFORMANCES  (CALL & TIMES TBA)
11/23  STRIKE

PLEASE BE ON TIME TO ALL REHEARSALS!!!!  WE WILL BEGIN AT THE DESIGNATED REHEARSAL TIME, (e.g., 7pm means 7:00pm, not 7:05pm) SO ARRIVE AT LEAST 15 MINUTES EARLY TO DO A GROUP WARM UP WITH ROYSTON.

TARDINESS IS AN INCONVENIENCE TO EVERYONE - RESPECT YOUR FELLOW ACTORS & CREW. IF YOU KNOW YOU WILL BE LATE OR AN EMERGENCY OCCURS, CALL LINDA ASAP!!!!
(When you have been late for a collective total of 20 min. you will owe double time in crew hours for DRAMA 55, per Meganne.)

THIS IS AN ENSEMBLE SHOW - THEREFORE EVERYONE IS CALLED TO EVERY REHEARSAL, UNLESS TOLD OTHERWISE BY ROYSTON OR LINDA.

IF YOU HAVE ANY PROBLEMS WITH THIS SCHEDULE CALL LINDA AT X331 63 ASAP!!!!

CHECK THE CALLBOARD AND YOUR VOICEMAIL FREQUENTLY!!!!!
A DREAM PLAY

Rehearsal Schedule
Oct. 29-Nov.2

Wed. 10/29   5:45PM - 11PM    WE

Thurs. 10/30  6:00 - 7:00PM    EL 010
(dance reh. w/ Vanessa for Claire, Josh, Silly, Kumiko)

Fri. 10/31    OFF    Happy Halloween! 😊

Sat. 11/1    11:45AM - 5:00PM    EL 010
(YOU MUST BE OFF BOOK 11/1)

Sun. 11/2    12:45PM - 6:00PM    EL 010

NOTE that Sat. & Sun. we are back in Emily Lowe, so
the crew can make our set pretty (scary).

Keep up the good work guys!!! You are
AWESOME!!!

Call me at x33163 w/ ?'s or problems!!!

Linda 😊
Taping the ground plan means transferring a technical drawing to the stage or rehearsal floor so that the director can plan the movements of the actors, knowing the whereabouts of levels, vertical scenery, furniture, and entrances—all very important to blocking.

A ground plan is a diagram drawn to scale identifying the positions of all of the above and more. It is drawn like a map, as if you were above the stage looking down on the scenery.

Scale means the drawing is an exact duplicate of the space in a reduced size. The scale of reduction is usually 1/2" = 1'-0" or 1/4" = 1'-0". To determine which scale is used in your drawing, read the title block usually located in the lower right corner (see Figure D-1).

A scale ruler, sometimes called an architect’s rule, is used to make the measurements and to read them. This ruler has three sides, and each side has four different scales, which can be used for measuring (see Figure D-2a). Figure D-2b represents the surface you will use most often. It includes these scales: one inch, one-half inch, one-fourth inch, and one-eighth inch.

Each scale is sectioned like any ruler except it is for reading feet rather than inches. Look at the one-half inch scale. The first section is subdivided to allow you to read inches and half-inches (see Figure D-3a). The remainder is divided for measuring feet. To measure the distance from point A to point B, place the ruler on zero at point B (see Figure D-3b). If point A falls between two sections of the ruler, move the ruler so that point A lines up with the lower of the two numbers it falls between. That number indicates feet and the inches are indicated by point B on the first section (see Figure D-3c).

Request a blueprint or photocopy of the ground plan and go over it with the scene designer to make sure you are interpreting the drawing accurately. Figure D-4 gives a few basic technical drawing conventions that will help you read the ground plan.
The center line (CL) and plaster line (PL) or set line (SL) are the reference lines for measuring the placement of all scenery. The center line divides the stage from front to back; the plaster line intersects the center line at the back (or upstage of) the proscenium wall. The set line is the most downstage point of the scenery. Figure D-5 illustrates the four standard types of stages or performance spaces. They will vary in size and shape from one theatre to another.

**Plotting corners** on the ground plan is the next step in the process. First, be sure a center line and plaster line are marked on the drawing. Next, determine which corners of the scenery need to be measured in order to transfer the drawing (see Figure D-6).

There are two different methods for plotting corners. The conventional method (see Figure D-7) is to determine the position of each corner of scenery by measuring its distance from the center line and plaster line as follows:

1. Draw a horizontal line from the corner to the center line, leaving an open place in the line for entering the distance between the two points.
2. Draw a vertical line from the same corner to the plaster line, leaving an open space in the line for entering the distance between the two points.

The alternative method (see Figure D-8) for plotting corners is as follows:

1. Measure a point on the plaster line beginning at the center line and ending at least two feet from the proscenium wall. From the center line, measure the same point on the other side of the stage.
2. Measure each corner of the drawing from both of these points.

**Transferring the drawing** from the ground plan to the rehearsal/stage floor requires assistance. Bring your ASM and a PA or other volunteer. If this is your first time, ask the scene designer or technical director to supervise, at
Next, be sure the center line and plaster line are clearly marked. If you are transferring a ground plan to a stage, these lines may already be taped. If you are taping a ground plan in a rehearsal hall, you will probably have to create your own center line and plaster line with tape or by popping a chalk line. If you use a chalk line, be sure to mop the chalk up after the taping session is finished. Otherwise, it will be mopped up by actors’ clothing and skin.

**The conventional method:**

1. Plot each corner on the floor as you did on the ground plan, substituting the measuring tape for the scale ruler. Have two people using tapes, one person measuring from the center line and the other from the plaster line. For greater accuracy, anchor a measuring tape to the center line, beginning at its intersection with the plaster line.

2. At the point where the two tapes meet, make an X with a piece of chalk (see Figure D-9a).

3. Plot the next corner that connects with the first one; then tape the floor between the two chalk marks (see Figure D-9b).

**The alternative method:**

1. Using the measuring tape, mark two points on the plaster line equidistant from the center line as shown on the ground plan (see Figure D-10). All measurements will be made from these two points.

2. Either attach the “dummy” end of a measuring tape at each of these two marks or (if you have the manpower) have two assistants hold the tapes...
on the marks. When you call out the measurements, the person(s) holding the measuring tapes will find the spot where the two measurements meet. It is actually more efficient and accurate to drill a small hole in the end of the measuring tape and nail it to the floor, leaving space for it to swivel. The tape will remain in the precise position and you can call out the measurements while a second person finds the converging points and a third person helps lay down the masking tape.
ON THE USE OF PROP FIREARMS:

*things every actor should know*

Whether you use a borrowed gun or one from your own stock of stage weaponry, prop pistols and rifles are loaded with danger. Some can actually fire blanks and some are purely for show but may have working parts which can allow an actor to simulate the real action of the weapon. Unfortunately, most actors think “toy” when given a prop gun. While by all means we want the actor to feel comfortable working with the prop on stage, four cautionary points are prudent to bring up when introducing him or her to the weapon.

- *First and foremost* - Never point it at anyone at any time. I cannot more strongly stress the importance of developing sound firearms safety practice among this nation’s actors. Always treat every prop gun as though it were a true and loaded gun, and if necessary to give the illusion of pointing with the weapon, aim upstage of the other actor. The audience will never know the difference, and perhaps slowly we can all work together to prevent more senseless tragedies from occurring. This can only start with each and every person who sees any weapon, real or fake, to simply assume that it is loaded, white-hot, and ready to kill.

- *Second* - Do not “dry-fire”. By this I mean pulling the trigger to let the hammer drop down with natural force when there is no bullet or blank in the chamber. Most guns break during rehearsals or shows due to actors dry-firing (playing) off-stage. I know the temptation is strong to play with the props, but convince them to overcome it, for no gun except children’s toys are made to be handled in this fashion. If it is necessary to the play that the gun dry-fire (such as in a Russian-Roulette scene) then by all means rehearse as needed. Otherwise, why risk costly damage?

- *Third* - Don’t take it out of the theatre. Police departments get very nervous when they hear a report of “man with a gun”; and it doesn’t matter how outlandish the costume of the bearer. In this day and age, police respond with extreme seriousness to any possible incident, so the easiest solution is to leave the weapon on the props table or with the stage manager until just before an entrance, and return it there on the exit.

- *Fourth* - Don’t drop it. These are delicate props, and real guns are even more fragile. None can survive going to ground. If the gun must be tossed or dropped, we suggest you purchase several for the run of the show, for they will break.

*save for your records*
GO3 - KENTUCKY PISTOL - so-named, but found throughout the world in the 1800’s. It is the common look of the dueling pistol. **Fires** percussion cap with or without blackpowder muzzle loaded. $150

GOO- CUIRASSIER PISTOL - the true pistol of the 1600’s, these cavalrymen weapons were used to provoke a rash charge by the enemy forces. This is the small-arm of Shakespeare’s and Dartagnan’s time. Our version fires inexpensive .22 caliber blanks. $280

G34 - DETECTIVE .38 - snub nose revolver common from the 1920’s ‘til today. Available in .22 for $100; .32 is $120.

G23- BLACKHAWK - this western six-shooter is built from the extremely reliable NEF starter pistol, so not only is it safer than most firing replicas, it can fire both the .22 caliber crimped and Winchester .22 blackpowder blanks! $183

G30 - SEMIAUTOMATIC PISTOL - fires a loud 8mm blank, this is the style to which most police departments (and gangs) are turning. Often misnamed as a “45”, “9mm” or “automatic” pistol. $ 120. Sorry, no half loads available.
<table>
<thead>
<tr>
<th>SUN/JAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aug 26</td>
<td>Aug 31 1ST DAY OF CLASSES</td>
<td>Sep 1</td>
<td>Sep 2</td>
<td>Sep 4</td>
<td>Sep 5</td>
<td>10 am Callbacks</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>11:15am Dept. Fac. Mtg</td>
<td>6pm All Dept. Meeting</td>
<td>7pm Auditions</td>
<td></td>
</tr>
<tr>
<td>Sep 2</td>
<td>Sep 7</td>
<td>LABOR DAY</td>
<td>Sep 8</td>
<td>Sep 9</td>
<td>Sep 10</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>11:15am Dance Fac Mtg</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sep 13</td>
<td>Sep 14</td>
<td>Sep 15</td>
<td>Sep 16</td>
<td>Sep 17</td>
<td>Sep 18</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>11:30am MoVoM informal</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sep 20</td>
<td>Sep 21</td>
<td>NO CLASS</td>
<td>Sep 22</td>
<td>NO CLASS</td>
<td>Sep 23</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>4:30 ACMDF Prelim Aud.</td>
<td></td>
</tr>
<tr>
<td>Sep 27</td>
<td>Sep 28</td>
<td>Sep 29</td>
<td>Sep 30</td>
<td>NO CLASS</td>
<td>Oct 1</td>
<td>Oct 12</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Oct 11</td>
<td>Oct 13</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Oct 17</td>
<td>Oct 20</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Oct 18</td>
<td>Oct 21</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Oct 22</td>
<td>Oct 23</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Oct 24</td>
<td>Oct 25</td>
</tr>
<tr>
<td>Nov 1</td>
<td>Nov 2</td>
<td>Nov 3</td>
<td>Nov 4</td>
<td>SYMP: Penny Opera</td>
<td>Nov 5</td>
<td>Nov 6</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Nov 5</td>
<td>Nov 6</td>
</tr>
<tr>
<td>Nov 8</td>
<td>Nov 9</td>
<td>Nov 10</td>
<td>Nov 11</td>
<td></td>
<td>Nov 12</td>
<td>Nov 13</td>
</tr>
<tr>
<td>College for a Day</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Nov 12</td>
<td>Nov 13</td>
</tr>
<tr>
<td>Nov 15</td>
<td>Nov 16</td>
<td>Nov 17</td>
<td>Nov 18</td>
<td></td>
<td>Nov 19</td>
<td>Nov 20</td>
</tr>
<tr>
<td>2pm 3PennyOpera 8pm DR182 One-act?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Nov 19</td>
<td>Nov 20</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Nov 20</td>
<td>Nov 21</td>
</tr>
<tr>
<td>Nov 22</td>
<td>Nov 23</td>
<td>Nov 24</td>
<td>Nov 25</td>
<td>THANKSGIVING</td>
<td>Nov 26</td>
<td>THANKSGIVING</td>
</tr>
<tr>
<td>2pm 3PennyOpera Closes</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Nov 26</td>
<td>THANKSGIVING</td>
</tr>
<tr>
<td>Nov 28</td>
<td>Nov 30</td>
<td>Dec 1</td>
<td>Dec 2</td>
<td>Dec 3</td>
<td>Dec 4</td>
<td>Dec 5</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dec 6</td>
<td>Dec 7</td>
<td>Dec 8</td>
<td>Dec 9</td>
<td>Dec 10</td>
<td>Dec 11</td>
<td>Dec 12</td>
</tr>
<tr>
<td>2pm Plaza Suite (Spectrum) 8pm She Loves Me</td>
<td></td>
<td></td>
<td></td>
<td>SNOW/STUDY DAY 3pm Dept Holiday Party</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dec 13</td>
<td>Dec 14</td>
<td>Dec 15</td>
<td>Dec 16</td>
<td>Dec 17</td>
<td>Dec 18</td>
<td>Dec 19</td>
</tr>
<tr>
<td></td>
<td>EXAMS</td>
<td>EXAMS</td>
<td>EXAMS</td>
<td>EXAMS</td>
<td>EXAMS</td>
<td>EXAMS</td>
</tr>
</tbody>
</table>
NOTATION SYMBOLS

The idea of learning and reproducing symbols may seem intimidating at first, but they are easy to draw and to remember. Most of the symbols look like the movement, position, or object they represent. A quick example should ease your mind about the ease of learning and using this system.

First, look at the symbols for each of the following words:

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN</td>
<td>enter</td>
<td>turn</td>
</tr>
<tr>
<td>EX</td>
<td>exit</td>
<td>A pause</td>
</tr>
<tr>
<td>←</td>
<td>to</td>
<td>below</td>
</tr>
</tbody>
</table>

Here are blocking notes using words:

Mary enters upstage right door, crosses slowly below the table to downstage left window, pauses 3 seconds, turns and runs to downstage right door, exits.

Here are the same blocking notes using symbols:

Mary enters upstage → T D L , → 3 A , t ≫ DR → , EX

Can you transcribe the following notation? The answer is at the bottom of the page*.

Mary enters upstage center window, quickly crosses below couch to platform A, pauses, turns and slowly crosses to downstage right door, exits.

Use block lettering to write all words and abbreviations (see Appendix B). Personal writing style can decrease legibility.

If a word without a representative symbol is used repeatedly in rehearsals, create a symbol for it. Add this new symbol to your symbol key (see p. 140) so others will be able to transcribe your notes. The simplest approach to creating a new symbol is to use abbreviations (see Figure 4-11). If it is a property, put the initials inside a shape which best represents it, but do not use a circle as that may be confused with a character’s name.

---

*Answer: Mary enters upstage center window, quickly crosses below couch to platform A, pauses, turns and slowly crosses to downstage right door, exits.
The symbols of the Schneider Notation System are separated into five divisions:

1. movement and direction  
2. positions and gestures  
3. anatomy  
4. unarmed combat*  
5. dance**

These divisions include worksheets for practice in drawing the symbols followed by transcription exercises. To make the new symbols easier to remember, each division has between four and ten base symbols which may be added to or changed slightly to represent words with related meanings (see Figure 4-12).

The following pages introduce the remaining symbols and provide opportunities to practice drawing and transcribing them. The symbols are drawn within squares in order to demonstrate spatial proportions and to encourage consistency in use of space. Use a pencil to fill out the worksheets and transcriptions. Look at each symbol to visually note its proportions within the square. A dot (•) is placed on each sample drawing to identify the best place to begin the symbol; however, do not include the dot in your practice drawings or transcriptions.

It is important to draw each symbol in order to remember it. Most symbols are designed to be drawn from the left to the right and with as few strokes of the pencil as possible. Using the following recommendations will facilitate your task.

---

*Symbols and formats for noting unarmed stage combat are discussed in Chapter 5. Words and symbols for unarmed combat can also be used in noncombat scenes: for example, trip (on a rug), fall (onto a couch), kick (an object), stomp (to make a point).

**Dance notation will be discussed in Chapter 6.
EXAMPLE: (base symbol)  
\[\text{o} \] lie on back  
\[\text{g} \] lie on front  
\[\text{a} \] lie on side  

(base symbol)  
\[\text{S} \] step  
\[\text{2} \] 2 steps  
\[\text{S} \] step on

1. **Use the worksheets** to learn the symbols prior to blocking rehearsals.

2. Begin using symbols at the first blocking rehearsal. Do **not plan to incorporate the symbols into your notations**. "Later" never comes. One purpose of the symbols is to add speed, not extra work, to the process of noting blocking.

3. **Do not stop rehearsal to search for a symbol you cannot remember.** Use words which can be replaced by the forgotten symbols after rehearsal.

4. **Do stop rehearsal if the blocking is unclear or** if it varies from what you have previously written. Your notes must reflect any changes or modifications.

5. You need a desk or hard writing surface and adequate light so that your writing is not restricted by space limitations or discomfort. Easy **legibility is second only to accuracy.**

6. **Be sure your ASM can use your system,** read your notes, and call the show.

7. **Always use a medium lead (HB) or (H) pencil for notating blocking.** Lines made by a pencil with a soft lead will smear when erased; pencils with harder leads (2H or 3H) produce light lines which are difficult to read in dim lighting. A mechanical pencil is desirable as it never needs sharpening and maintains a consistent line width. Keep additional erasers handy. The eraser on your pencil will wear out before the pencil does.

Many symbols can be modified by adding or changing a number, and additional symbols can be created by following a previously established pattern.
SYMBOL KEY

The symbol key includes all of the symbols of the Schneider Notation System. On the bottom line are boxes with blank lines beside them. If you need additional symbols for for a production, draw and label them in these spaces. For example, if a music box is an important prop and often is referred to in blocking, you would use a shape which represents the object and put its initials inside the shape.

music box \(\text{MB}\)

Likewise, if there is a repeated movement that does not have a symbol and is too long to write each time it occurs, create a representative symbol. For example, if your production requires movements unique to a culture or time such as “genuflect” (a Catholic ritual gesture used in Murder *in the Cathedral*) or “kow-tow” (a posture of submission used in The *Mikado* or *The King and I*), use an abbreviation or draw a symbol which suggests the movement.

genuflect \(\text{GEN}\) or \(\Phi\)

k o w - t o w \(\text{K-T}\) or \(\text{Z}\)

Insert a copy of the symbol key (found on the next page) in your production book. It will be an easy reference for blocking rehearsals and will aid in future transcriptions of the book.
### SYMBOL KEY

**Schneider Notation System**

<table>
<thead>
<tr>
<th>Action</th>
<th>Symbol</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Start</td>
<td>▲</td>
<td>back &amp; forth</td>
</tr>
<tr>
<td>Speed up</td>
<td>▼</td>
<td>up &amp; down</td>
</tr>
<tr>
<td>Slow down</td>
<td>▼</td>
<td>above, behind</td>
</tr>
<tr>
<td>Stop</td>
<td>▼</td>
<td>below, in front</td>
</tr>
<tr>
<td>Walk</td>
<td>□</td>
<td>over</td>
</tr>
<tr>
<td>Walk fast</td>
<td>□</td>
<td>under</td>
</tr>
<tr>
<td>Run</td>
<td>□</td>
<td>around</td>
</tr>
<tr>
<td>Walk slowly</td>
<td>□</td>
<td>through</td>
</tr>
<tr>
<td>Creep</td>
<td>□</td>
<td>in</td>
</tr>
<tr>
<td>Sneak</td>
<td>□</td>
<td>out</td>
</tr>
<tr>
<td>Circle</td>
<td>□</td>
<td>turn</td>
</tr>
<tr>
<td>Spin</td>
<td>□</td>
<td>1/4 turn</td>
</tr>
<tr>
<td>Pace</td>
<td>□</td>
<td>1/2 turn</td>
</tr>
<tr>
<td>Follow</td>
<td>□</td>
<td>3/4 turn</td>
</tr>
<tr>
<td>Step</td>
<td>□</td>
<td>full turn</td>
</tr>
<tr>
<td>Hop</td>
<td>□</td>
<td>full front</td>
</tr>
<tr>
<td>Leap</td>
<td>□</td>
<td>open (position)</td>
</tr>
<tr>
<td>Jump</td>
<td>□</td>
<td>open (position)</td>
</tr>
<tr>
<td>Jump on</td>
<td>□</td>
<td>closed (position)</td>
</tr>
<tr>
<td>Jump off</td>
<td>□</td>
<td>closed (position)</td>
</tr>
<tr>
<td>To</td>
<td>□</td>
<td>reach</td>
</tr>
<tr>
<td>From</td>
<td>□</td>
<td>stand</td>
</tr>
<tr>
<td>Lean</td>
<td>□</td>
<td>profile</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Production/Date</th>
<th>Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>carry</td>
<td>▲</td>
</tr>
<tr>
<td>lower</td>
<td>▼</td>
</tr>
<tr>
<td>put down</td>
<td>▼</td>
</tr>
<tr>
<td>drop</td>
<td>▼</td>
</tr>
<tr>
<td>throw</td>
<td>▼</td>
</tr>
<tr>
<td>catch</td>
<td>▼</td>
</tr>
<tr>
<td>grab</td>
<td>▼</td>
</tr>
<tr>
<td>push</td>
<td>▼</td>
</tr>
<tr>
<td>pull</td>
<td>▼</td>
</tr>
<tr>
<td>drag</td>
<td>▼</td>
</tr>
<tr>
<td>head</td>
<td>▼</td>
</tr>
<tr>
<td>face</td>
<td>▼</td>
</tr>
<tr>
<td>nose</td>
<td>▼</td>
</tr>
<tr>
<td>eyes</td>
<td>▼</td>
</tr>
<tr>
<td>mouth</td>
<td>▼</td>
</tr>
<tr>
<td>back of head</td>
<td>▼</td>
</tr>
<tr>
<td>side of head</td>
<td>▼</td>
</tr>
<tr>
<td>hair</td>
<td>▼</td>
</tr>
<tr>
<td>neck</td>
<td>▼</td>
</tr>
<tr>
<td>throat</td>
<td>▼</td>
</tr>
<tr>
<td>front torso</td>
<td>▼</td>
</tr>
<tr>
<td>back torso</td>
<td>▼</td>
</tr>
<tr>
<td>chest</td>
<td>▼</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>carry</td>
<td>▲</td>
</tr>
<tr>
<td>lower</td>
<td>▼</td>
</tr>
<tr>
<td>put down</td>
<td>▼</td>
</tr>
<tr>
<td>drop</td>
<td>▼</td>
</tr>
<tr>
<td>throw</td>
<td>▼</td>
</tr>
<tr>
<td>catch</td>
<td>▼</td>
</tr>
<tr>
<td>grab</td>
<td>▼</td>
</tr>
<tr>
<td>push</td>
<td>▼</td>
</tr>
<tr>
<td>pull</td>
<td>▼</td>
</tr>
<tr>
<td>drag</td>
<td>▼</td>
</tr>
<tr>
<td>head</td>
<td>▼</td>
</tr>
<tr>
<td>face</td>
<td>▼</td>
</tr>
<tr>
<td>nose</td>
<td>▼</td>
</tr>
<tr>
<td>eyes</td>
<td>▼</td>
</tr>
<tr>
<td>mouth</td>
<td>▼</td>
</tr>
<tr>
<td>back of head</td>
<td>▼</td>
</tr>
<tr>
<td>side of head</td>
<td>▼</td>
</tr>
<tr>
<td>hair</td>
<td>▼</td>
</tr>
<tr>
<td>neck</td>
<td>▼</td>
</tr>
<tr>
<td>throat</td>
<td>▼</td>
</tr>
<tr>
<td>front torso</td>
<td>▼</td>
</tr>
<tr>
<td>back torso</td>
<td>▼</td>
</tr>
<tr>
<td>chest</td>
<td>▼</td>
</tr>
</tbody>
</table>
PROMPT SCRIPT

To see the example of a complete prompt script consult the hardcopy version of this document available in the DRAMA & DANCE Office.
## REHEARSAL REPORT

**PRODUCTION:**

<table>
<thead>
<tr>
<th>Rehearsal #</th>
<th>Day:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location</td>
<td>Date:</td>
</tr>
<tr>
<td>Stage Manager</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rehearsal Start</th>
<th>Costumes:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rehearsal Break</td>
<td>Lights:</td>
</tr>
<tr>
<td>Rehearsal Start</td>
<td></td>
</tr>
<tr>
<td>Rehearsal Break</td>
<td></td>
</tr>
<tr>
<td>Total Rehearsal Time</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rehearsal Notes:</th>
<th>Properties:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scenery:</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Fittings, etc:</th>
<th>Sound:</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Schedule:</th>
<th>Misc.</th>
</tr>
</thead>
</table>
### REHEARSAL REPORT

**PRODUCTION:** A Dream Play

<table>
<thead>
<tr>
<th>Rehearsal #4</th>
<th>Location</th>
<th>Emily Lowe 10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stage Manager</td>
<td>Linda Marcello</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Rehearsal Notes:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Em Polk &amp; Trisha Haughton were excused at 8:45 pm for an RA Mtg.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Costumes:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Missy D. is going to get knee pads for everyone for rehearsals</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Lights:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Properties:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Need new mechanism → doesn't keep time evenly</td>
</tr>
<tr>
<td>Need chalk, bungee cords</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Scenery:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Fittings, etc:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Everyone has been fitted</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Sound:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Need to ask Reich to fix rehearsal equipment</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Schedule:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Next Rehearsal: 10/8, 6:45 - 11 pm</td>
</tr>
<tr>
<td>Lowe 105</td>
</tr>
<tr>
<td><em>Change: 10th Rehearsal until 7:45</em></td>
</tr>
<tr>
<td><em>Prom Cast goes to Blithe Spirit Preview</em></td>
</tr>
<tr>
<td>Makeup Rehearsal: Nov. 3rd 5:45 - 11 PM</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Misc.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>All actors were on time</em></td>
</tr>
<tr>
<td><em>Don needs rehearsal schedule</em></td>
</tr>
</tbody>
</table>
REHEARSAL REPORT

PRODUCTION: DANNY

Day: SUNDAY
Date: 11/8/98

<table>
<thead>
<tr>
<th>Rehearsal #</th>
<th>Location</th>
<th>Stage Manager</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Emily Lowe 010</td>
<td>Linda Marcella</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Start</th>
<th>Break</th>
<th>End</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00 AM</td>
<td>10:44 AM</td>
<td>11:54 AM</td>
</tr>
<tr>
<td>11:54 AM</td>
<td>12:34 PM</td>
<td>1:50 PM</td>
</tr>
</tbody>
</table>

Costumes:
- Scene 1: Jon: T-shirt & sneakers
  Missy: T-shirt (long-ass)
- Scene 2:
  Jon: Jeans & flannel
  Missy: jeans & sweatshirt

Properties:
- Wedding dress found by Peter

Scenery:
- Furniture needed by Tues/Wed
  into Ceramics Room (Emily Lowe)
  2 chairs; 2 tables; 1 pitcher;
  2 glasses; 1 basket (pretzels)
  1 mattress; 1 wine bottle; 1 cup
  1 candle; 1 lamp

Schedule:
- Field trip tomorrow night Mon 11/9
  Time: TBA
- Next rehearsal: Wed. 11/11
  7-10 PM

Misc. FULL RUNTIMES:
- Scene 1: 11:59 - 12:20 (21)
- Scene 2: 12:20 - 12:43:30 (23.5)
- Scene 3: 12:44 - 12:59 (15)
  TOTAL: 56:30

* These are properties

* Linda brought Bronx Map in Zerega Ave.
  was found; field trip tomorrow night.
# REHEARSAL REPORT

**Production:**

**Stage Manager:** LINDA MARCELLO

**Location:** SPIEGEL THEATER

**Rehearsal # 17**

**Rehearsal Notes:**

**Run Thru Time:**

2:07:00 - 3:17:00

1:10

**Run tomorrow bgf show**

- BOAT HORN
- BIRDS
- LAMP CUE

**Fittings, etc:**

**Schedule:**

**PERFORMANCE #1:**

SUNDAY, 7 PM CALL 8 PM GO

**Costumes:**

**Lights:**

- *LAMP - can we fix it?*
- *BUDLITE SIGN BROKE*
- *LAST NITE - BRIAN brought in a MICHEL'S sign*

**Properties:**

- *USED non-alcoholic bnr & grape juice today.*

**Scenery:**

- *COVER FOR PIANO*
- *NEED DSL door DUVATIME to be fixed*
- *NEED to remove Spectrum facts, etc.*

**Sound:**

- *BOAT HORN NOT RIGHT AGAIN*

**Misc.:**

- *went late byc jonathan not ready w/ make-up*
- *Brian adjusting jumper*
# PROPERTY DESIGN REQUIREMENTS

**PRODUCTION:** ____________________________

Date: ___________  
Act ___ Scene ___

General Description:

<table>
<thead>
<tr>
<th>Page #</th>
<th>Prop</th>
<th>Use</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
SOUND DESIGN REQUIREMENTS

PRODUCTION: ________________________________

Date: ____________  Page _ of _

A c t S c e n e

General Description:

<table>
<thead>
<tr>
<th>Page #</th>
<th>Effect</th>
<th>Note:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The West End Theatre is both a performance space and a classroom space. The theatre itself and the classroom, rehearsal studio, shop and dressing room areas are your work and learning place. It is up to you to use and maintain these areas. The following information is presented to help you understand how the facilities are to be used and maintained.

**Scheduling**

1.) All scheduling is to be done through the Supervisor of the West End Theatre (DJMarkley). The building will be scheduled on a priority basis as shown below. All booking should be done at least 48 hours in advance whenever possible. All conflicts will be resolved by the Supervisor.

During performance times and dress rehearsals all facilities will be reserved for the production in residence. The rehearsal studio (Room 139) will not be scheduled during performance times in the Theatre.

If a scheduled space is not needed please cancel your reservation in writing as soon as possible so that others can plan to use the space.

2.) The following priorities will prevail in scheduling:

   a.) Regularly scheduled classes.
   b.) Production work or performance (Major productions take precedence)
   c.) Rehearsal
   d.) Outside Events

   Certain times will also be set aside for maintenance and construction at the discretion of the Supervisor. Please try to avoid scheduling the theatre the day after a show is struck.

3.) Much of the daily schedule will be given over to regularly scheduled classes. Class schedule times are posted in the Department offices. Please plan your work around these classes.

4.) Rehearsals must be scheduled in advance and calls posted not only on the Playhouse call board but in the West End. Please remove old schedules and notices when they are no longer in effect.

5.) The following rooms are available for rehearsal:

   - West End Theatre
   - Rehearsal Room (dance studio)
   - Room 014 (please return to classroom configuration when done)
Performance Times

The performance times for Department Productions are:

- Evening performances  8:00 PM
- Matinee performances  2:00 PM
- Monday-no performances

The building and the dressing rooms will be opened at 2 hours before the performance time. Crew calls will be 1 1/2 hours before the performance. Any exceptions must be discussed with the Supervisor.

Communications

1.) The telephone for the West End Theatre is 516-463-5451.

This line serves the office, prop room phone, and the lab areas. It is for business calls only and must also serve the box office on performance nights. The phone is not to be used for personal calls even on campus. The line is to stay open for business calls. Except in genuine emergencies all personal calls should be made elsewhere. There are pay phones in the lower lobby of the Playhouse and at the Un.span by the Library entrance.

The phone in the prop room will be kept locked and is to be used by the stage manager and the director only. The stage manager is not to allow any personal use of the phone. Any abuse of this policy will result in a lockout of the phone.

Do not have others call you at the theatre except on production business. Definitely do not have any one call you during performance times.

The stage manager must check that the phone is forwarded at half hour and is unforwarded at the end of the performance. The phone number to forward to is 463-5767 (Rych Curtiss' office) since in an emergency a message may be picked up there.

If the phone is not forwarded for the performance there will be two phones ringing just adjacent to the stage if someone calls in.
2.) Intercom phones are installed to allow quick communications within the building. The white phones are located and numbered as follows:

1-DJMarkley's office*
2-Richard Curtiss' office*
3-Lobby phone (portable unit)*
4-Women's Dressing Room
5-Not connected
6-Design Room
7-Men's Dressing Room
8-Lab Area*
9-Booth/Stage Manager*
10-Prop Room
11-Dimmer Room*
12-Blank

The starred numbers can be used to page through the building when the stage monitor is on. Push the button which corresponds to your station and hold down while speaking. The phone system is turned on at all times and is a party line system. To call, pick up the phone and push the button numbered for the station you wish to call.

3.) Most of the working spaces are equipped with a monitor speaker which allows the progress of the performance on stage to be heard throughout the building. If necessary each speaker can be shut off individually. Please do not do this yourself. Ask for this to be done since the wrong settings of the switches can interrupt service in other areas of the building. Without this system the Stage Manager cannot hear the performance from the control booth. **DO NOT** adjust the controls on the monitor amplifier. They are set for maximum level and mis-setting them can create buzzing and hum in the monitor system.

4.) There is a separate talkback system which allows the stage manager to talk back to the stage during rehearsal. This system will not be turned on except during technical and first dress rehearsals. The same microphone in the booth is also used for paging over the monitor system.

5.) Please use common sense and courtesy when using the intercom equipment. Do not shout, use the phone for horseplay, or abuse the phone equipment. If an announcement is given over the paging system it should be acknowledged by those who hear it. An acknowledgement lets the stage manager know that his page has been received.

(Example: Stage Manager calls 15 minutes. Pick up the nearest phone and identify yourself- "Men's Dressing Room, Thank you." and hang up.)
WEST END THEATRE GUIDE

If no one answers a call, do not keep buzzing that phone. This is especially true of any calls to the Prop Room or shop phones after 1/2 hour. Any noise in this area is heard by the audience.

Building Hours

The building will normally be open at 9 AM weekdays and will close at 5 PM weekdays unless scheduled for rehearsal. The building is opened and closed by the staff or faculty members, not Public Safety. If at the end of a rehearsal the building must be closed, Public Safety can be called to lock up. Please wait for the officer to arrive or call some time before the end of rehearsal. Do Not leave the building unlocked and unoccupied. Public Safety is not to be asked to open the building unless you have a security pass from the Supervisor. Do not expect the building to be open earlier than two hours before a week end performance.

Please note that the lobby toilets are only to be open and used during performance times. We must keep them clean and nice for the public. At other times please use the dressing room toilets in the basement. Do not use them as dressing rooms for the Rehearsal Room.

Security

Students are not to work alone in the building. Please make it a practice to be aware of any unusual occurrences in the building. If you see someone you don't recognize wandering around ask them (politely) why they are there. Accquaint yourself with the location of fire alarms and fire extinguishers and their use. If anything unusual happens please report it to the Supervisor at the earliest possible time.

The phone number for Public Safety is 6789.

*If someone is injured please contact Public Safety. University policy does not allow us to keep first aid supplies or administer first aid. Students and faculty are covered by University insurance and medical treatment must be through the University medical facilities. Public Safety officers are trained in the proper procedures. If a visitor or audience member is hurt then Public Safety definitely must be called. Do not attempt first aid yourself. Do not take someone to the Hospital or Infirmary. Call Public Safety.*

Basic Safety Rules

Do not work alone.
Power tools are not to be used without a supervisor in the area.
If you don't know-please ask.
Walk-Don't Run especially in the dark or backstage.
Do not work under the influence of drugs, alcohol, or medication.
WEST END THEATRE GUIDE

Stage Management, Ushers, and Backstage crew should have their own flashlights for working during the performance and for emergencies.

Always leave the stage area with a night light burning.

**Smoking**

University regulations and Nassau County law prohibits smoking in any area in the West End Theatre. Smoking is allowed outside the building. Smokers will please use the ash receptacles provided on the porch.

Smoking is allowed on stage if it part of the character work involved in a show. Ashtrays with water in the bottom must be used on stage and butt cans with sand must be used off stage.

**Food**

No food will be allowed in the Theatre or classroom spaces. Any food consumed in Dressing Room areas must be cleaned up by the person eating it. Do not leave cafeteria trays lying about. If you brought it then you take it back.

Food consumed on stage will be handled by the prop crew. Any garbage must be put in the dumpster or in the trash can on the front porch. We have limited janitorial service and the wastebaskets are not always emptied daily. Do Not Put Food Garbage In The Barrels In The Shop (these are only emptied when they are full and can be sitting around for several days.) A good rule of thumb is that if a wastebasket doesn't have a plastic bag liner it should not receive any wet food garbage.

**Use of Facilities**

**Rehearsal Room**

The Rehearsal Room (Dance Studio) should be scheduled for use. There should be no street shoes, food or smoking in this area. When leaving please make sure the windows are closed and locked. Use the dressing rooms for changing clothes, not the lobby toilets. The rehearsal room will not be scheduled for use on performance nights. The piano is kept locked and is for classroom use only. Use for rehearsals should be arranged through the Supervisor or the Dance Class Pianist.

**Lobby**

The lobby is the first thing seen as one enters the building. It is the first impression that visitors and the audience have of our theatre. It is everyone's responsibility to keep it looking like the entrance to a professionally oriented theatre. Do not use the area as a hangout or a dining area. If you are on break from a rehearsal then use the dressing rooms downstairs.
During a performance the cast and crew should not be in the lobby from 1 hour before the show until
after the show. If you need to pass through do so quickly. House management, Stage management, and
concession people should be dressed neatly and presentably. **Do Not** appear in costume, part costume, or
makeup in the lobby areas unless required by the show.

During the performance, pass through but do not linger in the lobby. During the performance and during
classes please keep the noise in the lobby and hallways to a minimum. The building is small and sound
carries well.

Please note that the lobby toilets are only to be open and used during performance times. We must keep
them clean and nice for the public. At other times please use the dressing room toilets in the basement.
Do not use the lobby toilets as dressing rooms for the Rehearsal Room.

**Offices**

The two offices are the private offices of faculty members. They are not study rooms or lounges. The
box office personnel use the closet in Room 128. This does not open the office to public use. Do not
enter the offices without permission or the courtesy of knocking first.

**Design Room (010)**

The Design Room is a specialized classroom. It is used for design and technical classes and project
work. It is not for any other use. Smoking is prohibited in this room. The law banning smoking
notwithstanding, smoking in an area with all the paper, glue and other flammables is hazardous. Do not
leave projects lying around and dispose of the trash neatly. The drafting table tops are not for cutting,
gluing, or spray painting. The stools are to be left in the the room and not taken out to other areas.

Please do not destroy displays or remove classroom materials.

**Dressing Rooms**

The Dressing rooms are used not only for production work but function as classroom space for the
makeup class and as locker space for dance and movement classes. They will normally be open during
the day. Any costume, makeup, opening night cards, and personal items must be locked up or stored
during the day. Valuables will be collected by the stage manager before performances. We cannot be
responsible for the loss of any items left out.

The costume crew is responsible for the cleanliness of the dressing rooms. There is limited janitorial
service and each person should contribute to the general tidiness of their own area. Brooms, mops, and
other cleaning supplies are available on request. Trash and garbage should be collected and set out each
night in an outside trash receptacle such as the one on the front porch. Leaving food garbage around will
attract insects and mice.
Dressing table assignments will be at the discretion of the stage manager and/or the Costume Department.

Food will be allowed if the area is kept clean. Abuse of this privilege will result in a ban on all food. Food deliveries will not be allowed or received. The general policy is—if you bring it in, you take it out.

Shower facilities are available. Any problems with the showers should be referred to the Supervisor. Soap and towels are to be provided by the performer.

Visitors will not be allowed in the Dressing Rooms until permission is granted by the Stage Manager after the performance. No visitors will be allowed until after the final curtain. The normal policy is to withhold visitors until at least 10 minutes after the show. This will give the performers a chance to change out of costume and get dressed.

There are no private dressing rooms and the space must be shared. Please be considerate of your fellow performers.

**Lockers**

The lockers in the dressing rooms are available on a first come, first serve basis. You must provide your own locks. Lockers must be cleaned out and locks removed at the end of the academic year. Any locks left on at the end of the year will be cut off and the contents removed. Do not take more than one locker.

We cannot be responsible for the loss of any items.

Performers should bring a lock if they are using the drawer on their dressing table.

**Classroom (014)**

This area is used as a classroom and should be kept as such. It can be used for rehearsals of everything is returned to classroom order. Please do not leave the classroom unattended and unlocked. If you need to use the video or film equipment please check with the Supervisor.

**Janitor Closets**

The two janitor closets (one on each floor) can be opened on request. The sinks in these closets are to be used for cleaning up painting equipment, washing props and preparing food props. Do not use the sinks in the dressing room areas or in the toilets for these chores.
WEST END THEATRE GUIDE

The supplies in the janitor closets (paper towels and toilet tissue) are not to be removed except to refill the paper towel machines. Performers must provide their own towels and tissues. Do not use the supplies in the closets for makeup work.

Time Keeping

All crew members will sign in and out. If you leave in the middle of a crew call or performance, or anticipate more than a 10 minute break you must sign out. Going out on personal errands, such as running to the Deli is also a sign out situation. If you are signed in and cannot be found by the supervisor or crew chief you will be signed out. Crew members sitting in the house watching a performance must also be signed out. Production errand time such as prop shopping should be kept track of on a separate sheet and submitted to the crew chief who will approve it and submit it to the Drama 55 instructor.

Backstage Dress and Discipline

Crew members working backstage should be dressed in dark (preferably black) clothes and soft shoes. You are usually seen by the audience at some point and should blend into the background. The performers have focus on stage and the crew should be inconspicuous.

Be quiet backstage (this includes the shop and stairwell areas), in many cases you are only a few feet from the audience with only a thin piece of fabric between you and them. Quiet must also be observed in the shop, lobby and downstairs areas during performance. The whole downstairs area is directly beneath the stage and audience areas. Loud noises, laughter, and vocalizing can be heard right through the floor.

Walk, do not run.

Be punctual and know your job.

Entrances

The main entrance is through the lobby. It is to be used at all times. The side door to the theatre is a fire exit and a loading door. It is to be used for these purposes only. If you don't have a key then you shouldn't plan to use the door as an entrance. Do not bang on the door expecting to be let in. If you do have to use the door know what is on the other side. It may save you the embarassment of barging in on a meeting, rehearsal, or a performance.
WEST END THEATRE GUIDE

The door on the lower floor is kept locked. It is a fire door and must be kept closed. Do not block it open.

**Do Not Block Open Any Stairwell Doors Between Floors. To Do So Creates A Fire Hazard And Is Against The Law.**

Make sure that all doors are closed and locked and all windows are closed when leaving the building for the day.

**Pianos**

A Piano can be provided on request. The piano in the Rehearsal Room is to be used for dance classes and rehearsal. It is not for personal use or practice. It is kept locked and if needed can be opened by the supervisor or the dance class pianist.

The West End Theatre has a good piano for performances. It is kept stored and will only be used for performances in the West End. It is not for loan or use in other spaces.

**Box Office**

The box office for the West End Theatre is the Playhouse Box Office (516-463-6644). On performance nights only there will be a portable box office in the West End. It will be open from 6:30 until approximately 15 minutes after first curtain. Seating in the West End is on a non-reserved general admission basis. This means first come, first served in choosing seats. Some seats may be reserved to provide unobtrusive access for late comers.

Ticket reservation will be held until 15 minutes before performance. Prepaid tickets will be held through performance. Any returned tickets or reservations not picked up will be released for sale to persons waiting at the box office.

Cast and crew must obtain tickets ahead of the performance date. No tickets will be assigned to production personnel on the night of a performance. Our policy is to try and have tickets available for the general public on the night of the performance. Tickets and seating will be at the discretion of the Box Office staff.

**Lighting and Sound Equipment**

The lighting and sound equipment is to be used only under supervision of the staff. Any use of lighting or sound must be scheduled in advance and approved by the Supervisor. Designers working in the West End should check all plans with the Supervisor so that agreement can be reached on what equipment is available and how it is to be used.
Borrowing and Lending

No tools, Props, costumes, etc. are to be brought from the Playhouse or costume shop without permission. Any thing brought to the West End from the Playhouse must be signed out to the individual, not the production or the West End. The individual signing out the item will be personally responsible for returning it.

No tools, materials, scenery, etc. will be lent from the West End for use in the Speigel Theatre or any other space, or for personal use any borrowing should be done through the Playhouse staff.

Strike

All shows must be struck immediately after the last performance. This is a standard policy and we will follow Drama Department/Drama 55 policy on strike participation.

Strike food may be provided and will be the responsibility of the stage management staff.

Control Room Etiquette

Please use the general rule of "ask before you touch". The equipment is always in a state of change and there may be fundamental change in setup since the last time you worked there. The room is very small and will normally only hold a Stage manager and a lighting board operator. If a separate sound operator is needed then the space becomes very crowded. If possible productions should be planned so that the stage manager can operate the sound equipment.

Visitors in the booth will not be tolerated except under special circumstances.

Crew in the booth should wear dark, inconspicuous, neat clothing. There should be no horseplay and a sense of decorum should prevail. On many productions the booth is visible to a sizeable part of the audience. The room is no soundproof and even normal conversation can be heard 5-10 feet away. The rear rows of audience are often closer than that. Keep your personal gear in a locker, there is no room in the booth.

Please keep the booth clean. Visitors are often shown through the booth and many of them are theatre professionals. Cleanliness also contributes to the operational life of the equipment.

There is positively no eating or smoking in the booth. Smoke particles can damage delicate switch and dimmer contacts. an accidentally overturned coffee cup or can of soda can instantly destroy the innards of a dimmer console.

Rehearsals

Each Stage Manager/Director is responsible for the West End during rehearsals.
There is only limited custodial service in the Building and none in the Theatre and shop areas. The Theatre must be kept clean and neat for classes and work calls. Before each rehearsal the floor must be swept. After rehearsal all furniture, props, sets, etc. must be pushed back against the walls or returned to storage areas. Small props should be stored in the prop closet next to the Supervisor's office.

The room light switches are located on the wall under the booth window. Extra work lights can be arranged for with the Supervisor. They will normally be controlled from switch #16 in the shop circuit breaker panel, just inside the shop door.

DO NOT OPEN OR FOOL WITH THE CIRCUIT BREAKER PANEL IN THE LOBBY STAIR WELL.

When leaving at night make sure that a night light is left burning in the middle of the floor. It is there for the safety of anyone coming into the room and not knowing where the light switches are.

Any use of the space after 5 PM weekdays or on the weekend will involve locking up. Please obtain an Stage Manager's check list from the Supervisor.
WEST END THEATRE
STAGE MANAGER'S CHECKLIST

**REHEARSALS**

Stage Managers should arrange to borrow a crash bar key for the exit doors. Director's and faculty should have keys to the building. Most of the internal doors are on a 956 key and the outside doors are the same lock as the Playhouse outside doors.

**Pre rehearsal**

Be at least 15-30 minutes early to allow time for set up and taking attendance. Actors should be 10 minutes early for attendance and warmup so that rehearsal can start on time.

The floor must be swept before each rehearsal, especially if construction is going on. Even though the crew may clean up they may have missed nails, staples, etc.

Allow no smoking unless required by the performance. Actors coming off stage must extinguish smoking materials as soon as possible (not sitting in a corner "finishing it").

Personal effects, coats, books, etc. should be downstairs in a locker, not thrown about all over the theatre.

There will be no personal phone calls.

**Locking up**

Secure all props. Small props should go in the prop closet.

Secure all the set pieces and furniture out of the way along the walls or in the rear of the seating areas.

Clean up the shop and close any tool cabinets left open.

Turn off the work lights.

Sweep the floor.

Remove all trash and garbage.
WEST END THEATRE REHEARSAL CHECKLIST

Check the lobby and downstairs area for neatness. Remember that the building will probably be used for classes the following morning. Rehearsals usually end after the custodian is finished with the building and we get no morning cleanup. There is also no weekend custodial service except on performance dates.

Turn off all the lights in the theatre but leave a night light (ghost light) burning.

Turn off all lights downstairs but leave the hallway light on.

The following areas are to be locked:

- All classrooms
- Lobby toilets
- Rehearsal Room
- Offices
- Control Booth
- Theatre (check all exit doors)
- Chair Room

Do not lock

- Stairwell to basement
- Dressing rooms
- Door between Theatre and shop

As you leave, visually check outside and check to see that all doors are closed and all windows are closed. If windows are open that you cannot get to please report them to Public Safety.

Someone must check to see that Public Safety has locked up.

**DO NOT WALK OUT AND LEAVE THE BUILDING OPEN AND UNATTENDED.**

The best policy is to call Public Safety about 30-45 minutes before you leave and have them lock you in. A better policy is to lock up yourself by obtaining the necessary keys.

If a door is locked it is illegal to prop or block it open.
B4 HOUSE OPENS

Check stage.
Open dressing rooms.
Sweep and mop stage and wings.
Turn on dressing room intercom before one hour call.
Set up/turn on video monitors. Have camera turned on with Booth opening.
call 1 hour, 45, 30, 15, and 5 minutes to Greenroom, and Greenroom.
Check sign in sheet to make sure entire cast has arrived.
Collect valuables from actors once all have arrived.
Accept technical checks from crew chiefs ONLY (lights, sound, flies, and props, etc).
Check that the cyc is in position and 4 wall lights switched off.
Keep an assistant at the SM desk with the phones.
Check work lights: a. aisles lights on (4 red circuit breakers)
    b. grid lights off (2 circuit breakers)
    c. prop room lights off
    d. Shakespeare room lights off
    e. patch bay room lights off
    f. sound room lights off
    g. light room lights off (upper & lower rooms)
    h. four upstage wall lights switched off
    i. show running lights on, if any
Check cue lights, if any.
Main curtain closed, if necessary.
House/Caliper doors closed
Check pit position.
Check presets of all areas (warmers on, flies in, etc.).
House clear.
Check on house opening with house manager. (buzz phone- HOUSE)
Tell cast and crew when house is open.

B4 CURTAIN

Shop door closed.
For night shows, make sure the lights in the south end of the shop are off. For day shows, make sure the crack under the back doors is masked and the Shakespeare and upper prop room doors are closed.
Switch wall phone to “OFF” & Buzz phone to “L”.
Have Greenroom approximately 15 minutes before curtain.
Call places.
Get permission to start from house manager AND NO ONE ELSE.
Mute time sheet, if required.
House count if desired.
GREENROOM

1. Leave one of your assistants at the Stage Manager’s desk. As many people like to go to Greenroom, it would probably be best to rotate the ASMs’ positions at this time.
2. Call cast and crew to Greenroom.
3. Check with the tech people and crew chiefs if they have anything they want to say during Greenroom before beginning.
4. Have your say to the cast and crew.
5. Let those who wish to speak do so.
   Let the director speak.
6. Poo-ah-baas.
7. Break a leg.

at INTERMISSION

Check curtain time with house manager.
Keep an assistant at the desk with the phones.
Announce 10 minutes, 5 minutes, and places.
Check set, props, and flies.
Get permission to start the second act from the house manager ONLY.
curtain.

after THE SHOW

Thank crew chiefs and crews.
Turn on work lights once the house is mostly clear.
Turn off show running lights.
Switch wall phone to “Ring” and Buzz phone to "B".
Return valuables or have actors pick them up.
Once house is dear, open main curtain.
Turn off monitors and put away.
Make sure lights and sound are secure and the monitor camera is turned off.
Make sure Control Booth is locked.

1. Make sure props are locked up, cleared, or covered.
2. Raise cyc.
   Switch on four upstage wall lights.
   Turn off grid lights.
   Turn off aisle lights.
   **HURRY OUT** ACTORS! if you don’t, they’ll never leave.
3. Make sure the dressing rooms, chorus rooms, and wash rooms are clean.
   Make sure the dressing rooms, chorus rooms, wash rooms, and corridor lights are off.
   North end Greenroom lights on, south end off.
   Lock dressing rooms.
   Turn off intercom.
   Turn off house lights unless Custodian is cleaning.
   Put ghost light on stage and turn on.
make sure stage door is locked.
make sure theatre is secure.
make sure shop is locked.

#23-25 apply mostly to rehearsals when no shop staff is present. If there are any questions at any time, please be sure to ask any shop staff.

Tom Morgan
3/22/68
Revised: 10/24/68 T.M.
9/1 9/90 Lisa D. Katz
10/24/97 Peter J Hague
PUBLICITY AND PROGRAM

GUIDELINES AND DEADLINES FOR STAGE MANAGERS:

NAME OF PRODUCTION: ________________________________

DATES OF PRODUCTION: ________________________________

**********

1. PUBLICITY PHOTOS--NEEDED two weeks before opening.
   Discuss with director and set up photo opportunity with appropriate cast members THREE WEEKS BEFORE opening night.
   For this production that means you should arrange a PHOTO OPPORTUNITY for one of the following dates:

   Discuss who will take photographs with the director of publicity, Richard Pioreck (3-5675).

**********

2. ARCHIVE PHOTOS OF PRODUCTION
   In consultation with the Director, the stage manager should call and make arrangements for a PHOTO NIGHT for a record of the production. This is customarily done during one of the final dress rehearsals, or is done as a restaging after one of the regular performances of the play.

   CALL: Brian Ballweg phone # 741-5266 to make arrangements for PHOTO NIGHT

**********

3. PROGRAM COPY
   THIS MUST BE PREPARED THREE-AND-ONE-HALF WEEKS BEFORE OPENING NIGHT.

   DEADLINE FOR PROGRAM COPY:

   For this production, PROGRAM COPY IS DUE ON: ________________________________

   Program copy should be collected by the stage manager. Spelling of all cast and crew names must be confirmed with the individual students involved, and material should be reviewed by the Director. Then give the material to Richard Pioreck, director of publicity.

   USE THE FORMAT ON THE FOLLOWING PAGES AS A GUIDELINE FOR ASSEMBLING YOUR PROGRAM COPY. TYPE ALL COPY ON SEPARATE SHEETS OF PAPER AND NUMBER AS INDICATED. BE SURE TO TYPE THE COPY EXACTLY AS YOU WISH IT TO APPEAR IN THE PROGRAM.
PROGRAM COPY
(Program copy should be given to Director- of Publicity in typed format on separate sheets of paper as numbered below)

Sheet # 1
NAME OF PRODUCTION: ____________________________
by
NAME OF PLAYWRIGHT: __________________________

Translated by (if appropriate)

Directed by ____________________________

Set Design. ........ NAME IN CAPS
Costume Design ........
Lighting Design ....
Sound Design ..... (Technical Director]

Fight Choreography? Choreography?
Musical Director? Voice Coach?

**********

Sheet # 2
CAST (in order of appearance)

Name of Character. .................. ACTOR’S SAME
Name of Character, her son ........
Name of Character, his cousin ....
Name of Character, a doctor ....

**********

Sheet # 3
PRODUCTION STAFF

Production Manager. ........ NAME IN CAPS
Stage Manager ...
Assistant Stage Manager ..
Assistant to the Director
Master Electrician ..
Prop Master ....
Sound Technician (Engineer/Board Operator)
Light Board Operator ....
Technical Director ...
Musical Coach?
Musicians?

**********

Sheet # 1
TIME:
PLACE: (OR SETTING:)
(Information about when and where the play takes place may be presented in a variety of ways. Check with the Director as to how it should be listed.)

There will be ...... ten-minute (OR fifteen-minute) intermission(s)
SPECIAL THANKS:
NOTE: You may give these to me in bits and pieces as the names become
known, but I must have all of the names no less than 12 days before opening

PRODUCTION CREWS:
Light crew, set and costume construction by Drama 5 and Drama 55 classes

DEPARTMENT OF DRAMA & DANCE FACULTY & STAFF:
Give Mrs. Noonan list from last drama production and ask her to indicate any changes. Attach this annotated list to a sheet of paper. YOU DO NOT NEED TO RETYPE THIS LIST!!

STUDENT AIDES:
Give Mrs. Noonan list from last drama production and ask her to indicate any changes. Attach this annotated list to a sheet of paper. YOU DO NOT NEED TO RETYPE THIS LIST!!

ALPHA PSI OMEGA:
Give Mrs. Noonan list from last drama production and ask her to check with the President of Alpha Psi and indicate any changes. Attach this annotated list to a sheet of paper. YOU DO NOT NEED TO RETYPE THIS LIST!!

Produced by special arrangement with
(ASK Mrs. Noonan for proper wording and the name of the royalty holder- with whom we have arranged these performances)

ASK Peter Sander if there are any Special Acknowledgments e.g. Calderone bequest, Kenny Rogers Roasters, etc.
APPENDIX C

TECH WEEK/PERFORMANCE

- RUN SHEETS: PROPS AND MICROPHONE
- TECH WEEK SCHEDULES
- SIGN-IN SHEET
- RUNNING ORDER OF SCENES
- PERFORMANCE REPORTS: BLANK AND COMPLETE SAMPLES
**Three Penny Opera**

**SET CHANGES AND PROP SET/STRIKES**

<table>
<thead>
<tr>
<th>Place</th>
<th>Set/Strike</th>
<th>Who</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ACT I:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>PRESET</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SHOP:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Harpsichord with long legs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Short legs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Purple Loveseat</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Portrait</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Rug</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- 2 chairs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- large candle abra</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- blindman’s walking stick</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Macheath’s hat and cane</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- 5 Bibles</td>
<td></td>
<td></td>
</tr>
<tr>
<td>****</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Tiger Brown’s overcoat</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Noose</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Chains</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Shackles</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Prop Closet:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Box of 7 guns</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Macheath’s Knife</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- 1 Whore chair</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- 2 signs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Small Notepad and pencil for Tiger Brown</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- checkbook</td>
<td></td>
<td></td>
</tr>
<tr>
<td>****</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Tricia’s rags</td>
<td></td>
<td></td>
</tr>
<tr>
<td>*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Tricia’s cart</td>
<td></td>
<td></td>
</tr>
<tr>
<td>*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- 4 books for Preset Lobby for Act II</td>
<td></td>
<td></td>
</tr>
<tr>
<td>****</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Lisa’s Belly</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Left corner by DJ’s Office:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Bedding - rolled up with sham sticking out</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Champagne bottle</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- 1 flute glass</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
CUE: - Macheath - “Hey”  
Don and Claire enter to take Harpsichord to shop  
Make cuts and reenter with short legs during song/exit

CUE: - Macheath - “Hey“  
Crew enters to roll in Bins to Polly and set table  
-tablecloth  
-Pig  
-cake  
-Fruit  
-silverware  
-fish plates  
-glasses and wine bottle  
-candleabra  
-roll bins out to wall by UC portal

CUE: -Mint - ".. Pirate's Bride."  
Don and Claire enter to pull SCRIM IN  

Pirate Jenny

CUE: -Polly - “...vanish.”  
Don and Claire at end of song pull SCRIM OUT  

Soldier's song  
Wedding song reprise

CUE: -Larry -“Gentlemen, It’s 9:30.”  
Crew enters and rolls bins in to remove food  
-Melissa take from cast hand off to Don & Claire  
-Lara --take from cast and hand off to Don & Claire  
-pig and cake  
-fruit and champagne bottle

-CAST -stackfish  
-fold up tablecloth

- Don -put fruit/champagne/candle  
/fish in Blnl/roll out
- Claire - put pig/cake/tablecloth in Bin 2 and roll out
- Mint - bedding in

**CUE:**
- end of song
- Don - painting out to USL exit
- harpsichord under stairs DSR
- Melissa - nightie out to prop closet
- rug
- book out to closet
- Loveseat under stairs DSR
- Lara - 2 crates out to jail DSRC
- door out to exit USL
- Claire - 2 chairs to portal
- 2 sawhorses to exit door USL

Scene 3: Peachum’s shop

**INTERMISSION**

**ACT II:**

Scene 1: In Barn
Melodram & Polly’s Song

**CUE:**
- Claire - strike bed/log book

**INTERLUDE:** In front of Act Curtain
Ballad of the Prisoner of Sexuality

**CUE:**
- Lara - set up table
- Melissa - 3 chairs
- Don - crates
- Claire - sawhorses

Scene 2: Whore house
Pimp’s Ballad

**CUE:**
- CAST crates/chairs out
- table out
### Threepenny Opera

#### Mic Movement

<table>
<thead>
<tr>
<th>Acts</th>
<th>Scenes</th>
<th>Cues:</th>
<th>Movements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preset</td>
<td>Overture</td>
<td>---</td>
<td>USR mic is placed center stage</td>
</tr>
<tr>
<td>Preset</td>
<td>Overture</td>
<td>---</td>
<td>DSR mic moved to DSC</td>
</tr>
<tr>
<td>---</td>
<td>Prologue</td>
<td>---</td>
<td>That was Mack the Knife! Jeanine places USC mic back to its place(USR)</td>
</tr>
<tr>
<td>1</td>
<td>1-4</td>
<td>..only professionals get a license!</td>
<td>Sabrina moves DSC mic DSR(where spike is placed)</td>
</tr>
<tr>
<td>1</td>
<td>1-9</td>
<td>‘Why Can’t They’ song</td>
<td>Nit sings in DSR and Emilee sings in DSL</td>
</tr>
<tr>
<td>1</td>
<td>2-1</td>
<td>Beginning of scene</td>
<td>John P. speaks in USL mic</td>
</tr>
<tr>
<td>1</td>
<td>2-1</td>
<td>A lot of Londoners would say...</td>
<td>Jared speaks in DSR mic</td>
</tr>
<tr>
<td>1</td>
<td>2-2</td>
<td>And who is this Mr.P....</td>
<td>Tom speaks in DSL mic</td>
</tr>
<tr>
<td>1</td>
<td>2-6</td>
<td>If you’ll allow us, Captain, on this,</td>
<td>Jared takes DSR mic off its stand and speaks</td>
</tr>
<tr>
<td>1</td>
<td>2-6</td>
<td>After his speech</td>
<td>Jared puts mic back</td>
</tr>
<tr>
<td>1</td>
<td>2-7</td>
<td>Lovely wedding, right,</td>
<td>Tom speaks in DSL mic</td>
</tr>
<tr>
<td>1</td>
<td>2-8</td>
<td>Louis Quatorze</td>
<td>Tom speaks in DSL mic</td>
</tr>
<tr>
<td>1</td>
<td>2-13</td>
<td>So here’s the little bar</td>
<td>Sabrina moves DSR mic unto DSC platform</td>
</tr>
<tr>
<td>1</td>
<td>2-15</td>
<td>End of ‘Pirate Jenny’ and gang is applauding</td>
<td>Sabrina puts DSC mic back to DSR</td>
</tr>
<tr>
<td>1</td>
<td>2-17</td>
<td>Macheath: ..You all know who I mean...</td>
<td>Tom grabs DSL and Jon T. grabs DSR mic</td>
</tr>
<tr>
<td>1</td>
<td>2-21</td>
<td>Goes without saying.</td>
<td>Tom puts mic back DSL</td>
</tr>
<tr>
<td>1</td>
<td>2-21</td>
<td>I’ve made sure of that. Good night.</td>
<td>Jon T. puts mic back DSR</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>----</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>1</td>
<td>3-1</td>
<td>Beginning of scene</td>
<td>Jared speaks in USL mic</td>
</tr>
<tr>
<td>1</td>
<td>3-1</td>
<td>Her marriage to the bandit Macheath</td>
<td>Jared speaks in DSR mic</td>
</tr>
<tr>
<td>1</td>
<td>3-9</td>
<td>End of ‘First Finale’</td>
<td>Nic and Emilee hands mic to Sabrina</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>Intermission</td>
<td>---</td>
</tr>
<tr>
<td>2</td>
<td>1A</td>
<td></td>
<td>Emilee moves USR mic to USC</td>
</tr>
<tr>
<td>2</td>
<td>IA</td>
<td>End of Emilee’s song</td>
<td>Emilee moves mic to USR</td>
</tr>
<tr>
<td>2</td>
<td>IA</td>
<td>End of Emilee’s song</td>
<td>Running crew moves DSR mic to USC</td>
</tr>
<tr>
<td>2</td>
<td>2-1</td>
<td>Beginning of scene</td>
<td>Jon T. speaks USL mic</td>
</tr>
<tr>
<td>2</td>
<td>2-7</td>
<td>Guys, guys, guys!</td>
<td>Sabrina moves USC mic to DSR</td>
</tr>
<tr>
<td>2</td>
<td>3-1</td>
<td>Beginning of scene</td>
<td>Jordan speaks USL mic</td>
</tr>
<tr>
<td>2</td>
<td>3-1</td>
<td>Dear God! Dear God!</td>
<td>Jon T. speaks in DSL mic</td>
</tr>
<tr>
<td>2</td>
<td>3-2</td>
<td>Well, as you make your bed, so must you lit</td>
<td>John P. grabs DSR mic and speaks then hands it to Tom</td>
</tr>
<tr>
<td>2</td>
<td>3-3</td>
<td>And that concludes your dreams of being great</td>
<td>Jared puts mic back DSR</td>
</tr>
<tr>
<td>2</td>
<td>3-5</td>
<td>This is your Soho beauty queen!</td>
<td>Lisa grabs DSR mic</td>
</tr>
<tr>
<td>2</td>
<td>3-5</td>
<td>Come on a little higher!</td>
<td>Claire hands DSL mic to Rachel</td>
</tr>
<tr>
<td>2</td>
<td>3-8</td>
<td>What a joke!</td>
<td>Lisa and Rachel puts mic back</td>
</tr>
<tr>
<td>2</td>
<td>3-10</td>
<td>It’s terrible, terrible</td>
<td>Nic grabs DSR mic</td>
</tr>
<tr>
<td>2</td>
<td>3-11</td>
<td>she fed at his breast</td>
<td>Nic puts mic back on DSR</td>
</tr>
<tr>
<td>2</td>
<td>3-12</td>
<td>Beginning of ‘Second Finale’</td>
<td>Alyssa moves DSR mic to sing</td>
</tr>
<tr>
<td></td>
<td>Intermission</td>
<td>---</td>
<td>Claire moves DSL mic next to pulpit</td>
</tr>
<tr>
<td>3</td>
<td>1-1</td>
<td>Beginning of scene</td>
<td>Lisa speaks in USL mic</td>
</tr>
</tbody>
</table>
**TECH WEEK - A DREAM PLAY**

SAT. 1/8 - 10AM: PAPER TECH
(RYCH, ROYSTON, LINDA, TIM)
2PM: ACTORS/CREW CALL
3PM: GO w/ACT I
*8PM: Sweet Charity

SUN. 1/9 - 11:30AM: ACTORS CALL (WARM-UPS)
12:00PM: CREW CALL
12:30PM: GO w/ACT II

MON. 1/10 - 6PM: ACTORS CALL (WARM-UPS, COSTUME, MAKE-UP)
6:30PM: CREW CALL
8PM: GO w/ DRESS/TECH

TUES. 1/11 - 6PM: ACTORS CALL
6:30PM: CREW CALL
8PM: GO w/ DRESS/TECH

WED. 1/12 - 6PM: ACTORS CALL
6:30PM: CREW CALL
8PM: GO w/ DRESS/TECH

THURS. 1/13 - PREVIEW NIGHT!!!!!
6PM: ACTORS CALL
6:30PM: CREW CALL
7:30PM: HOUSE OPENS
8PM: GO

**Please contact Linda Marcello (SM) with any questions or problems - x33163**
# FACULTY DANCE CONCERT 1998
## SPACING/TECH/PERFORMANCE SCHEDULE

### SPACING

<table>
<thead>
<tr>
<th>Date</th>
<th>Performers</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Wed. April 15:</strong></td>
<td>Cathy McCann Buck</td>
<td>6:00PM - 7:30PM</td>
</tr>
<tr>
<td></td>
<td>Tyrone Brooks</td>
<td>7:45PM - 9:15PM</td>
</tr>
<tr>
<td></td>
<td>Dana Lubin</td>
<td>9:30PM - 10:00PM</td>
</tr>
<tr>
<td><strong>Thurs. April 16:</strong></td>
<td>Robin Becker</td>
<td>6:00PM - 7:30PM</td>
</tr>
<tr>
<td></td>
<td>Paul Monaghan</td>
<td>7:45PM - 8:15PM</td>
</tr>
<tr>
<td></td>
<td>Makeda Thomas</td>
<td>8:30PM - 9:00PM</td>
</tr>
<tr>
<td></td>
<td>Tracy Fiore</td>
<td>9:15PM - 9:45PM</td>
</tr>
<tr>
<td><strong>Fri. April 17:</strong></td>
<td>Lance Westergard</td>
<td>6:00PM - 8:00PM</td>
</tr>
<tr>
<td></td>
<td>Larry Keigwin</td>
<td>8:15PM - 9:45PM</td>
</tr>
</tbody>
</table>

***There are no warm-ups scheduled during spacing rehearsals - dancers should plan accordingly (i.e., arrive early).***

***There are 15 minute breaks scheduled between each piece being spaced for production crew and dancers.***

### TECH

<table>
<thead>
<tr>
<th>Date</th>
<th>Performers</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sat. April 18:</strong></td>
<td>Production Staff</td>
<td>9:30AM</td>
</tr>
<tr>
<td></td>
<td>(designers, running crew, dressers, etc.)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cathy McCann Buck</td>
<td>10:00AM - 12:00PM</td>
</tr>
<tr>
<td></td>
<td>LUNCH BREAK</td>
<td>12:00PM - 1:00PM</td>
</tr>
<tr>
<td></td>
<td>Tyrone Brooks</td>
<td>1:00PM - 3:00PM</td>
</tr>
<tr>
<td></td>
<td>BREAK</td>
<td>3:00PM - 3:30PM</td>
</tr>
<tr>
<td></td>
<td>Robin Becker</td>
<td>3:30PM - 5:30PM</td>
</tr>
</tbody>
</table>
Sun. April 19:  
Production Staff  9:30AM  
Larry Keigwin  10:00AM - 12:00PM  
LUNCH  12:00PM - 1:00PM  
Lance Westergard  1:00PM - 3:30PM  
BREAK  3:30PM - 4:00PM  
Tracy Fiore  4:00PM - 5:00PM  
Dana Lubin  5:00PM - 6:00PM  

Mon. April 20:  
Production Staff  5:00PM  
Paul Monaghan  5:15PM - 6:15PM  
Makeda Thomas  6:15PM - 7:15PM  
*ALL DANCERS  7:00PM CALL  
BREAK (CREW)  7:15PM - 7:45PM  
RUN THRU  8:00PM GO  

Tues. April 21:  
DRESS/TECH REHEARSAL  
Production Staff  5:30PM  
CALL (DANCERS)  6:00PM  
WARM-UPS ONSTAGE  6:30PM  
PLACES  7:55PM  
Go  8:00PM  

Wed. April 22:  
DRESS/TECH REHEARSAL - (PHOTOS WILL BE TAKEN)  
Production Staff  5:30PM  
CALL  6:00PM  
WARM-UPS ONSTAGE  6:30PM  
PLACES  7:55PM  
Go  8:00PM  

****THIS SCHEDULE WILL BE FOLLOWED TO THE MINUTE TO ENSURE THAT EACH CHOREOGRAPHER, DESIGNER, AND DANCER HAS SUFFICIENT STAGE TIME.  
***ALL 4 STUDENT PIECES WILL REHEARSE AT EACH DRESS/TECH  
***DRESS/TECH REHEARSALS ARE TO BE TREATED AS PERFORMANCES
## PERFORMANCES

**Thurs. April 23:**
- Production Staff 5:30PM
- CALL 6:00PM
- WARM-UPS ONSTAGE 6:15-6:45PM
- GREEN-ROOM MTG. 7:30-7:45PM
- PLACES 7:55PM
- GO 8:00PM

*STUDENT WORKS: Dana Lubin & Paul Monaghan*

**Fri. April 24:**
- Production Staff 5:30PM
- CALL 6:00PM
- WARM-UPS ONSTAGE 6:15-6:45PM
- GREEN-ROOM MTG. 7:30-7:45PM
- PLACES 7:55PM
- GO 8:00PM

*STUDENT WORKS: Tracy Fiore & Makeda Thomas*

**Sat. April 25:**
- Production Staff 11:30AM
- CALL 12:00PM
- WARM-UPS ONSTAGE 12:15-12:45PM
- GREEN-ROOM MTG. 1:30-1:45PM
- PLACES 1:55PM
- GO 2:00PM

*STUDENT WORKS: Tracy Fiore & Makeda Thomas*

### BREAK

- CALL 6:00PM
- WARM-UPS ONSTAGE 6:15-6:45PM
- GREEN-ROOM MTG. 7:30-7:45PM
- PLACES 7:55PM
- Go 8:00PM

*STUDENT WORKS: Dana Lubin & Paul Monaghan*
Sun. April 26: Production Staff 11:30AM  
CALL 12:00PM  
WARM-UPS ONSTAGE 12:15-12:45PM  
GREEN-ROOM MTG. 1:30-1:45PM  
PLACES 1:55PM  
Go 2:00PM  

***ALL STUDENT WORKS WILL BE PERFORMED***

*****STRIKE*****

****Dancers must sign-in upon arriving at each rehearsal and performance  
****Warm-up time on stage will end at 6:45PM  
****ALL dancers are required to take part in STRIKE

***PLEASE CALL LINDA AT X33163 WITH ANY QUESTIONS OR CONCERNS REGARDING THIS SCHEDULE***
<table>
<thead>
<tr>
<th>Name</th>
<th>Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sylvia Bagaglio</td>
<td></td>
</tr>
<tr>
<td>Delilah Buitron</td>
<td></td>
</tr>
<tr>
<td>Evelyn Caballero</td>
<td></td>
</tr>
<tr>
<td>Lara Jane Dunatov</td>
<td></td>
</tr>
<tr>
<td>Claire Fedofsky</td>
<td></td>
</tr>
<tr>
<td>Bart Forsyth</td>
<td></td>
</tr>
<tr>
<td>Trisha Grace Haughie</td>
<td></td>
</tr>
<tr>
<td>Josh Lowenthal</td>
<td></td>
</tr>
<tr>
<td>Don Mancuso</td>
<td></td>
</tr>
<tr>
<td>Monalisa Mitchell</td>
<td></td>
</tr>
<tr>
<td>Chris Norlund</td>
<td></td>
</tr>
<tr>
<td>Erin Polk</td>
<td></td>
</tr>
<tr>
<td>Tom Stenswold</td>
<td></td>
</tr>
<tr>
<td>Kumiko Sugiyama</td>
<td></td>
</tr>
<tr>
<td>Alia Faith Williams</td>
<td></td>
</tr>
<tr>
<td>Junichi Yamazaki</td>
<td></td>
</tr>
</tbody>
</table>

**NEXT PERFORMANCE:**  

**ADDITIONAL CALLS:**
Order of Scenes

Prologue

Outside the Castle - Alia/Bart

Inside the Castle - Alia/Junichi

Mother/Father - shawl scene

Doorkeeper - Victoria

Lawyer's office

graduation Ceremony

Lawyer and Agnes

Kindness speech

Pasting and Sealing

Foul Strand

Intermission -

Fair Haven - Waltz

Teacher scene

Blindman

Lawyer/Daughter - duties scene

Riviera - slide show

Cave scene - Figureheads

Faculty - door opening scene

Cave scene #2 - "the time has nearly come..."

Bonfire scene - to the end w/ Video, etc.
# PERFORMANCE REPORT

**PRODUCTION:** __________________________

**Performance #**

<table>
<thead>
<tr>
<th>Stage Manager</th>
<th>Day: ________</th>
<th>Date: ________</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>ACT I Up</th>
<th>ACT I Down</th>
<th>ACT I Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Intermission Up</th>
<th>Intermission Down</th>
<th>Intermission Time</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ACT II Up</th>
<th>ACT II Down</th>
<th>ACT II Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TOTAL RUNNING TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TOTAL ELAPSED TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Additional Calls:</th>
<th>F.O.H.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Performance Notes:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Technical Notes:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>
PERFORMANCE REPORT

PRODUCTION: DANNY AND THE DEEPBLUE SEAT

Performance #: 
Stage Manager: 

<table>
<thead>
<tr>
<th></th>
<th></th>
<th>ACT I Running Time</th>
<th>Intermission Time</th>
<th>ACT II Running Time</th>
<th>TOTAL ELAPSED TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACT I Up</td>
<td>8:07</td>
<td>9:00</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ACT I Down</td>
<td>9:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intermission Up</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intermission Down</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ACT II Up</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ACT II Down</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOTAL RUNNING TIME</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOTAL ELAPSED TIME</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Additional Calls: 

Performance Notes:

Technical Notes: