

STAGE MANAGEMENT MANUAL
for the Ball State University Department of Theatre and Dance

An Honors Thesis (HONRS 499)

By

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A handwritten signature in black ink, appearing to read 'Douglas E. Noble', written in a cursive style.

Ball State University

Muncie, Indiana

May 2002

Graduation Date
May 2002

Abstract

This manual was developed to be the guideline for all stage managers in the Ball State University Department of Theatre and Dance. This manual explains the process a stage manager must use for a show from Auditions to Post-Production. In addition, forms were created for each step of the process as necessary. This will allow for a unified approach in the department. This manual is divided into four sections, Auditions, The Rehearsal Process, Performance and Post-Performance, and an Appendix with blank forms. The first three sections also include a sample of each form as it was used in one of my shows. The information and forms found in this manual came from my experience as a stage manager in the Department of Theatre and Dance. This manual forms a unified guideline to be used in the Department of Theatre and Dance for many years to come.

Acknowledgments

Many thanks go to Douglas E. Noble, my thesis advisor, for all of the guidance and support offered during this process. He taught me the skills and knowledge needed to make this project come to fruition. Thank you, Doug, for these past 5 years. I will make you proud!

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**STAGE
MANAGEMENT
MANUAL**

**for the Ball State
University
Department of
Theatre and Dance**

**Senior Honors Thesis
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CONGRATULATIONS!! You have been assigned to a stage management team for one of Ball State University Department of Theatre and Dance's productions! There are many books on the market for stage managers that go into detail about all of the facets of stage managing as a general profession. Two books that are highly recommended are Stage Management, by Lawrence Stern, and The Backstage Guide to Stage Managing, by Tom Kelly. This manual is not meant to replace those books, but merely help you focus in on the areas that you will be working with here at Ball State. These guidelines and procedures are meant to be a guide for you as you work here at Ball State. In order for the department to be uniform in the running of shows, every Stage Manager will receive a copy of this manual. As you branch out professionally, this manual can serve as a basis for your approach to stage management, but be aware that some of these guidelines will change. Things will be added, subtracted, or simply modified. Every theatre works differently, but they all use the same basic principles that you will find woven through this manual.

STAGE MANGER: n. the individual who accepts responsibility for the smooth running of the production on stage and backstage in pre-rehearsal, rehearsal, performance, and post-performance phases. Qualities needed:

- Strong communication skills
- Able to accept responsibility
- Proactive instead of reactive
- Able to maintain neutrality
- Excellent anger management
- Considerate
- Good sense of humor
- Punctual
- Dependable
- Organized
- Efficient

Stage management is one of the hardest jobs to define in theatre because the duties of a stage manager often change from theatre to theatre. This manual focuses on the role of the stage manager in Ball State University's Department of Theatre and Dance. In general, there are a few basic principles that apply to all SMs. First and foremost the stage manager is the central communicator of the show. It is up to the levelheaded stage manager to maintain constant and smooth communication between all of the artistic designers and directors. If questions ever arise, the stage manager should be able to open his/her production book or know whom to call to find the answer.

Stage managers must learn to accept responsibility, particularly for the smooth running of the show. This means you must be constantly looking ahead. The ideal duty of the stage manager is to prevent fires, not to have to put them out. Crises are inevitable, but a good stage manager can prevent a majority of them from ever happening. The old adage "an ounce of prevention is worth a pound of cure" is no truer than in theatre. In theatre, time and materials are money. When information is not passed on or changes are not announced, time and material has probably been wasted. It is your responsibility to make sure this does not happen.

One of the most important rules of stage managing (next to constant communication) is that the stage manager is always neutral. Stage managers must keep their mouth shut and their eyes open. The SM is not part of the artistic staff. Therefore the SM does not have an artistic opinion. If what you have to say has to do with a technical issue that could cause problems down the line, wait for an appropriate pause in the discussion to mention it. As the central communicator, the stage manager cannot afford to choose sides. You do not even want to take the chance of someone perceiving you as taking sides. As the SM you will be privileged with a lot of confidential knowledge. Remember, this is not an opportunity to gain popularity points and spread the information around. Loose tongues break many bonds.

A stage manager must learn to control his/her temper. In rehearsals, in meetings, and in performances, you will always find people who say or do things that rub you the wrong way. However, you must always remain calm. If the cast or a cast member is getting out of control, use even, calm, controlled tones. If you blow a cue or a prompt, move on. Losing your temper rarely fixes anything. If anything it will escalate the situation into a crisis, which you learned earlier is exactly what you are trying to prevent.

Stage Managers must be considerate. As mentioned above, you cannot afford to choose sides. You must show the same amount of care and consideration for everyone involved in the production. You are the person everyone turns to when problems arise. You must always be aware of other people's feelings. Treat your cast, crew, and production staff with much respect and care. Remember that they are all adults and need to be addressed as such. Do not patronize or demean your cast, crew, or production staff.

A good sense of humor is a must in this business of stage management. During the exceedingly long hours and hard work, someone needs to smile. That person is the stage manager. When tech is running into its 10th hour and you still aren't finished with the first act, tempers might be high. Adding your grim face or snide remarks does nothing to make the night smoother. It simply adds fuel to the fire. Always be ready with a joke or just a friendly smile when things get tense.

Stage Managers are always punctual and dependable. "To be early is to be on time. To be on time is to be late." A cliché, but true nonetheless. Your rehearsal never starts at the call time. Your rehearsal starts about ½ an hour before that when you arrive to turn on the lights and sweep the floor. Your meetings never start at the agreed upon time. They start 15 minutes before that when you arrive to set up chairs. As the central communicator and the person responsible for the smooth running of the entire production, punctuality and dependability are essential. If you cannot be depended on, you will not be hired again.

And of course, all stage managers must be organized and efficient. That is usually the first thing people think of when asked to define a stage manager. The vast majority of stage managers are often teased about being "anal-retentive". To a good stage manager, that is often taken as a compliment.

The rest of this manual will focus on the organization and efficiency needed to be a good stage manager. The following is a rough checklist for stage managers here at Ball State University. Most of these will be explained in further detail later.

Pre-Rehearsal

Please remember that this is a rough checklist. Your director or the Production Manager may wish for you to add other items to this list.

- Keep a “to do” list
- Make a production book
- Hold pre-production staff meetings
- Make a master calendar
- Distribute rehearsal schedule
- Distribute contact sheets
- Assist with general auditions
- Run callbacks
- Prepare and post cast list

During Rehearsals

Please remember that this is a rough checklist. Your director or the Production Manager may wish for you to add other items to this list.

- Keep in constant contact with department heads
- Hold production staff meetings
- Distribute/collect paperwork
- Distribute scripts
- Keep rehearsals running smoothly and on time
- Spike the set
- Take blocking notation
- Arrange costume fittings
- Maintain rehearsal reports
- Arrange publicity photos
- Submit program information
- Make a shift plot
- Make a props plot
- Prepare cue sheets
- Run technical rehearsal
- Post sign-in sheets

During Production

Please remember that this is a rough checklist. Your director or the Production Manager may wish for you to add other items to this list.

- Ensure smooth running of the performance
- Supervise light check
- Supervise props check
- Give calls
- Coordinate with House Manager
- Give cues
- Check immediate effect of cues

Maintain Performance reports

Post-Production

Please remember that this is a rough checklist. Your director or the Production Manager may wish for you to add other items to this list.

Distribute Strike plan
Attend post-show discussion
Return keys

AUDITIONS

Here at Ball State University, all of the shows are cast at the same time in one big weekend of general auditions. General auditions are run by the Production Manager's office. Your job is to assist the auditions and run the callbacks for your show.

PRE-AUDITIONS

- *Meet with the director*

At least 2 weeks before auditions you should make an appointment with your director. Sit down with your director and discuss yours and his/her expectations of a stage manager. Just as these guidelines change from theatre to theatre, they also change from director to director. Be flexible and willing to adjust. Your relationship with your director is vital to the show and needs to start on the right foot.

During this appointment you need to discuss the needs of your show. The director may have special needs or information that needs to be announced before auditions. It is your responsibility to make a sign and post it. Make sure that you give a copy of the sign to the PM's office. One example is a sign stating that those interested in the show will need to learn a foreign language or to play an instrument. Another example is a sign stating that men interested in auditioning for this show must wear a tie and women must wear high heels.

- *Make sides available*

You should have read the script at least once before your appointment with your director. You will need to discuss characters and scenes so that you can prepare for callbacks. See how your director would like to run callbacks and what roll you will play in that. Check to see if your director would like to use parts of the script, or sides, during callbacks. If so, you will need to make copies of the sides available to the actors. Make sure you have enough copies for each actor called back for the role. You can leave copies of the sides in the main office or on the callboard, but you need to post a sign specifying placement and inform the PM's office.

AUDITIONS

- *General Auditions*

The Assistant Production Manager is the person who will actually run generals. You will be assisting the APM and your own director. A few days before auditions you should check in with the APM to see what help you can provide. The day of generals, you should assist the APM with set up first and then help your director.

- **Working with the Assistant Production Manager**

- *Setting up*

The Audition Space The APM will let you know where the auditions are being held and where the actors will be held when waiting for their turn. The audition space needs a row of chairs for the group of auditioning actors and a spike tape line for the actors to stand behind during the audition. Each director and stage manager needs a chair as well as a seat for anyone else sitting in. A piano will also be needed for those auditioning for the musical.

The Holding Room As this is the audition time for the entire department, a second room is necessary for the waiting actors. This is where they will fill out their audition forms, warm-up, and eventually, line up. A table and chair

will need to be set up for the audition forms. As the actors fill out the forms (one for each show for which they would like to audition), the forms and the headshots (if provided) should be separated by show. Keep the forms and headshots in the order in which they have signed up for auditions. A blank audition form is provided in the Appendix.

- *Organizing the actors*

The actors will sign up for an audition time the week preceding general auditions. They will sign up for a half hour slot in groups of 15. When they sign up, they will be given a number. At the appropriate half hour call, the actors will be lined up in the order of the number they were given. They will then be led into the audition room. You will need to check with the APM to see if any help is needed in passing out the audition forms or lining up the actors.

- *Timing*

Each actor is given time for a one-minute monologue and 16 bars of a song. A one-minute monologue is just that. There is absolutely no going over for any reason. At one minute the time keeper should say “Thank you” and the actor should sit down – no exceptions. Typically the APM is the official timekeeper, but check in to see if s/he needs a break every now and then.

- **Working with the Director**

- *Organize the forms and resumes*

Each actor will fill out an audition form for each show and should give a headshot and resume with each form. Prior to the start of auditions discuss with your director how s/he would like the forms to be organized. You keep track of the forms and resumes so that the director can easily refer to them throughout auditions. You will find a copy of the audition form in the appendix.

- *Take notes*

Part of your duties may include taking notes for your director. It is handy if you have a sheet with the names of all the characters on it with plenty of space. Use this to make notes on actors throughout the night. Your notes might make for smoother decision making at the end of a long audition process. This facilitates in the decision making process for callbacks. The director can look through the lists and decide exactly who to callback.

- *Callback list*

Your final task for general auditions is the callback list. At the end of generals your director will give you a list of actors s/he would like to call back for each character. You will need to type this list and give a copy to the APM. The APM will copy and post it for the actors. However, it is up to you to make sure you have a copy for your director and anyone else sitting in on callbacks. It is a good idea to have several copies for callbacks, as you never know what will come up. You will find a sample callback list at the end of this section.

- *Callbacks*

- **Set up room**

The Production Manager's office will alert you as to the location of your callbacks. You will be responsible for setting up your room. Check with your director to know what to set up. If it is a musical then you will need a piano and possibly a dance space. If it is a drama, see if you need chairs or judy blocks set up. You will need a table and chairs for the director and yourself. You should also make sure there are enough chairs for all of the actors that have been called back.

- **Organize forms and resumes**

You should separate out all of the forms and resumes of the actors who have been called back. Do not throw out the others yet. You never know when the director will want to look at the form or resume of someone not called back. But having the forms separated and alphabetized will make it easier to keep track of actors as you go through callbacks.

- **Organize actors**

As stated earlier, your responsibility is to make sure callbacks are run smoothly. You need to make sure the actors know what is going on and where they need to be. You should have extra copies of the scenes being used at callbacks for those who did not bring theirs.

- **Take notes**

Once again, part of your duties may include taking notes. You should keep track on your own callback list who has been cut and who has not. The director may move actors to other character lists or add a new person all together. When that occurs you need to make sure that person has the new scene to read. You should also help the director keep track of who has read and how many times.

- **Tentative cast list**

At the end of callbacks, you have the task of typing up a tentative cast list. Each director should have a substitute list in case changes need to be made at the directors' meeting. You do not need to give this tentative list to the PM's office, but you should make copies for all of the directors and stage managers in the directors' meeting.

- *Directors' Meeting*

- **Take notes**

When you receive the other tentative cast lists, you should make note of the actors that are also on your list. Depending on the season, the directors may not want the same actors and the final decisions are easy. Sometimes, however, some directors may want the same actors, so some switches will need to be made. Keep track of the changes, especially if they affect your show. The reason for this is that the department has a policy that prevents casting a person in more than one show.

- **Final cast list**

Your final task for auditions will be to type up the final cast list. Give a copy to the PM's office and they will copy and post all of the lists together. You need to give a copy to your director and all of your designers. You can use this list and the audition forms to formulate a tentative contact sheet for your production staff. You will find a sample cast list at the end of this section.

A Little Night Music
Callbacks

The following people are called back for Thursday, Nov 15:

DESIREE

Melissa Blue
Taylor Burris
Kathryn Gilbert
Kellie Harrison
Katie Pfadt
Carrie Schlatter
Carrie Spangler

CHARLOTTE

Melissa Blue
Lynn Downey
Kellie Harrison
Lisa Liaromatis
Cassie Liveris
Danni Smith

ANNE

Rynice Hanson
Cassie Liveris
Andrea Prestinario
Christy Ralph
Ellen Stevenson
Tiara Wuethrich

PETRA

Kirsten Day
Katie Hartweg
Cassie Liveris
Laura Riggs
Katie Shawger
Tiara Wuethrich

FREDRIK

Mark Boyle
Ned Hannah
David Mitsch
Adam Tilford
Jason Whicker
AJ Wright

HENRIK

Bryan Campbell
Robb Coles
Nick Floyd
Tim Lueke
Tony Sirk

CARL MAGNUS

Mark Boyle
Matt Gibson
Jamie Grant
David Mitsch
Michael Taylor
Jason Whicker

CALLBACK SCHEDULE Thursday, Nov 15

7:00-7:20 Henrik – “Later”
7:20-7:40 Fredrik – “Now”
7:40-8:00 Carl Magnus – “In Praise of Women”
8:00-8:20 Petra – “The Miller’s Son”
8:20-8:30 Break
8:30-8:50 Anne – “Soon”
8:50-9:10 Charlotte – “Every Day A Little Death”
9:10-9:30 Desiree – “Send in the Clowns”
9:30-11:00 Scenes TBA

Callbacks will be held in Emens Auditorium. Please enter through the loading dock doors. Men are to wear slacks and a nice shirt – tie and coat are optional. Women are to wear a dress.

You may pick up callback scenes in the Main Office.

A Little Night Music
Cast List

Mrs. Nordstrom – Cassandra Liveris

Mr. Erlanson – Ned Hannah

Mrs. Anderssen – Linda C. Smith

Mr. Lindquist – Matt Gibson

Mrs. Segstrom – Kellie C. Harrison

Desiree Armfeldt – Carrie A. Schlatter-Schwer

Madame Armfeldt – Mandy Fox

Fredrika Armfeldt – Amy Elizabeth Hendrickson

Fredrik Egerman – Mark Boyle

Anne Egerman – Tiara Kai Wuethrich

Henrik Egerman – Anthony Sirk

Count Carl-Magnus Malcolm – Jason Bennett Whicker

Countess Charlotte Malcolm – Melissa Blue

Petra – Laura Riggs

Frid – Michael J Taylor

Bertrand – Tim Lueke

Hedwig – Jeb Burris

Osa – Carrie Jennings

Malla – Erin Ordway

First Lady – Jennifer R. Grass

Second Lady – Taylor Burris

Dancers – Shawna Emerick, Tiffany Powers, Kevin A. Davis, Billy Blanken

Thanks to all who auditioned. You were wonderful! There will be a short meeting on Monday, December 3rd at 7:00 with the location to be announced for the entire cast. I am looking forward to a great process!

THE REHEARSAL PROCESS

PRE-REHEARSAL

- *Meet with the Director*

Now that auditions are finished and rehearsals are quickly approaching, you should set up another meeting with your director to go over the specifics for your show.

- **Concepts/goals**

One thing you should discuss with your director is his/her concepts and ideas for the show. While you do not have an artistic opinion in this process, it is important for you to understand the concept underlying the entire show. If you do not understand the concept, you will be ill equipped to answer questions your designers or actors may have.

- **Rehearsal schedule**

You will need to work with your director on making the rehearsal schedule. While s/he will know how they want to break down rehearsals, you need to have a list of potential conflicts due to the department or the university. Department policy states that there may only be 6 rehearsals a week and they may only last for 4 hours before an hour break is required. Rehearsals are to be canceled for the opening of all Strother and University Theatre shows. You should also have the tech schedule on hand to facilitate scheduling. You can pick up a tech schedule from the Production Manager's office. A sample rehearsal schedule and tech schedule are included at the end of this section.

- **Rehearsal guidelines**

A copy of all-purpose rehearsal guidelines is included in the appendix. It is a good idea to discuss them with the director. Directors all run their rehearsals differently. There may be rules that are unnecessary, need to be added, or simply modified. You should be prepared to go over the most important rules with the cast, as well as hand out a copy to everyone.

- *Contact sheet*

A contact sheet needs to be made before rehearsals start. Actually, you will need to make two contact sheets. The first contact sheet, given to the production staff, should have all of the contact information listed. The second contact sheet, given to the cast, should have the home phone numbers of the faculty members removed. An example of both contact sheets is included at the end of this section. Be sure to include assistants if requested by the designer. Email is great way to quickly contact your production staff or cast.

- *Distribute scripts*

The Managing Director for our department is responsible for ordering enough scripts for everyone in your cast and production staff. When they arrive at Ball State, the Production Manager's office will go through and double check that all scripts have arrived and will number them in pencil in the upper right-hand corner of the first page. You will then pick up the scripts for distribution. Acting editions are given to your production staff and cast members for them to keep. Rented musical librettos, however, must be returned. You will need to maintain a Script Assignment sheet to keep track of which number the actor received, if it was turned in, and if it was erased when it was returned. Some actors may already have their own copy and will not need a copy. If a script is lost, the actor will be charged \$80.

You will find a sample Script Assignment sheet at the end of this section and a blank sheet in the appendix.

- *Prepare Production Book*

PRODUCTION BOOK

Above all else in stage management, the production book is the most essential tool you will ever have. This is a three-ring binder, typically 2 to 3 inches, with dividers for all the different categories. Anything and everything should go into this book. If anyone has a question, you should be able to look in your production book and find the answer. This book will be your life for the next few months. Protect it as such.

- *AKA: Production Bible*

- **Shows the development of the show**

In your initial meeting with your director, you will discuss his/her initial concept. In the first few production meetings (refer to later discussion for more information), all of the designers will further that concept with their own ideas. As rehearsals progress, that initial concept will change even more. Your production book shows that progress.

- **Allows anyone to fill in if needed**

Everyone always thinks, "Oh, it would never happen to me." But the next thing you know, you will be the person in the hospital or out of town on emergency in the middle of your show. Life happens. That is why an up-to-date production book is absolutely essential. When maintaining your book, always think from the point of view of an outside person asked to fill in. Anyone should always be able to pick up your book at any point and run the show smoothly. The true sign of a good stage manager is that s/he could disappear and the show would not be affected.

- **Official record of the show**

As odd as it may sound, the forms you fill out and keep in your book serve as an official record. In the professional world, they can be used in court. Here at Ball State they are used to document problem actors or crew members and to keep track of changes made. This is done through the Production Meeting Reports, Rehearsal Reports, and Performance Reports (refer to later discussion for more information). For example, a week before tech the sound designer brings in the mini disk with all the cues for final approval. Your director asks where the bird sounds are and the sound designer looks confused. You should be able to pull out the Production Meeting Report that shows the bird sounds being added and discussed at a meeting. Another example would be when a cast member is removed from the show due to lack of dependability and he demands to see proof. You can see from the rehearsal reports exactly how many times he was absent or late (to the minute).

- *Prompt Script*

The prompt script is made from whatever script the cast is using. It needs to be the same script so that you can refer to page numbers for the cast members. You will need to make a copy of this script, blown up to a full 8 x 11 page size. **BEFORE YOU COPY**, make sure you obtain permission from the department chair. The prompt script will be used to prompt actors when they call for line, keep track of line notes, take blocking notes, and keep track of any changes to the script.

- *Additional material*

Here is a list of the categories you may find useful when organizing your production book. As you stage manage, you will find your own way to organize your book. The main thing to keep in mind is that it needs to be as thorough as possible and anyone should be able to pick it up and run the show without your help.

Attendance

- Refer to later discussion for more information

Auditions

- Refer to previous discussion for more information

Checklists

- Refer to later discussion for more information

Contact Sheet

- Refer to previous discussion for more information

Costumes

- This section will be used mainly for costume fitting sheets. Refer to later discussion for more information.

Crew Info

- You should receive a crew contact sheet from the Production Manager's office. You should also receive a crew schedule for production week. See below for more information regarding your crew and crew schedule.

Cue Sheets

- Refer to later discussion for more information

Deadlines

- You should receive a copy of design deadlines from the Production Manager's office. The publicity deadlines will be handed out by the Managing Director's office.

Electrics

- You should receive from your lighting designer the channel sheet and the magic sheet. If not, be sure to ask for them. These will be used for dimmer check during production. The channel sheet is a list of all of the lights and the channel that controls them. The magic sheet shows which light is focused on which area. It is important that you know this information because as the stage manager, you are solely responsible for the smooth proper running of the show and that won't happen if the lights don't work or light the wrong area.

Emergency Information

- You should have an emergency information form in you production book for everyone regularly at rehearsal. If anything were to happen to someone you should be able to pull out the form and hand it to the EMT or the ER nurse. Copies are to be made and given to the PM's office. Therefore you should check with the PM's office to see who has already filled out a form and get a copy of it before you hand the forms out to the cast. A blank form can be found in the appendix.

Line Notes

- Refer to later discussion for more information

Memos

- These can be written in Microsoft Word or another word processing program, however in this age of technology, most of your memos can be via email. Simply print out the email for the official copy. A sample is included at the end of this section.

Misc.

- As said earlier, you should keep EVERYTHING in your production book. When in doubt, keep it and put it in Miscellaneous. You never know when someone will ask.

Originals

- You should always keep a blank form in your book so that you can make copies quickly and easily when you need them.

Photos

- You have two photo calls that you will need to be responsible for. A sample of each is included at the end of this section.
 - o *Publicity photos*
You are responsible for calling Photo Services to schedule publicity photos for your show. The Managing Director will give a deadline by which you need to schedule the photo shoot. You will need to check with your director and costume designer to decide which characters to use for the photos. Including the costume designer is imperative to make sure the proper costumes are ready in time. You then need to find a common time to schedule the photos, making sure to allow time for the actors to get into costumes first.
 - o *Archive photos*
The Managing Director will schedule archive photos. Typically they will be directly after the Thursday night performance. If the show runs two weeks, it will typically happen during the second week. The general rule at Ball State is 20 pictures or 1 hour, whichever comes first. You need to get a list of poses from your director. In order to make archives run as smoothly as possible, you should organize the pictures so that the least number of changes (set and costume) need to be made. The night before archives you should post the list of pictures, the scene in which it occurs, the set needed, the light cue needed, and the costumes needed. This way the cast and crew can be more prepared when the changes occur.

Production Meeting Reports

- Refer to later discussion for more information

Program Information

- The Managing Director sets the program information deadline and you are responsible for gathering and submitting it on time. You need to make sure everyone is included in the program and that their names are spelled the way they would like. Also be sure to ask if there are any program notes or special thanks to be included. When the Managing Director has a proof, make sure all area heads have a chance to look the proof over for corrections. A copy of the department's program information guidelines is included in the appendix.

Props

- Refer to later discussion for more information

Rehearsal Reports

- Refer to later discussion for more information

Rehearsal Schedule

- Refer to previous discussion for more information.

Reminders

- Actors always need reminding. Hand out these slips to your actors to remind them of their costume fitting and publicity photo appointments. A blank sample can be found in the appendix

Scene Breakdown

- The scene breakdown will change for each show. Some shows can be broken down into scenes while others need to be broken down by entrances. Musicals should also be broken down by song in addition to scenes. Examples of each are shown at the end of this section. A blank form is in the appendix.

Scenery

- Use this section for your copy of the ground plan. Also keep your copy of the shift plot here. Refer to later discussion for more information on the shift plot.

Script

- Refer to the above paragraph for more information regarding the prompt script. You should use some sort of dividing system to allow you to flip to the different scenes or sections quickly and easily. For musicals, you should also get a copy of the vocal score and keep that with your prompt script. It would be helpful to you to keep them divided somehow as well.

Sound

- If your show uses mics, you should receive a mic plot from your sound designer. A mic plot is a list of microphone assignments. You should also keep a list of the sound effects needed and on which page those sound effects occur.

• *Call Book*

The Call Book is different from the Prompt Script. The Call Book is what you will use to call the show. This should be a clean script, preferably with the given stage directions taken out. You may find scanning the script into a word processor an easy way to remove the stage directions and write in your show's own blocking.

○ **Emergency Procedures**

Included at the end of this section is the form used by Ball State Department of Theatre and Dance in case of an emergency. This should be kept in your book. Just when you think nothing will ever happen during your show, the fire alarm will go off during Act I or an actor will fall into the pit and land on the bass player.

• *Website*

You and your cast may find a website useful to your show. There are many free servers available that are extremely user friendly. One such server is www.geocities.com. Geocities allows you to pick a name for your website and build your own pages. This may seem daunting to people who are not "computer savvy", however, Geocities has a free website tutorial that will walk you through all of the steps. You can customize your website to include information you think important. For example, you could have a page for Rehearsal Reports, Production Meeting Reports, Costume Fittings, Rehearsal Schedule, and Updates. This purpose of the website is to allow cast, crew, and production staff members quick access to the information without going to the green room. Sometimes you may have a cast member who is not in the theatre department. A website would enable them to see the necessary

changes in the schedule without walking across campus to the green room. A sample website may be viewed at www.geocities.com/bsunightmusic.

PRODUCTION MEETINGS

There should be two production meetings held a week. One is the departmental production meeting run by the Production Manager's office. The other is an individual show meeting. The departmental meeting is a chance for all of the shows to get together and discuss problems that might be solved with outside help or to simply inform the department of changes being made. The individual, weekly production meeting for your show is a chance for your staff to discuss those changes in greater detail.

- *Who attends*

You need to make sure you always invite your entire production staff. This includes your director, choreographer, musical director, set designer, technical director, props master/mistress, costume designer, makeup designer, lighting designer, sound designer, assistant stage manager, and any assistants as requested by the designer. The departmental meeting includes the department chair, managing director, and the production staffs for all the other shows in rehearsal. The only exception is the cave shows, which only requires one representative of the show to attend.

- *Reminders*

You need to send out an email a day or two before each meeting to remind them of the upcoming meeting. Never assume that they wrote it down or will remember. One part of running things smoothly is constant reminders and updates. Remember, communication is the key.

- *Production Meeting Report*

You will need to learn the fine art of taking minutes for your meetings. It is a fine art because there is a line you must walk when taking notes. You need to decipher what is important enough to document and what is just brainstorming or discussion. Always remember that it is better to note too much than not enough. These reports will come in handy a few weeks down the road when the technical director and the set designer do not agree on the size of the door that was discussed at the first meeting. The minutes are taken by the APM at the department's production meeting, so you will want to be sure you receive a copy for your file. A sample report is included in this section and a blank form is in the appendix.

REHEARSALS

A few weeks before rehearsals begin, you should sit down with your director to create a rehearsal schedule and rehearsal guidelines. Included at the end of this section is a sample of both a schedule and guidelines. Both of these will change according to each director. While making the schedule, there are a few departmental guidelines you should bear in mind.

1. Rehearsal period is generally six to six and a half weeks long. Longer rehearsal periods should be discussed with the department chair.
2. Rehearsals should be held within the hours of 6:00pm to 11:00pm on weekdays. Students who work or have class until 5:00pm need a break time. Weekend rehearsals should not exceed a four-hour block.
3. Rehearsals should be a four-hour maximum except tech week.
4. Rehearsals must have a minimum of 1 day off each seven-day period.

5. Make a good faith effort to only call actors that will be rehearsing.
6. No rehearsal for University Theatre shows on Alpha Nights. Cast is required to participate in Alpha Nights. Further explanation is given below.
7. No rehearsals are to be held on opening night of a Mainstage or Actors Studio Series Production. A rehearsal may be scheduled early, if the rehearsal ends by 7:45pm.

- *Keys*

Your first step before rehearsals begin is to obtain keys from the Production Manager's office. You will be solely responsible for these keys. If any are missing when the keys are returned at the end of the production, you will be asked to replace both the key and the locks. Bear this in mind when you give you keys to someone else.

- *1st Rehearsal*

- **Introductions**

During the rehearsal process, it is vitally important that you form a cohesive community. This cast and your stage management team will spend an incredible amount of time with each other. Use this first rehearsal as a way of breaking the ice with everyone. Have the cast introduce themselves and the character they are playing. Most of the people in the department know each other, but do not assume. Sometimes you may have an unknown person in your cast. Introduce yourself as well. Make sure your cast understands exactly what you are there for. Explain your role in the context of the expectations you and your director discussed a long time ago. It is also very important to introduce the Assistant Stage Managers. ASMs are discussed in more detail later, but know that ASMs can truly save your sanity. Treat them with the respect and dignity that they deserve. Understand that your cast will watch you during the first rehearsals to see how ASMs are being treated. They use that as a guide to how they themselves should treat the ASMs and as an indicator of the type of leader you are. Also check with the director to see if s/he would like the designers to come in at this time and present their designs to the cast. Some directors like having the designers come in, others do not. Just be flexible and keep the constant communication with your director.

- **Paperwork, paperwork, paperwork**

There are a few "housekeeping" details that need to be taken care of at this point. There is a bunch of paperwork that needs to be passed out and a few that should be turned back in. You will need to hand out a copy of the rehearsal schedule, rehearsal guidelines, the contact sheet minus the faculty home phone numbers, a Hometown Release form, and an emergency information form. The rehearsal schedule and contact sheet were discussed earlier. The hometown release form is available in the Production Manager's office. This will be handed back to you, but it is not required. Students can fill this out, and the university will send a little blurb back to their hometown papers so they can be recognized for their work back home. Once the forms have been collected, take them to the main office, slip them in a campus envelope, and send them to University Relations. And when in doubt, the friendly office staff would be delighted to help you out. The emergency information form, however, is required from everyone. Before this first rehearsal, stop by the PM's office with your contact sheet and check to see which people already have a form on file. Get a copy of the ones on file and hand out a blank form to everyone else. Once

the forms have been returned (within 2 days at most), you will need to make a copy of them for your book. The originals should go to the Production Manager's office.

- *Regular rehearsals*

As the Stage Manager, you are expected to always be the first person there and the last person to leave. You should arrive at rehearsals at least ½ an hour early to get everything unlocked and set up.

- **Spiking the set (also known as Taping the set)**

Quite often rehearsals will start while another show is in production. This means that your rehearsals will be held in a different area. When your show is ready to move into the theatre, one very important duty you will have is to spike the set. Spiking the set means you create the outline of the set on the stage floor with spike tape. This needs to be done the day the stage is cleared from the previous show. Find a time to meet with your set designer or technical director and your ASMs so they can assist you with this task. You will need a final ground plan, scale rule, 2 measuring tapes, and the spike tape. You may find a carpenter's square and a chalk line helpful as well. The tools can be found in the scene shop and you will receive the spike tape from the Production Manager's office. You will have many colors so it is appropriate to color code things. Pick one color for all of the walls, another color for the stairs, another color for the doors and windows, another color for Scene 1 furniture, another color for Scene 2 furniture, etc, etc, etc. It is important to be exact because the director will use the spike tape to block the scenes. If the wall is a foot farther back than what it will actually be, then you will have actors bumping into the walls when the set is finally built. Taping out the stairs and direction of the doors is also important because the actor needs to get a feel for the amount of time needed to go up or down the stairs and which way the door swings for entrances and exits.

- **Initial Set-up**

This is a starter list for you. Make sure you add other items to your checklist as the need arises. You may refer to a sample Rehearsal Checklist at the end of this section.

- *Strother Theatre*

- Unlock the double doors
- Unlock the two side doors
- Unlock the First Aid Kit
- Unlock the accordion room
- Unlock the props box
- On weekends, unlock the outside door next to Strother.
- Turn on all lights

- *University Theatre*

- Unlock the three backstage doors
- Unlock the side door into the audience
- Unlock the double door in the lobby
- Unlock the scene shop
- Unlock the props boxes
- Unlock the First aid kit
- On weekends, ensure the outside double doors leading to the lobby are propped open

- Turn on all work lights
- Put away ghost light
- Be sure to turn off the fans and vents to cut down noise backstage

○ **Set up**

- *Sweep the floor*
- *Set up rehearsal furniture*
See below for further explanation
- *Set out rehearsal props*
See below for further explanation
- *Set out rehearsal costumes*

Check with both your director and costume designer about what rehearsal costumes are needed. Typical rehearsal pieces include, but are not limited to, skirts, sports jackets, corsets, and shoes. Sometimes a show will call for a special costume piece like a cape or robe that may be used in rehearsal. Rehearsal costumes are used so that the actor can get used to how they move in them. Also, you and the director can watch blocking to ensure the safety of the costumes and actors.

- *Post "Do Not Disturb" Signs*

These should be posted on all of the doors that allow direct access to the theatre or house. See appendix for a sample

○ **Attendance**

Attendance is one of the most important rehearsal duties you will have. It is vital to keep track of who is absent and late. Mark the amount of time by which they were late. Keep track of all absences, even if they are excused. Just be sure to indicate whether or not they were excused. Any action taken for tardies or absences is at the discretion of the director. It would be good to discuss this with your director before rehearsals start so that you are both on the same page. When an actor is late, you or an ASM should call them to remind them that they are supposed to be at rehearsal. A blank form is provided in the appendix and a sample is at the end of this section.

○ **Blocking**

While it may seem that blocking notes only need to be taken while the cast is in blocking rehearsals, blocking notes actually need to be looked at every time the director looks at a scene. Blocking notes are taken so that there is one official record of who moves where and when. This becomes vitally important when you recast a role two days before 1st tech, or when you go back to review Act I for the first time in a week. As the show moves forward, changes are made. It is very important to keep up with those changes in order to eliminate confusion. Therefore you must not mistakenly think that blocking notes are done when the actors go off book. If there is ever a question about where this actor stands at this moment, you have to be able to have a specific answer right away.

- *Shift plot*

A shift plot is very helpful for shows with set changes. The shift plot is a list of who moves what, where, and when during each change. Once this has been established, the plot should be distributed to those people moving items and it should be posted in the wings. Sometimes the director only wants the cast to be used and will assign cast members to change the set. Other times, you will

use your crew members. Talk to your director about it and plan accordingly.

A sample shift plot is included at the end of this section.

○ **Line notes & prompting**

During the majority of rehearsals, this is a major duty for yourself or your ASMs.

Prior to rehearsals starting, you should discuss with your director when s/he would like the cast to be off book and how exact s/he would like the cast to stick with the script. A sample line note sheet is included at the end of this section and a blank sheet is in the appendix. Line notes often include things such as calling for the line, dropping the line, adding words, leaving out words, mixing up the order of lines or words in a line, and jumping the cue. This may change when you talk to your director about how exact to make your notes. Line notes and prompting usually works best when two people are working together. You should discuss with your ASM(s) before rehearsals start to assign jobs or agree to rotate the jobs. One simple, efficient way of prompting and taking line notes is to have one person “on book”, or prompting. The idea behind prompting is that there should be no lag time between when an actor calls for line and the line is given. Whoever is assigned to prompting must be diligent in following along in the script. A second person is assigned to take line notes. Three possible ways of taking line notes are as follows:

- 1) To follow along in the script and write out the line note onto a Master Line Note sheet as they occur. Then at breaks or at the end of the night, all the notes get sorted out according to character and each character receives an individual Line Note sheet.
- 2) Same as number 1, only type them onto Master Line Note sheet using a computer and use the cut and paste feature to make the individual Line Note sheets.
- 3) To put a mark in the book by the line that was wrong with a notation explaining the error. At the end of the night, copy all of them onto the Master Line Note sheet and make individual character sheets.

You may find your own way of prompting and taking line notes. The important thing is to ensure that there is no lag time between the actor calling for line and the line given, and that line notes are taken according to the director’s wishes. The Master Line Note sheet is for your records. The individual character sheets are for the actor to take home and review.

○ **Director notes**

This is another job that is at the discretion of the director. Sometimes you will have a director that would like you to take notes for him/her during rehearsal. If that is the case, you need to make sure you have your ASMs covering prompting, line notes, and blocking notes. You then sit with your director and take notes for him/her to give to the cast at the end of rehearsal. Regardless of whether or not you are taking notes for your director, when the cast is running through an act or the show, it would be wise for you to take your book and sit next to your director. Sometimes the director decides to change things or has questions about blocking and the communication flows easier if you are sitting together. If you are not taking official notes for the director, feel free to work on blocking notes, or prompting, or your shift plot, or whatever else needs to get done for the show.

○ **Costume fittings**

Included at the end of this section is a sample costume fitting sheet and a blank sheet is provided in the appendix. Every Monday, take a blank fitting sheet to your designer and mark out the times s/he is unavailable. Then, every day you need to stop in to see your costume designer as part of your daily rounds. If the designer is unavailable, a list might have been left with the shop manager. Regardless, you should stop in to see the shop manager every day as well. Sometimes things might be ahead or behind in the shop without the designer's awareness. Every day check to make sure that your cast is coming in for their fittings and get a list of new people needed. Sign the actors up for half hour time slots unless otherwise directed by the designer. Costume fittings are highly important and you must stress to your cast that being late or missing a fitting is very unacceptable! The rule of the shop is that if a fitting is missed, the perpetrator must bring in a pint of Ben and Jerry's ice cream. While people laugh at this rule, fittings are no laughing matter. They need to be taken seriously.

○ **Props**

While it is the Props Master's (Mistress's) duty to have the final props ready for Tech Rehearsal, it is up to the Stage Manager to get the rehearsal props needed.

▪ *Props list*

Before rehearsals start, a preliminary props list should be generated. During blocking rehearsals, many of those props will be deleted or added. You must keep track of all those changes and include them in your rehearsal report each night. You will also want to verbally mention them during your next production meeting. A sample Props List is found at the end of this section.

▪ *Props plot*

A props plot is very similar to the shift plot. You need to keep track of where the prop enters, where it exits, and who handles it. You can do this yourself or assign an ASM to it. The important thing is that someone on your team is also ready to answer any prop question. This person will also be responsible for assisting the props master/mistress in setting up the props tables.

▪ *Rehearsal props*

During the first few rehearsals, talk to your director and see which props s/he thinks are necessary to have in rehearsal. You will then need to make an appointment with the shop's props librarian to collect those rehearsal props. They should be locked up every night in the props box and set out at the top of each rehearsal according to which side the stage they enter. When the final props are brought out for tech, the rehearsal props should be returned to the shop's props master/mistress.

○ **Announcements and Reminders**

After the director has notes with the cast, you should take time to make any announcements and to hand out reminder slips. Things you will want to remind the cast about are costume fittings, photo calls, Alpha Night, etc, etc.

○ **Tear down**

At the end of each rehearsal, all rehearsal furniture, props, and costumes should be put away. Talk to the Technical Director to see where the furniture should be stored. Typically, it is simply stored in the wings, but sometimes special furniture pieces will

need to be stored elsewhere. Props should all be locked away in the props boxes and costumes should all go back to the shop unless otherwise directed. Be sure to check that all props are accounted for at the end of each night.

○ **Closing up**

Again, this is simply a rough start to your checklist. You will need to add other tasks as the need arises.

▪ *Strother Theatre*

- Lock the double doors
- Lock the two side doors
- Lock the First Aid Kit
- Lock the accordion room
- Lock the props box
- Lock the outer door next to Strother
- Turn off all lights

▪ *University Theatre*

- Lock the three backstage doors
- Lock the side door into the audience
- Lock the double door in the lobby
- Lock the scene shop
- Lock the props boxes
- Lock the First aid kit
- Make sure the outer lobby doors are shut
- Be sure to turn on the fans and vents
- Set out and turn on the ghost light
- Turn off all work lights

○ **Rehearsal Reports**

The rehearsal report needs to be typed up every night after rehearsal and posted on the Production Manager's door. A sample report is included at the end of this section and a blank form is available in the appendix. You need to include everything in this report, but be tactful about it. Remember from the section above, this is the official record of the show. In some theatres, these reports can be used in court hearings.

Aside from being the official record of the show, this is an invaluable communication tool. Whenever changes are made, everyone needs to be aware of it. While changing the direction in which the door swings may seem like it only affects the set designer and technical director, the lighting designer also needs to be aware so s/he does not have instruments in the way. If the director decides to have the actress jump onto the table, the set designer needs to be aware so that the table can take the pressure and the costume designer needs to be aware because that is a costume hazard. If an entrance is changed from the stage right door to the stage left door, the lighting designer needs to be aware of that so the right area is lit. If a verse in a song is given to a different singer, the sound designer needs to be aware of that so the appropriate person has a mic. Never assume a small change will not affect anyone. Assume any change will affect everyone.

- *Alpha Night*

Alpha Night is the Wednesday night before tech. It is set aside for a Mainstage show as needed. This night is used to help finish the building of the set. Rehearsal is not to be held for any part of the cast since the department policy states that the entire cast is required to attend Alpha Night. Jobs will be assigned regardless of the clothing worn. Cast should be alerted to this fact. Pizza will be provided by the department at the end of the night.

- *Production rehearsals*

Production rehearsals are the rehearsals the week prior to the opening of the show during which the technical elements are added. While the cast has had 6 weeks to rehearse, you and your crew have 4 or 5 days. Therefore advance planning and organization are an absolute necessity.

- **Crew**

Crews are assigned to a show through the Production Manager's office by practicum assignment or through a class. It is your responsibility to obtain a list of your crew and their phone numbers from the PM office. The Assistant Production Manager will post a crew schedule for each of your crew members on the production board. You need to call your crew at least one week before Crew View to remind them to pick up their schedule and of their first call for Crew View.

- *Crew View*

Crew View serves three purposes:

1. To give the Stage/Wardrobe crew a chance to understand the storyline of the show, who characters are, and the flow of the action of the play.
2. To allow the Stage/Wardrobe crew that might be placed backstage an opportunity to see the show from the audience perspective.
3. Serves as the introduction to the tech week.

Crew View needs to take place during the last Friday evening rehearsal before the Technical Rehearsals begin. This assists the Technical Director and Designers who can make references about the show during the training sessions the following day and give the Costume Designer a reference during the first Dress Rehearsal. This makes for a smoother running Dry Technical Rehearsal and Dress Rehearsal. Since the Design/Technical area views this evening as the beginning of the Tech week, it is important that Crew View begins on time. On the evening of Crew View, the run-thru should start at 7:30. This allows the Technical Staff the opportunity to have an introductory meeting with the crew from 7:00-7:30 and will allow the director and cast an opportunity to warm-up or go over a few last minute notes. During this introductory meeting, be sure to go over the schedule with the crew and stress the importance of promptness. Timeliness does not end with Tech rehearsals. Also use this time to pass out the Backstage Etiquette sheets. A sample sheet is included in this section. You should also be sure to have the cast and crew introduce themselves. Stress to the cast and crew that theatre is a collaborative effort both on stage and off.

- **Paper Tech**

Paper Tech is the time when the Stage Manager sits down with the designers and director to place the cues in the official Call Book. There are many methods to cue placement. Two popular methods are to use skinny post-it notes strips or to use

Avery removable stickers. Many Stage Managers like to color code their stickers or use a symbol of some sort. This allows you to quickly glance at the page and know which cues are next. Cue placement needs to be concise, clear, and specific. When writing cues in your book, write them from the stand point of an outsider needing to call the show from your book. “Stand-by” cues are usually given 15 seconds prior to the “Go”. This allows time for the board operator to double check the cue and get ready for the “Go”. “Warning” cues are given when there is quite a length of time between cues. This calls the attention of the board operator back to the cues and prepare for the “Stand By”. “Warning” cues should be given about 15 seconds before the “Stand By”. The most important thing about writing in cues is to make sure that anyone could pick up your book and call the show. Never assume you will be present for the entire run. Emergencies can and will happen at random. Always remember that cue placement is never final. The designer always has the right to move cues or switch the order of cues to preserve the artistic integrity of the show.

- **Checklists**

Checklists will be very important to you as you prepare and go through the tech/performance week. When working in live theatre, the unexpected always happens. You need to be focused enough to handle those contingencies. As you deal with the crises that arise, you often forget about the routine things that also need to be done. A sample checklist is included at the end of this section and a blank sheet is in the appendix. Make sure you include things you swear you would never forget. You never know what each night will bring. Also make checklists for your crew. You should have a props checklist and a backstage checklist. Give them to your crew head and check in with that person as the night goes on.

- **Cue Sheets**

The designer often provides individual cue sheets. At Paper Tech, ask each of them if they would prefer you to make a sheet, or if they will provide one. Regardless, you will need to make a Master Cue Sheet. This is a cue sheet with all of the cues for the entire show. There is a space for the type of cue (Electrics, Sound, Rail, etc., etc.), the number or letter assigned to that cue, the exact placement of the “Go” for that cue, and a brief description of what that cue does. This sheet comes in handy when, for example, a cue does not look quite right. You can check your sheet to see what was supposed to happen. That gives you a starting point to finding out what went wrong. If the designer has asked for you to provide a cue sheet for that individual area, it is a simple matter of cutting and pasting from your Master Cue Sheet. An example Master Cue Sheet is included at the end of this section and a blank sheet is provided in the appendix.

- **Dry Tech**

Dry Tech is the start of a very long Technical Rehearsal day. Dry Tech is designed to be a rehearsal with just the crew and the designers. This is a chance to practice the scene changes, light cues, and sound cues without the actors standing around. This also gives the director a chance to see the light cues for the first time and take the time needed to really look at the cue. Also starting with Dry Tech, your cast and crew need to be aware that they must sign-in at the Production Board in the Green Room. A blank Sign-in Sheet is found in the appendix and a sample is provided at the end of this section. Check the sign-in sheet at the call time and call those

individuals who are late. The following is a list of other things that you will need to keep in mind for Dry Tech.

- Make sure everyone has signed in.
- Give time calls till the start of Dry Tech at 1 hour, ½ hour, 15 min, and Places.
- Check with area heads during the training to make sure you can start on time or if you need to hold for a few minutes.
- Be available to assist as needed. Remember, this is the crew's first try. The crew and area heads will look to you for answers to their questions.
- Look for areas on the stage that might need glow tape such as stairs or platform edges. Remember that glow tape is expensive and a runway is not necessary. Small pieces will work just fine.
- Assign one ASM "spike tape duty". That person should have the string of spike tape, ready to spike the furniture as it gets set.
- Be aware of time, but also of tension and breaks. If tension is building, take a quick break for everyone to take a breath and try again.

○ **Cue to Cue**

This is typically the rehearsal that immediately follows the Dry Tech in which actors are introduced to the technical elements, however some shows may go straight into a tech rehearsal. Check with your production staff to see which would be best for your show. Remind your cast that regardless of their call time, the crew is guaranteed a one hour dinner break following Dry Tech. The cue to cue is exactly as it sounds. This tech rehearsal is not a full run, but instead moves through the show from cue to cue. Do not, however, call a cue and then stop everyone to move forward. Allow the scene to continue until the lighting designer, sound designer, and director are satisfied with the cue. Remember that these first few rehearsals are your time to get the cues right. If you need to stop and try it again, stop and try it again. But also be aware of time and try to move through when you can. Following all tech and dress rehearsals you will want to meet with your tech staff, cast, and crew members in respective meetings. You will first need to meet with the production staff. Be sure to have your call book on hand so you can fix any cues that have been changed. Take any notes the production staff has for the cast and crew. Next you will need to meet briefly with the cast to give any notes you have and collect notes they have for you. Then, while the director is meeting with the cast, you will need to meet with your crew. Go over any notes you have, and take notes they have for you. At the end of the night, you need to type your Rehearsal Report to turn in to the Production Manager.

○ **Tech Rehearsals**

The Tech Rehearsal follows the cue to cue and is a full run of the show with all of the elements. This is still YOUR rehearsal. Be sure to inform your cast of the purpose of a tech. If a certain sequence or cue is troublesome, go ahead and stop so you can fix it. Use your discretion in deciding to stop, whether it is a problem you feel that you can easily fix on your own or if it is a problem that needs to be looked at again. Be aware of your designers as well. Your lighting or sound designer may feel the need to stop and fix a cue. This is natural and common. Simply sit calmly, maybe go over that cue in your head that was giving you trouble and start over again when they are finished. Be sure to inform your cast as to the reason for the stop. This will help

keep the restlessness to a minimum. Again, you will meet with your tech staff, the cast, and the crew in respective meetings to go over notes. Be sure to have your call book with you. At the end of the night, you will need to type your Rehearsal Report to turn in to the Production Manager.

○ **Dress Rehearsals**

Dress rehearsals should be run as close to performance level as possible. Costumes and makeup are introduced at these rehearsals. Sometimes the department will extend an invitation to certain members of the community to see the final dress. Following the rehearsal, you will have the normal tech staff, cast, and crew meetings, however you will add the element of the costume designer and makeup designer giving and taking notes. Final dress will be the last time for these meetings. Make your cast and crew aware that if they have problems or concerns, to bring them to you and you will get the information to the appropriate person. As always, at the end of the night, you need to type the Rehearsal Report to turn in to the Production Manager.

A Little Night Music Rehearsal Schedule

2/20/02

<u>Date</u>	<u>Time</u>	<u>Schedule</u>
REHEARSALS WILL BE IN BALL GYM RM 101 UNTIL <i>CAT</i> IS FINISHED		
Feb 4 (M)	7:00	Music
Feb 5 (T)	7:00	Music
Feb 6 (W)	7:00	Music
Feb 7 (Th)	7:00	Music
Feb 8 (F)	7:00	TBA
Feb 9 (Sa)		OFF
Feb 10 (Su)	7:00	Choreography
Feb 11 (M)	7:00	Style Workshop/Choreography
Feb 12 (T)	7:00	Choreography
Feb 13 (W)		OFF
Feb 14 (Th)	7:00	ATTEND <i>Cat on a Hot Tin Roof</i> Opening
Feb 15 (F)	7:00	Music
Feb 16 (Sa)		TBA
Feb 17 (Su)	7:00	OFF
	7:00	Read/Sing Through (Music Memorized)
MOVE INTO UNIVERSITY THEATRE		
Feb 18 (M)	7:00	Blocking Act I
Feb 19 (T)	7:00	Block Act I, Scenes 3-6
Feb 20 (W)	7:00	Block Act I, Scene 7
		Run Act I
Feb 21 (Th)	7:00-7:15	Warm-up
	7:15-8:15	Entr' Acte & Scene 1 (+ Osa, Malla, Tim, Jeb)
	8:25-9:00	Scene 2 & 2A
	9:00-9:50	Scene 3
	10:00-11:00	Scene 4
Feb 22 (F)	7:00	Blocking Act II
Feb 23 (Sa)		OFF
Feb 24 (Su)	2:00-5:00	Run Act II
	7:00	Run Show
Feb 25 (M)	7:00	Work Music
Feb 26 (T)		OFF
Feb 27 (W)	7:00	ATTEND <i>Radicals</i> Opening
Feb 28 (Th)	7:00	Work Act I Scenes (Off Book)
Mar 1 (F)	7:00	Work Act I Scenes/Run Act I
Mar 2 (Sa)		OFF
Mar 3 (Su)	1:00-4:00	Work Act II Scenes (Off Book)
		Work Act II Scenes/Run Act II

**Ball State University
Department of Theatre and Dance
Technical Rehearsal Schedule**

Friday	Crew View	7:00pm	Call
		7:30pm	Go
Saturday	Dry Tech (No Actors)	12:00pm	Call
		2:00pm	Go
	First Tech (With Actors)	6:00pm	Call
		7:00pm	Go
Sunday	2 nd Tech/First Dress **	6:00-7:00pm	Call
		8:00pm	Go
Monday	2 nd Dress/Final Dress	6:00-7:00pm	Call
		8:00pm	Go
Tuesday	Final Dress	6:00-7:00pm	Call
		8:00pm	Go

** If a show opens on a Thursday night, then First Dress will be on Monday instead of Sunday. Meaning Sunday Tech will have a 7:00pm Go.

Rehearsal Guidelines

1. Please complete your warm-ups and be ready to work by call time.
2. Please bring paper and pencil for notes to every rehearsal.
3. Smoking is not permitted in any area of the building.
4. No food is allowed in the theatre – this includes backstage and in the house. If you must bring food, you must eat it in the lobby. You are responsible for cleaning up after yourself.
5. Only drinks in a container with a lid are allowed in the theatre.
6. When you leave the rehearsal area, please let the Stage Manager know where you are going.
7. Double-check your next call with the Stage Manager.
8. Each director determines whether rehearsals are open or closed. If you wish to bring a guest to rehearsal, please clear it with the director first and inform the Stage Manager.
9. Each cast member is responsible for replacing a lost script.
10. Cast members may keep the “acting edition” of non-musicals.
11. Cast members must return their libretto/vocal book on the closing night of a musical. All notes should be made in pencil and must be erased prior to returning to the Stage Manager. Cast members will be charged for books that are not returned or for books that have not been cleanly erased.
12. Sign-in at the call board before each rehearsal starting with technical rehearsals.
13. After signing in, please stay in the Green Room or backstage area. Also check your props before each rehearsal and performance.
14. Please refrain from eating, drinking, or smoking in costume.
15. Please be alert to the monitor for your cues. The Stage Manager is responsible for your first entrance only.
16. The Stage Manager must be notified of all emergency and non-emergency absences.
17. Please contact the Stage Manager or, if necessary, the Director of any problem which affecting your work.

A Little Night Music

Contact Sheet

www.geocities.com/bsunightmusic

Production Staff

<i>Name</i>	<i>Position</i>	<i>Home</i>	<i>Alt</i>	<i>Email</i>
Jenaiah E. Shoop	Stage Manager	xxx-xxxx	xxx-xxx-xxxx	xxxxx@hotmail.com
Bill Jenkins	Director	xxx-xxxx	xxx-xxxx	xxxxx@bsu.edu
Ryan Johnson	Asst Director	xxx-xxxx		xxxxx@aol.com
Jeffrey Lawhorn	Asst Director	xxx-xxxx		xxxxx@hotmail.com
Michael Worcel	Choreographer	xxx-xxxx	xxx-xxxx	xxxxx@bsu.edu
Raphe Crystal	Musical Director	xxx-xxxx	xxx-xxxx	xxxxx@bsu.edu
Kevin Depinet	Scene Designer	xxx-xxxx		xxxxx@bsu.edu
Chip Haas	Technical Director	xxx-xxxx	xxx-xxxx	xxxxx@bsu.edu
Bethmy Green	Asst Technical Dir	xxx-xxxx		xxxxx@hotmail.com
Katie Henry	Props Master	xxx-xxxx		xxxxx@bsu.edu
Kathy Jaremski	Costume Designer	xxx-xxxx	xxx-xxxx	xxxxx@bsu.edu
Christine Barger	Makeup Designer	xxx-xxxx	xxx-xxxx	xxxxx@hotmail.com
Doug Noble	Lighting Designer	xxx-xxxx	xxx-xxxx	xxxxx@bsu.edu
Ben Jobe	Sound Designer	xxx-xxxx	xxx-xxxx	xxxxx@hotmail.com
Amber Noe	Asst Stage Manager	xxx-xxxx		xxxxx@yahoo.com
Tara Haight	Asst Stage Manager	xxx-xxxx		

Cast

<i>Name</i>	<i>Character</i>	<i>Home</i>	<i>Alt</i>	<i>Email</i>
Billy Blanken	Dancer	xxx-xxxx	xxx-xxx-xxxx	xxxxx@yahoo.com
Melissa Blue	Charlotte	xxx-xxxx		xxxxx@hotmail.com
Mark Boyle	Fredrik	xxx-xxxx	xxx-xxxx	xxxxx@bsu.edu
Jeb Burris	Hedwig	xxx-xxxx	xxx-xxxx	xxxxx@bsu.edu
Taylor Burris	Second Lady	xxx-xxxx	xxx-xxx-xxxx	xxxxx@bsu.edu
Kevin Davis	Dancer	xxx-xxxx		xxxxx@hotmail.com
Shawna Emerick	Dancer	xxx-xxxx		xxxxx@hotmail.com
Mandy Fox	Mme. Armfeldt		xxx-xxxx	xxxxx@bsu.edu
Matt Gibson	Mr. Lindquist	xxx-xxxx	xxx-xxx-xxxx	xxxxx@bsu.edu
JR Grass	First Lady	xxx-xxxx	xxx-xxx-xxxx	xxxxx@bsu.edu
Ned Hannah	Mr. Erlanson	xxx-xxx-xxxx		xxxxx@aol.com
Kellie Harrison	Mrs. Segstrom	xxx-xxxx	xxx-xxx-xxxx	xxxxx@bsu.edu
Amy Hendrickson	Fredrika	xxx-xxxx	xxx-xxx-xxxx	xxxxx@yahoo.com
Carrie Jennings	Osa	xxx-xxxx	xxx-xxx-xxxx	xxxxx@aol.com
Cassie Liveris	Mrs. Nordstrom	xxx-xxxx	xxx-xxxx	xxxxx@aol.com
Tim Lueke	Bertrand	xxx-xxxx		xxxxx@hotmail.com
David Mitsch		xxx-xxxx		xxxxx@bsu.edu
Erin Ordway	Malla	xxx-xxxx		xxxxx@bsu.edu
Tiffany Powers	Dancer	xxx-xxxx	xxx-xxx-xxxx	xxxxx@bsu.edu

A Little Night Music
Contact Sheet

www.geocities.com/bsunightmusic

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Ryan Johnson	Asst Director	xxx-xxxx	xxxxx@aol.com
Jeffrey Lawhorn	Asst Director	xxx-xxxx	xxxxx@hotmail.com
Michael Worcel	Choreographer	xxx-xxxx	xxxxx@bsu.edu
Raphe Crystal	Musical Director	xxx-xxxx	xxxxx@bsu.edu
Kevin Depinet	Scene Designer	xxx-xxxx	xxxxx@bsu.edu
Chip Haas	Technical Director	xxx-xxxx	xxxxx@bsu.edu
Bethmy Green	Asst Technical Dir	xxx-xxxx	xxxxx@hotmail.com
Katie Henry	Props Master	xxx-xxxx	xxxxx@bsu.edu
Kathy Jaremski	Costume Designer	xxx-xxxx	xxxxx@bsu.edu
Christine Barger	Makeup Designer	xxx-xxxx	xxxxx@hotmail.com
Doug Noble	Lighting Designer	xxx-xxxx	xxxxx@bsu.edu
Ben Jobe	Sound Designer	xxx-xxxx	xxxxx@hotmail.com
Amber Noe	Asst Stage Manager	xxx-xxxx	xxxxx@yahoo.com
Tara Haight	Asst Stage Manager	xxx-xxxx	

Cast

<i>Name</i>	<i>Character</i>	<i>Home</i>	<i>Alt</i>	<i>Email</i>
Billy Blanken	Dancer	xxx-xxxx	xxx-xxx-xxxx	xxxxx@yahoo.com
Melissa Blue	Charlotte	xxx-xxxx		xxxxx@hotmail.com
Mark Boyle	Fredrik	xxx-xxxx	xxx-xxxx	xxxxx@bsu.edu
Jeb Burris	Hedwig	xxx-xxxx	xxx-xxxx	xxxxx@bsu.edu
Taylor Burris	Second Lady	xxx-xxxx	xxx-xxx-xxxx	xxxxx@bsu.edu
Kevin Davis	Dancer	xxx-xxxx		xxxxx@hotmail.com
Shawna Emerick	Dancer	xxx-xxxx		xxxxx@hotmail.com
Mandy Fox	Mme. Armfeldt		xxx-xxxx	xxxxx@bsu.edu
Matt Gibson	Mr. Lindquist	xxx-xxxx	xxx-xxx-xxxx	xxxxx@bsu.edu
JR Grass	First Lady	xxx-xxxx	xxx-xxx-xxxx	xxxxx@bsu.edu
Ned Hannah	Mr. Erlanson	xxx-xxx-xxxx		xxxxx@aol.com
Kellie Harrison	Mrs. Segstrom	xxx-xxxx	xxx-xxx-xxxx	xxxxx@bsu.edu
Amy Hendrickson	Fredrika	xxx-xxxx	xxx-xxx-xxxx	xxxxx@yahoo.com
Carrie Jennings	Osa	xxx-xxxx	xxx-xxx-xxxx	xxxxx@aol.com
Cassie Liveris	Mrs. Nordstrom	xxx-xxxx	xxx-xxxx	xxxxx@aol.com
Tim Lueke	Bertrand	xxx-xxxx		xxxxx@hotmail.com
David Mitsch		xxx-xxxx		xxxxx@bsu.edu
Erin Ordway	Malla	xxx-xxxx		xxxxx@bsu.edu
Tiffany Powers	Dancer	xxx-xxxx	xxx-xxx-xxxx	xxxxx@bsu.edu

Script Assignment

PRODUCTION A Little Night Music THEATRE University Theatre

DATE 4/11/02 PAGE 1 of 1

Score #	Name	Script?	Turned In?	Erased?
27	Costume Assistants	Yes	Yes	Yes
8	Billy Blanken	Yes	Yes	Yes
7	Melissa Blue	Yes	Yes	Yes
11	Mark Boyle	Yes	Yes	Yes
13	Jeb Burriss	Yes	Yes	Yes
	Taylor Burriss	No	NA	NA
9	Kevin Davis	Yes	Yes	Yes
	Shawna Emerick	No	NA	NA
4	Mandy Fox	Yes	Yes	Yes
	Matt Gibson	No	NA	NA
18	JR Grass	Yes	Yes	Yes
23	Ned Hannah	Yes	Yes	Yes
14	Kellie Harrison	Yes	Yes	No
26	Katie Hartweg	Yes	Yes	Yes
21	Amy Hendrickson	Yes	Yes	Yes
28	Andy Helton	Yes	Yes	Yes
29	Katie Henry	Yes	Yes	Yes
25	Carrie Jennings	Yes	Yes	No
15	Cassie Liveris	Yes	Yes	No
22	Tim Lueke	Yes	Yes	Yes
19	David Mitsch	Yes	Yes	No
30	Amber Noe	Yes	Yes	Yes
17	Erin Ordway	Yes	Yes	Yes
6	Tiffany Powers	Yes	Yes	Yes
5	Jessica Reidel	Yes	Yes	Yes
2	Laura Riggs	Yes	Yes	Yes
20	Todd Ritz	Yes	Yes	Yes
10	Carrie Schlatter	Yes	Yes	Yes
1	Tony Sirk	Yes	Yes	No
3	Linda Smith	Yes	Yes	Yes
16	Michael Taylor	Yes	Yes	No
12	Jason Whicker	Yes	Yes	Yes
24	Tiara Wuethrich	Yes	Yes	Yes



From : "Jenaiah Shoop" <shoopje@hotmail.com>
To : kjaremsk@bsu.edu, wjenkins@bsu.edu, dnoble@bsu.edu, dshawger@bsu.edu, chaas@bsu.edu, bajobe@hotmail.com, rcrystal@bsu.edu, mworcel@bsu.edu, c_barger@hotmail.com, ktdepinet@bsu.edu, amber_noe@yahoo.com, kjhenry@bsu.edu, kaliban01@aol.com, jeffreylawhorn@hotmail.com, tedmonkey@hotmail.com, amhelton@hotmail.com, caesarbb@yahoo.com, bluemelissa@hotmail.com, maboyle@bsu.edu, jeburris@bsu.edu, tjburris@bsu.edu, kadavis31@hotmail.com, sremerick@hotmail.com, mlfox@bsu.edu, mjgibson2@bsu.edu, jrgrass@bsu.edu, nedhannah@aol.com, kcharrison@bsu.edu, lizerdiz@yahoo.com, cnj022583@aol.com, cvliveris@bsu.edu, lueket@hotmail.com, eeordway@bsu.edu, tpowers@bsu.edu, lsky654@aol.com, caschlatter@hotmail.com, tonysirk@hotmail.com, lsmith3@bsu.edu, nojackingaround@hotmail.com, jascrow@yahoo.com, tkwuehrich@bsu.edu, shoopje@hotmail.com
Date : Tue, 02 Apr 2002 08:39:44 -0600

I talked to photo services and we have changed archives to Wednesday night. So everyone should be prepared to stay late tomorrow night. This also means that you will not need to stay late Thursday night! Thank you and I will see you all for dress rehearsal tomorrow!

Jenaiah E. Shoop
Stage Manager



42nd Street Publicity Photos

Peggy Sawyer	Kara Kienitz
Dorothy Brock	Tiiu Rebane
Billy Lawlor	Nick Brenner
Julian Marsh	Josh Christoff
Abner Dillon	Dan Marrero

- 1) Dorothy sitting with Abner leaning over her with flowers; Billy and Peggy off to the right; Julian is in the center.
- 2) Julian leaning toward Peggy sitting on the suitcase.
- 3) Billy and Dorothy in “Getting to be a Habit” dip with Abner protesting.
- 4) Peggy and Billy in their “Young and Healthy” pose (facing each other).

A Little Night Music
Archive Photo List

<u>Scene</u>	<u>Electrics</u> <u>Cue</u>	<u>Followspot</u> <u>Cue</u>	<u>Rail</u> <u>Cue</u>
Large Cast/Crew Photo	215		
Mme Armfeldt, Fredrika, Mrs. Anderssen at wheelchair	210.3		
Carl Magnus, Charlotte kissing with Quintet behind	204		
Anne, Henrik kissing with Mrs. Segstrom behind	194		
Desiree in last moment of "Send in the Clowns"	181	16	
Frid and Petra in embrace in the bridge	170		
Dinner scene pose during toast	167		15
Carl Magnus, Fredrik end of "It Would Have Been Wonderful"	163		
Charlotte, Anne at bench prior to Fredrik's entrance	148.5		
Desiree seeing Carl Magnus, Charlotte at the top of Act II	145.5		
Pose at the top of Act II with the Quintet	139.3		
Last pose of "Weekend in the Country"	135, 133		
Henrik in spotlight during "Weekend in the Country"	130.5		
Desiree, Madame Armfeldt prior to "Weekend in the Country"	117		
Final moment of "Every Day A Little Death"	114	12	11
End of "Now/Soon/Later"	38		3
Henrik and Petra on floor with Anne walking in	71		5
Quintet around pit pointing for "You"	80.5		
Fredrik, Desiree, Carl Magnus in Desiree's Digs	99		7
Madame Armfeldt in "Liaisons"	89		
Theatre scene when Desiree says "Dignity"	66	4A	
Dancers leading into the theatre scene	57		
Carl Magnus, Charlotte at the table	102	7	
Opening moments of "Night Waltz"	17		

42nd Street Song Breakdown

ACT I

Opening audition number

Entire ensemble with Andy, Annie, Phyllis, Lorraine

Young and Healthy

Billy and Peggy

Shadow Waltz

Maggie to start then segways

Dorothy

10 Ensemble women with Annie, Phyllis, Lorraine

Go Into Your Dance

Maggie, Peggy, Annie, Phyllis, Lorraine

2 waiters – Kevin Davis and Ryan Overberg

Andy Lee

You're Getting to be a Habit with Me

Billy, Dorothy, Peggy

4 couples – Robb Coles, Brian Geary, Daniel Robertson, John Woll

Liz Bolger, Heather LaFavour, Nicole Migliaro

Getting Out of Town

Entire cast except Pat

Dames

Ensemble men with Andy and Billy

6 Ensemble women – Liz Bolger, Kristen Cleveland, Natalie Ellis, Katie

Hartweg, Heather LaFavour, Nicole Migliaro

Dorothy Brock

I Know Now

Dorothy to start then segways

Billy with 4 ensemble women – (Trellis ladies) Lisa Liaromatis, Erin Lengkeek,

Kellie Harrison, Kelli Horton

Emergency Procedures

IF DURING A PERFORMANCE:

Tornado Watch:

- A. Notification will be given to the House Manager by means of the National Weather Service Warning System.
- B. House Manager will be aware of any updates and changes in weather conditions.
- C. Signs will be placed in the lobby of the theatre to advise patrons concerning severe weather.

Tornado Warning:

- A. Tornado warning will be initiated by the sounding of air horns. The air horn warning consists of three, three-minute continuous blasts.
- B. House manager should have awareness of location of tornado.
- C. Because the air horn can most likely be heard in the theatre, the Stage Manager will be notified by the House Manager to stop the performance. The Stage Manager will go immediately to the stage and read the following announcement:

Tornado Warning – Continue Performance

“Ladies and gentlemen, may I please have your attention for an announcement. Alerts have been sounded indicating the presence of severe weather on our general area. We have been advised that for your safety and protection, you should remain in the theatre. Therefore, the performance will continue. We are monitoring the weather conditions closely on special equipment and should conditions worsen, we will give you further instructions at that time. Thank you.”

- D. If the person monitoring the scanner hears that a tornado is travelling in the direction of the theatre, the Stage Manager will be notified by the House Manager to stop the performance. The Stage Manager will go immediately to the stage and read the following announcement:

Tornado Warning – Stop Performance

“Ladies and gentlemen, may I have your attention, please. Please remain seated and listen carefully. A tornado has been sighted in our immediate vicinity and for you maximum safety, we ask that you remain in the theatre. Please prepare to assume a seated position on the floor in front of your seat with your head down and hands locked over your head. To repeat: sit on the floor in front of your seat with your head down and your hands locked over your head. We will advise you momentarily when the immediate threat is past. Please do this now, calmly and quietly.”

The Stage Manager should stay on stage, visible to the audience, with ushers assisting audience in taking their positions. When all are settled, Stage Manager should continue to keep the audience advised of progress in a calm manner, not letting them sit too long without being spoken to.

--E. House Manager will use the P.A. system to alert anyone who may be in the lobby area. Those people will be asked to go immediately into the theatre.

Tornado Warning – Enter Theatre

“Ladies and gentlemen, may I please have you attention. Severe weather is occurring and we ask that you please go immediately into the theatre for your safety and protection. Do not remain in the theatre lobby. I repeat, please go immediately into the theatre.

--F. Person monitoring the scanner will determine when danger has passed. At that time, the Stage Manager will read the following announcement from the stage:

Tornado Danger Has Passed

“Ladies and gentlemen, we have determined that the immediate danger has passed. Please, take your seats and we will continue the performance. Thank you for your cooperation.”

****NOTE**** In the event severe weather conditions exist at the time of an intermission, the audience will be asked to remain inside the theatre and not be allowed to go into the lobby area.

Emergency Fire Procedure:

- A. Person detecting a fire should immediately contact the fire department. Pull one of the fire alarms located throughout the building and then alert the House Manager.
- B. Decisions concerning the evacuation will depend on the extent and location of fire.
- C. If necessary, the fire curtain will be dropped.
- D. House Manager will contact the following people in this order:
 1. Box Office Manager
 2. Production Manager
 3. Center Director
- E. Assistant House Manager will alert the following:
 1. Building Attendants
- F. If the decision to evacuate the building is made, the House Manager will contact the Stage Manager who will stop the performance. The Stage Manager will go immediately to the stage and read the following announcement:

Fire – Evacuate Theatre

“Ladies and gentlemen, may I please have your attention for an announcement. We have received word that an emergency exists in the building and we must stop the performance. We request that you exit immediately in a quiet and orderly manner. The ushers are standing by to direct you to the nearest exit. Do not, under any circumstances, exit into the parking areas. Time will not permit the checking out of coats and personal belongings. You should be advised that this emergency is viewed to be of a serious nature. Will you now please leave the building calmly and quietly. Thank you.”

--G. Once the all-clear has been given by the fire department, front-of-house staff and ushers will either ask the patrons to return to the theatre for the resumption of the performance or to return to their cars and leave. This will depend on the situation as determined by the fire department, director, and House Manager.

****NOTE**** Elevators should not be used for any emergency evacuation.

Emergency Procedure For Bomb Threat if During a Performance:

--A. Person receiving the call should:

1. Record exact time and wording of threat
2. Elicit and record details of threat (location of bomb, tone of voice, male or female, age, etc.)

--B. Contact the House Manager immediately, or the following persons in this order:

1. Police
2. Managing Director
3. House Manager
4. Production Manager

--C. A command center will be established in the Box Office and will be directed by the ranking person on the list of qualified persons in the bomb threat procedures document.

--D. If a decision (as determined by the police, Managing Director, and House manager) is made to evacuate the building, the House Manager will contact the Stage Manager who will go immediately to the stage and read the following announcement:

Bomb Threat – Evacuate Theatre

“Ladies and gentlemen, may I have your attention for an announcement, please. From time to time establishments receive anonymous bomb threats. Such a call has been received and we would like to take a recess so that a search can be conducted. The ushers are waiting to assist you in leaving the

building. We will resume the performance after the search is completed. Take your time in leaving the building by the nearest exit. Thank you for your cooperation.”

--E. The audience may be warned of an emergency without the need for evacuation. If this decision is made, the Stage Manager will read the following announcement:

Bomb Threat – Continue Performance

“Ladies and gentlemen, may I have your attention for an announcement, please. From time to time, public places receive anonymous calls regarding some threat of damage. We have received such a call here involving the possibility of a bomb, so the authorities are now taking proper precautions for your safety. The performance will continue. If you wish to leave, however, you may do so. The ushers are available to assist you while you exit.”

Medical Emergencies in the House:

--A. If medical emergency should occur within your house and is causing some disturbance, the House Manager may decide to interrupt the performance to take care of the problem. If so, the Stage Manager will be asked to go on stage and read the following announcement:

Medical Emergency – Stop Performance

“Ladies and gentlemen, as you may know, one of our guests is experiencing a medical problem of a serious nature. The staff members who are handling the situation request that you remain in your seat for the present time unless directed otherwise by an usher. The performance will resume as soon as the medical needs of our guests permit. Thank you for your cooperation.”

--B. If the House Manager determines that a special intermission needs to be called, the Stage Manager will be asked to read the following announcement:

Medical Emergency – Take Intermission

“Ladies and gentlemen, as you may know, one of our guests is experiencing a medical problem of a serious nature. The staff members who are handling the situation have requested that we take a brief intermission. If you decide to leave the theatre, please cooperate with the ushers who are keeping an access route into the theatre clear, We will notify you when the performance will resume. Thank you for your cooperation.”

--C. The follow-up to the previous announcement that should be made when the

House Manager determines that the performance will resume:

Medical Emergency Over – Resume Performance

“Ladies and gentlemen, the medical needs of our guest are being met by health professionals and we will continue with the performance. Thank you for your cooperation.”

Medical Emergencies Onstage:

--A. If a medical emergency should occur onstage and is causing some disturbance, the House or Stage Manager may decide to interrupt the performance to take care of the problem. If so, the Stage Manager will be asked to go on stage and read the following information:

Medical Emergency – Stop Performance

“Ladies and gentlemen, as you may know, one of our cast members is experiencing a medical problem of a serious nature. The staff members who are handling the situation request that you remain in your seat for the present time unless directed otherwise by an usher. The performance will resume as soon as the medical needs of our guests permit. Thank you for your cooperation.”

--B. If the Stage/House Manager determines that a special intermission needs to be called, the Stage Manager will be asked to read the following announcement:

Medical Emergency – Take Intermission

“Ladies and gentlemen, as you may know, one of our cast members is experiencing a medical problem of a serious nature. The staff members who are handling the situation have requested that we take a brief intermission. If you decide to leave the theatre, please cooperate with the ushers who are keeping an access route into the theatre clear. We will notify you when the performance will resume. Thank you for your cooperation.”

--C. The follow-up to the previous announcement that should be made when the House Manager determines that the performance will resume:

Medical Emergency Over – Resume Performance

“Ladies and gentlemen, the medical needs of our cast member are being met by health professionals and we will continue with the performance. Thank you for your cooperation.”

Production Meeting Report

PERFORMANCE You Can't Take It With You THEATRE University Theatre

DATE 10/03/01 ATTENDANCE Karen Kessler, Kathy Jaremski, Andy Helton, Doug Noble, Eva Stitt, Kip Shawger, Emily Brunette, Chip Haas, Dawn Casey, Jenaiah Shoop

Director Notes:

The scene change in Act I will be done by Rheba and Donald and some of the others. Maybe Michael Worcel can help choreograph it with Lindy Hop. Karen will meet with Corey about the poster Friday at 1:00 and Chip on next Wednesday at 11.

Scenery:

The stairs and platforms are up. Walls will start going up later this week. The kitchen door does not need to stay open now. The light switches are by the kitchen, the snakes, the front door, and maybe by the stairs. Windows on the kitchen door are translucent. Penny's table will no longer shift for Act II. We will go with the kitchen table idea for Act III. We will only use an area rug for DS.

Rehearsal Notes:

We need the G-men cast by Oct 6. Bill Jenkins will work on that.

Properties:

We all looked at the pictures for the hand press. We would like to borrow Doug's 10lb aquarium for the snakes. We can simply build a fake xylophone since Matt Hickman will not really be playing it.

Schedule:

JR, Lou Ann, and Jenaiah will meet tomorrow at 11 to assess JR's pointe ability. Karen would like to find a space for a day time rehearsal on Oct 20 due to the shop day. Doug and Jenaiah will find a space available for 3 or 4 hours.

Electrics:

Doug needs to know where the sconces will be. When we use the old radio for music, it would be neat to have it light up as well.

Fittings, etc:

Alice, Tony, Penny, and Grandpa will be in the publicity photos, so Bryan Campbell and Carey Kayser NEED to have a fitting sometime tomorrow.

Sound:

We will need to have the xylophone music recorded. If Chip can't find any xylophone music that's appropriate, he will record someone playing. We need to set Matt Hickman up with someone who can teach him how to fake it.

Costumes:

Tim Lueke will need to have a pot belly made. We will not ask him to shave his head. Karen will change the line to greying. We will give him wire glasses and a big, bushy mustache. Paul and Kolenkhov will have thin mustaches. Mr. Kirby's glasses need to fall off so they will not be the wire style. Publicity photos need to be scheduled to late next week.

Misc.:

The next production meeting will be next Wednesday at 1:00 in AC 308.

A Little Night Music
Rehearsal Checklist

START OF REHEARSAL

- Set out corsets, skirts, etc
- Set out monitor
- Sweep
 - o Mop if needed
- Bring in first and second legs
- Bring in cyc
- Set furniture and props
 - o Stage Right
 - Big chair (parlor)
 - Love seat (parlor)
 - 2 red chairs (theatre)
 - luggage
 - Tony's book
 - Tray with 2 glasses and lemonade pitcher
 - Wheelchair (alcove)
 - Table
 - Bell
 - Cards
 - o Stage Left
 - Bed (dressing screen on top)
 - Vanity
 - 2 wooden chairs
 - 2 red chairs (theatre)
 - 2 small round tables
 - Chaise
 - 2 cups and saucers
 - Makeup things
 - Glasses
 - Wine bottles
 - Picture frame
 - Ball of silk
 - Invitation

END OF REHEARSAL

- Take legs and cyc out
- Put away props and furniture
- Put away corsets, skirts, etc
- Strike monitor
- Wheelchair back to scene shop

A Little Night Music

Shift Plot

3/3/02

ACT I

Top of Show (Before House opens)

Piano set – DSL

Stage Crew

End of Night Waltz (Henrik/Petra or Anne/Fredrik offstage)

Piano into SL alcove

Tim & Jeb

Love seat – SR

Billy & Kevin

Parlor chair – SR

David & Erin

Dresser – SL

Tim & Todd

Vanity – SL

Carrie J & Erin

Vanity chair – SL

Laura

Screen – SL

Jeb

Bed – SL

Jeb, Tim, & Todd

End of “Soon/Now/Later”

Piano – DSL

Jeb & Tim

Remove parlor chair – SR

David & Laura

Remove love seat – SR

Billy & Kevin

Remove vanity – SL

Carrie J & Erin

Remove vanity chair – SL

Erin

Remove screen – SL

Jeb

Remove bed – SL

Jeb, Tim, & Todd

Remove dresser – SL

Tim & Todd

During “Glamorous Life” (Desriee exits)

Piano into SL Alcove

Jeb & Tim

End of “Glamorous Life” (During final verse)

2 chairs – USL

Jeb & Tim

2 chairs – USR

David & Todd

End of Scene 2 (Dancers on ground level)

Chairs leave after bringing on a piece of furniture for the parlor/bedroom

Remove 2 chairs – USL

Jeb

Line Notes

PRODUCTION A Little Night Musc THEATRE University Theatre

DATE 3/6/02

PAGE 1 of 3

<i>Page</i>	<i>Character</i>	<i>Line/Reason</i>
26	Madame Armfeldt	Good heavens, what sort of nanny.... Called line
26	Madame Armfeldt	You get a feeling. Suddenly....mixed up words
27	Madame Armfeldt	treat tonight at dinner order of words
28	Anne	Oh henrik, dear dropped Oh
28	Henrik	God's Army, must learn all the ruses said know instead of learn
29	Henrik	I've so much to tell you said 'there's'
30	Anne	He'd better be careful mixed up words
30	Anne	What shall I wear? Said what on earth ...
30	Anne	You added 'Petra, come on' there is no such line
31	Fredrik	I love you very much you know. Dropped very much and you know
31	Anne	think I'm too silly to worry said something else
34	Fredrik	but nightshirts are silly dropped line
34	Fredrik	in midafternoon dropped line
35	Petra	doesn't he want his tea? Dropped doesn't
36	Petra	Oh what a wicked woman dropped oh
36	Petra	and the lace extra order of words
37	Henrik	being pure, henrik sounds like you said poor
45	Anne	I only thought... added well at the start
46	Second Lady	try as best I can added that
46	Second Lady	fell for the countess on sight mixed up line
46	Second Lady	decency is most moral said was
48	Fredrik	I don't think she looked especially at us mixed up line
49	Anne	if you've never seen her added before at the end
50	Fredrik	I had to BRING her home not take
51	Anne	Then you were 'uncle added back then
51	Fredrik	Not just yet added No at the beginning
52	Fredrik	I wouldn't say that old said something completely different
52	Henrik	It would be terrible if it was something missed words
53	Mrs. Nordstrom	how we kissed and we clung missed line
56	Desiree	and then, of course, dropped of course
57	Fredrik	what an old fool I've become dropped old
58	Fredrik	figuratively speaking added yes at end
58	Desiree	What did we do? Added and at the beginning
58	Fredrik	My motives for coming here added one might think at beginnin
59	Fredrik	specify the vegetable, please dropped please
61	Fredrik	Don't ask me how at my age dropped how at my age

Costume Fittings

PRODUCTION A Little Night Music

THEATRE University Theatre

WEEK OF 3/18/02 to 3/22/02

TIME	3/18/02 MONDAY	3/19/02 TUESDAY	3/20/02 WEDNESDAY	3/21/02 THURSDAY	3/22/02 FRIDAY
10					
10:30					
11				Laura Riggs	
11:30					
12	Tiara				
12:30	Wuethrich				
1		Mark A. Boyle			
1:30		Jason Whicker			
2	Melissa			Tiara Wuethrich	Melissa Blue
2:30	Blue				
3					
3:30					
4					
4:30					

Notes:

5:00 Mandy Fox

A Little Night Music Props List

Act I

Prologue

Wheelchair
Cards
Tray for wheelchair

Furniture:

Piano

Scene 1

Book w/ ribbon (Bible, and "catechism")
Ball of silk
Theater tickets x2
Vanity items
Jewelry box w/ bracelet and earrings
Wig box
Sm. Suitcase
Writing pad & pencil
2 letters in envelopes

Furniture:

Bed → complete dressing
Vanity
Dresser
Sm. Nightstand
Sofa
Dressing screen
Overstuffed chair

Scene 2

Opera glasses (left-handed)
Programs

Furniture:

4 elegant chairs

Scene 3

Furniture:

See 1-1

Scene 4

Sandwich
Glass of beer
Plate of sandwiches
Glass x2
Bottle of schnapps
Framed picture of Fredrika
Fruit knife
Wet bundle of clothes
Cigar

End of scene: pastries for one w/ extra coffee cup

Furniture:

Chaise lounge
Dressing screen
Vanity
End table

End of scene: café table and chairs (wh., wrought iron)

Scene 5

Pastries for one w/ extra coffee cup

Furniture:

Café table and chairs

Scene 6

Brush
Pocketbook
Handkerchief in purse
Tray w/ cookies and 2 glasses of lemonade

Furniture:

See 1-1

Scene 7

Cards
Piece of paper (every night)
Invitation on a small tray
Shotgun

Furniture:

Piano

Rehearsal Report

PERFORMANCE You Can't Take It With You THEATRE University Theatre
 REHEARSAL # 18 DAY Wednesday DATE 10/17/01
 STAGE MANAGER Jenaiah E. Shoo

Rehearsal Start	6:55
Rehearsal Break	7:56
Rehearsal Start	8:01
Rehearsal Break	8:37
Rehearsal Start	8:42
Rehearsal End	9:45
Total Running Time	2h 40m

Scenery:
 We need 4 "kitchen" chairs to go with the table in Act III.

Rehearsal Notes:
 We ran through the show today. Act I, Scene I - 25 min. Act I, Scene II - 13 min. Act II - 35 min. Act III - 23.5 min. We started rehearsal with Greg teaching the wrestling throw and Corey taking pictures for the poster.

Properties:
 Thank you for the props! Could we have an easel for rehearsal? The hat rack spins everytime it is touched. Could that be fixed? Could we have extra pieces on the meccano set for Paul to play with? The silverware should be carried onstage in a small basket.

Schedule:
 Tomorrow we will work Act I and Act II up to the Kirby's entrance. Gay is not called until 8:30.

Electrics:
 We will need 2 explosions from the cellar in Act II. One is on page 62 when Kolenkhov yells, "The fireworks, the fireworks!" and the other is on page 63 after De Pinna and Paul run into the cellar.

Fittings, etc:
 Sarah Weinstein has a fitting tomorrow at 3:30.

Sound:
 There needs to be an explosion from the cellar before lights up on Act I, Scene II.

Costumes:
 Ed Rice would like to meet with Kathy about an appropriate hair style that will work with his hair. Grandpa will not wear a hat in the first scene when he enters.

Misc.:
 Temara Payton was late - 1 min. Ed Rice and Carrie Spangler have each expressed great interest in housing the kittens for the week of the show. Nick Floyd's finger was pinched in the table. No aid was required.

BACKSTAGE ETIQUETTE

1. All stage crew, including booth personnel, are to be dressed in complete stage blacks. This means a solid black shirt (short sleeve is acceptable), black or navy blue pants (no shorts) and black shoes & socks. The only exception is the Stage Manager, Sound Engineer (UT) and Sound Board Operator (UT) who may elect to dress up; ie: shirt and tie, dress, skirt.
2. Be on time. Lateness will count against your practicum grade. When you arrive for call-time, remember to sign in at the check sheet and then immediately begin your duties. For the crew, the show starts at 7:30 (house opening) not 8:00.
3. No member of the stage crew, including booth personnel, is to mingle with audience members prior to performance or during intermission. Remember, you are part of the performance and your presence in the lobby helps dispel the illusion. After performances, you are expected to complete your duties before you go to the lobby to visit.
4. There is to be absolutely **no** food or drink in the light or sound booths or backstage at any time during rehearsals or performances.
5. There is to be no chewing of gum by any personnel on crew during performances.
6. Headset chatter is to be kept to a minimum. Gossiping on headset is not necessary and can be very distracting for performers. At no times are performers allowed on headset to gossip.
7. The only people to be on headset during rehearsals and performance are the people designated by the Technical Director for that production.
8. If you are the designated headset person backstage, you are expected to have your headset on unless a specific duty requires you to temporarily take it off. When going off headset, state to the SM "going off headset." When returning to headset, state to the SM "back on headset." Remember you are the SM's link to the backstage during performance.
9. **DO NOT** leave the headset lying on the floor for any reason. Always place it on a chair when going off headset. Headsets are not cheap toys, please treat them with respect & love. **You break, you buy. It's that simple.**
10. When given a warning respond with "(Position) Warned."
When given a standby respond with "(Position) Standing By."
When given a cue, respond with "(Position) Complete" when finished.
11. Never talk on headset after the SM has given a "Standby" until the cue is completed.
12. Wait for the SM to say "GO" before executing a cue. NEVER go unless the SM tells you to go. The time you think the SM is calling a cue late is the night you learn that the cue has been changed. Always wait for the SM to say go.
13. Treat the actors with respect. Without them you would not have a job.
14. If you have a serious conflict or a continuous problem with an actor, report it to the SM. It is not your responsibility to yell at the actor. That is the SM's job. Do not take it upon yourself to yell at a performer during a performance. There is plenty of time after the performance to air any grievances, with the SM facilitating.
15. The box office personnel selling tickets in the lobby and ushering are trying to do a job. Stage crew members should not be in the lobby trying to talk to the box office staff while audience members are present.
16. At certain times through the show cast members will be in various stages of undress. Please respect their privacy and personal space. If crew members present a problem in changing areas, they will be removed from the theatre.
17. No crew members are to leave the theatre until they have checked out with the SM. Failure to do so will also have an adverse affect upon your practicum grade.

Professionalism is giving your full effort when you don't want to.

Master Cue Sheet

PRODUCTION A Little Night Music THEATRE University Theatre

DATE 3/28/02 PAGE 1 of 9

<i>Type</i>	<i>Cue</i>	<i>Line/Movement</i>	<i>Action</i>
Electrics	1	House open (with Slide 1)	Work lights up
Slide	1	House open (with Electrics 1)	Pre-show slide on
Electrics	House 1/2	with Electrics 2	House to 1/2
Electrics	2	with House 1/2	Warm apron a bit
Sound	A	When house at 1/2	Pre-show announcement
Electrics	House Out	with Electrics 3 and Slide 2	House out
Electrics	3	with House out and Slide 2	Apron intensifies
Slide	2	with Electrics 3 and House out	Slide out
Electrics	4	Matt's first "La"	SR up
Electrics	5	Cassie crosses SL	Apron intensify
Electrics	6	Kellie halfway across pit	Isolate piano
Electrics	7	Key change	Pit up
Electrics	8	Ll cross around pit	DS pit up
Electrics	9	Ll cross back around	US pit up
Electrics	10	Ll cross around again	DS pit up
Rail	1	"Glamorous"	Black curtain out
Electrics	12	Scrim at 3/4 out	Front lights up
Rail	2	Ll start to move	Scrim out
Electrics	13	Cross to ground level	Pit up
Electrics	14	Music builds	Build upstage
Electrics	15	2 lines start to form	Build lights
Electrics	16	London bridge	Isolate center
Electrics	17	Bridge breaks apart	Balance lights
Electrics	18	Singing starts	Bridge up
Electrics	19	Start to exit	Lights down a bit
Electrics	20	Desiree & Fredrika break	SR alcove up
Rail	3	After scene change	Naked lady and music man in
Electrics	21	Fredrika cross to piano	Apron up
Electrics	22	Mme Armfeldt exit	Alcove out
Electrics	23	Henrik plays cello	Egerman's house up
Electrics	24	Anne cross to living room	Isolate living room
Electrics	25	Fredrick enters	Add area A
Electrics	26	Fredrik crosses to bedroom	Bedroom up
Electrics	27	Petra exits	Lower SR
Electrics	28	Top of song (with Followspot 1)	Bedroom down

PERFORMANCES AND AFTER

PERFORMANCES

This is it. The moment everyone has been waiting and working so hard for. As with rehearsals, you should always be the first person at the theatre and the last person to leave. You should arrive at least ½ hour before the first actor call so you can have everything unlocked and turned on and give yourself time to set up your own space.

- *Initial Set up*

Again, this is just a rough start to your checklist. Be sure to also include other duties as the need arises.

- *Strother Theatre*

- Unlock the double doors
- Unlock the two side doors
- Unlock the First Aid Kit
- Unlock the accordion room
- Unlock the props box
- On weekends, unlock the outside door next to Strother.
- Turn on all lights

- *University Theatre*

- Unlock the three backstage doors
- Unlock the side door into the audience
- Unlock the double door in the lobby
- Unlock the scene shop
- Unlock the props boxes
- Unlock the First aid kit
- On weekends, ensure the outside double doors leading to the lobby are propped open
- Turn on all work lights
- Put away ghost light
- Be sure to turn off the fans and vents to cut down noise backstage

- *Crew duties*

Normal crew call time is 2 hours before the show starts. Crew duties vary widely according to the production. You will discover these duties during the tech/dress rehearsals. The following are the most common duties.

- **Sweep/mop**

This is one of the most important duties for the crew. If the floor is not properly swept and mopped, the actors could slip and fall, or the costumes could drag on the not-so-clean floor and become dirty. Both possibilities are to be avoided at all costs. If your crew is having trouble sweeping and mopping in a timely fashion, then you have the responsibility to find a solution, for example you might need to call your crew in 15 minutes earlier.

- **Set up**

There should be a place for everything for the run of any show. It is your crew's duty to ensure that all of the furniture and set pieces are in their proper place at the start of the show. They should also check to make sure it is all in working order and nothing

is broken. This needs to be finished before Props Check (refer to later discussion for more information).

- **Dimmer check**

The light board operator will be trained by the master electrician to run dimmer check. This ensures that the lights are all working and are still focused in the right area. Things happen through the day and a light may be bumped or burn out. Any problems should be reported to you. If at all possible the problem should be fixed before the start of the show. You need to make sure you note any problems and whether or not they were fixed in your Performance Report. For the dance show, a table needs to be set up for the gels that will be used throughout the show. The crew members assigned to changing the gels are responsible for making sure the appropriate gels are set.

- **Sound check**

If your show uses sound of any sort, whether mics or sound effects, your sound board operator will be trained how to run a sound check. This ensures that all of the sound effects and speakers are working properly. If mics are used in the show, you need to coordinate with the makeup designer and the sound engineer to schedule a mic check. This allows the sound engineer to set the appropriate levels for everyone using a mic.

- **Props check**

Part of crew duties in setting up includes setting out the props. Props tables should be made for both sides of the stage where props enter and exit. The props tables should be clearly marked so that a quick glance will alert the crew to a missing prop. During the pre-show time, you need to make sure that you have a time planned for the cast to come up to the stage to look at their props to ensure it is set and ready to go.

- *Sign-in*

Some shows will have all of the actors called in at the same time, while other shows have staggered call times. Sometimes the crew is called in early, sometimes (especially in makeup intensive shows) the cast is called first. Regardless you will need to check the sign-in sheet at each call time. You may find it helpful to highlight the people who are late. You will then either need to assign someone or call the late actors yourself.

- *Calls*

You should start call time warnings during dress rehearsal. During the pre-show excitement, it is necessary for the SM or ASM to keep everyone on schedule by calling times. A few of the most commonly called times are ½ hour to House Opens, House is Open, 20 minutes to Places, 10 minutes to Places, and Places. When calling times, you should wait to hear a response from the actors such as “Thank 10 minutes.” This way you know that they heard you and understand that they have 10 minutes to finish up.

- *Security & valuables*

Because the green room is a public place and the dressing rooms cannot be locked during the performance, things have been known to “walk off”. As a courtesy, you may offer to keep valuables locked in the SM table during the show. If you choose to do this be sure that either you or an ASM is the only person to handle the valuables. Each person interested should have their own bag, labeled with their name. Valuables should all be collected at the same time each night.

- *Walk the set*

One very important task you have before you open the house is to walk the set. You need to check that nothing is broken or unsafe, that tools have been put away, and that things are indeed ready to go. There is nothing more embarrassing than having a broom sitting out on stage right up to the start of the show just because everyone overlooked it.

- *Call the show*

This may seem like an obvious task. Often times, this is the part Stage Managers look forward to. While this seems like an easy part of the job, there are a few pitfalls to watch out for.

- If a mistake is made, due to your error or an operator error, the most important thing to do is let it go. If you have the chance, write it down so you can look at it later. But always keep in mind that mulling over the mistake when it is made will simply lead to further mistakes and compound the mess.
- Keep calm. Accidents happen. This is live theatre. Actors drop lines, paragraphs, and parts of scenes. Special effects fail to work. Lights fail to come on. Actors leave things on stage or forget to bring something onstage. Actors forget their blocking. A glass breaks on stage. The phone does not ring. Someone sits on the sink in the Makeup Room and it breaks off. The list could go on and on. Even the best professional Stage Manager has to improvise during performances because something did not go according to plan. This is simply the nature of theatre. During the performance, emotions are running high and at least one person needs to be calm. That person has to be you.
- Always bear in mind that this is just theatre. Yes, it is our life. Yes, it is our passion. However, it is NOT brain surgery. This is not life and death. Tomorrow will bring a new performance and a chance to fix the things that went wrong. Learn to let it go.

- *Shut down/put away*

At the end of the night, you and your crew have the responsibility to see that everything is put away and shut down. The rule is that no one on the crew may leave until everybody is ready to leave. As stated above, there should be a place for everything when not in performance. That way a quick glance will ensure that everything has been found and put away. The props box should have a copy of the props checklist on the door that can be initialed as each prop is put away.

- *Close the theatre*

You should be the last person to leave the theatre so that you can make sure everything is locked and ready for the night. Remember that this is a rough checklist and other duties should be added as the need arises.

- *Strother Theatre*
 - Lock the double doors
 - Lock the two side doors
 - Lock the First Aid Kit
 - Lock the accordion room
 - Lock the props box
 - Lock the outer door next to Strother
 - Turn off all lights

- *University Theatre*
 - Lock the three backstage doors
 - Lock the side door into the audience
 - Lock the double door in the lobby
 - Lock the scene shop
 - Lock the props boxes
 - Lock the First aid kit
 - Make sure the outer lobby doors are shut
 - Be sure to turn on the fans and vents
 - Set out and turn on the ghost light
 - Turn off all work lights

- *Performance report*

As with the Rehearsal Reports, it is necessary for you to type a Performance Report every night after each performance. They need to be printed out and posted on the Production Manager's door. A sample is included at the end of this section and a blank form can be found in the appendix. If something breaks or needs immediate attention for some reason during a weekend performance, you should contact the person in charge of that area that evening or first thing the next morning.

POST PRODUCTION

- *Strike*

You will need to meet with the Technical Director for a list of Strike Assignments.

Department policy requires all cast and crew to stay for strike, regardless of who is visiting or where they need to be. You should have everyone sign-out with you at the end of the night. Pizza is provided by the department, however it is your job to buy the soda and cups. The Technical Director will give petty cash to you.

- *Post-show Discussion*

The Post-show Discussion should occur within the week following the closing of a show.

This is an opportunity for the cast, crew, designers, and anyone else in the department interested to come together to discuss the show – what worked, what did not, and why.

Typically these are run by USITT. These are not intended to be a gripe session, but more of an informational give and take discussion.

- *Return Keys*

During strike you will need to return your keys to the Production Manager. If any keys are not returned, you will be held responsible for that key and the locks that need to be changed due to its loss.

Performance Report

PERFORMANCE A Little Night Music THEATRE University Theatre

PERFORMANCE # 4 DAY Thursday DATE 4/4/02

STAGE MANAGER Jenaiiah E. Shoop

Act I Up	8:00
Act I Down	9:25
Act I Running Time	1 hr 25 min
Intermission Up	9:25
Intermission Down	9:42
Intermission Running Time	16 min
Act II Up	9:42
Act II Down	10:39
Act II Running Time	57 min
Total Running Time	2 hr 22 min

Front of House

No delays from the house. At intermission a patron slipped outside the front doors. She cut her hand and hurt her ankle. We gave her a band-aid and alcohol pad. She had great difficulties walking and decided to go to the hospital. She turned down our offer to call for help.

Misc.

Michael Taylor was late - 30 min. Crew call will now be at 5:45.

Cues

Rail cues 3 and 13 were late. Electrics 36, 52, 55, 57, 114, 117, 145.5, 186, and 209 were late. Electrics cue 189 was early.

Performance Notes

Some of the water from the dripping clothes was not cleaned up and Petra slipped during her exit in the following scene. It was cleaned up during the next scene change. Frid and Petra entered early at the top of Act II, Scene 5a.

Technical Notes

The masking on the bed tore. Amber did a temporary fix by stapling it to the front. Petra's mic squealed at the end of "Miller's Son".

ASSISTANT STAGE MANAGER

As stated earlier, the Stage Manager truly is only as good as the Assistants completing the team. While quite a few of your duties may seem like “grunt work”, it is all vital to the smooth running of the show. Taking line notes every night, sweeping the stage, setting rehearsal props, etc, may seem monotonous, but this frees the Stage Manager to put out the other 5 fires that have sprung up. The Assistant Stage Manager needs to have the same qualities as a stage manager. Please refer to section one to learn more about those qualities. While the basic qualities are the same, the duties differ.

- *Duties and responsibilities*

ASM duties vary from show to show and Stage Manager to Stage Manager. The following are some basic duties that are most common.

- **Be “on book”**

For more specific details on prompting see the section above in REHEARSALS. The most important thing to remember about being on book is that there should be no lag time between the actor call for line and you giving it.

- **Take line notes**

Again, more specific information can be found above. Taking lines notes requires you to be very attentive. Discuss with your Stage Manager how exact the lines need to be. Feel free to come up with your own method of taking line notes, as long as the end result is what has been agreed upon by you and the Stage Manager.

- **Act as backup in an emergency**

Everyone always says, “It will never happen to me.” The next thing you know, your Stage Manager is admitted to the hospital and you are left to call the show. You need to have paid good enough attention to the show that you would be able to do just that. Expect the best, but prepare for the worst.

- **Serve as crew head**

Starting with Dry Tech, you may be the crew head. Since you should know the show better than anyone on the crew, they will look to you for guidance and answers. Try to take care of the problems as they come up, but always report into the Stage Manager. You are the link between the Stage Manager and what goes on backstage. Open communication is essential. Please remember, though, that while you are an ASM, when the show is in production, you are also part of the crew and should participate as such.

- **Assist the SM**

While this seems very vague, part of your duty is to assist the Stage Manager in whatever way is needed. In looking through this manual, you may have noticed that a lot goes into stage managing. While the job you have been asked to do is not very glamorous and is very mundane, it needs to get done and you will free the Stage Manager to do other vital things. Each job that seems trivial to you that you complete enables a smoother running show. You are an extremely vital link in this process.

APPENDIX

A. Forms

DEPARTMENT OF THEATRE AND DANCE

Audition Form

(Complete One Form Per Show)

NAME (as seen in program) _____ DAY PHONE _____

LOCAL ADDRESS _____ ALT PHONE _____

EMAIL ADDRESS _____

Personal Information

Are you enrolled at Ball State? YES _____ NO _____

Are you on academic probation? YES _____ NO _____

Do you have any tattoos? YES _____ NO _____ WHERE _____

Do you have any piercings? YES _____ NO _____ WHERE _____

Are you: Freshman _____ Sophomore _____ Junior _____ Senior _____ 5th Year _____

Height _____ Weight _____ Hair Color _____

Production Information

Please check which shows for which you are auditioning.

_____ *You Can't Take It With You* _____ *The Fantasticks* _____ *All My Sons*

Conflicts: Please list any conflicts (i.e., evening classes, work, weekend commitments, etc.) that you have during the rehearsal or performance period on the back of this form.

PLEASE NOTE: Any actor who participates in auditions is indicating a willingness to accept any role in the production.

SIGNATURE _____ DATE _____

Emergency Information Form

All of the information you present on this form will be treated on a need to know basis. The Stage Manager and the Assistant Stage Manager will each have a copy which can be pulled out and given to ambulance or hospital personnel in case of an emergency. You are not required by law to answer any of the questions here. The more information you provide the better off you may be should any kind of problem arise. Thank you.

Name as seen in program

Current phone number

E-mail address

Alternate phone number

Current address

Do you have any kind of illness or are you taking any medication?

Check any of the following that apply to you:

Anemia _____

Arthritis _____

Asthma _____

Chronic Back Pain _____

Chronic Fatigue _____

Diabetes _____

Epilepsy _____

Heart Murmur _____

Hypoglycemia _____

Migraine _____

Pregnant _____

Ulcer _____

Vertigo _____

Other _____

Please explain: _____

Do you wear glasses? _____ . Do you wear contacts? _____

Do you use any kind of hearing aid? _____

Do you have allergies to any kind of medication? _____

Please list a local contact and phone number in case of emergency: _____

Show
Program Information

--“Author” Credits

- 1) Title of the play:
- 2) Name of the playwright:
- 3) Name of the composer:
- 4) Name of the lyricist:

--“Artistic Staff” Credits

- 1) Director:
- 2) Musical Director:
- 3) Scene Designer:
- 4) Costume Designer:
- 5) Lighting Designer:
- 6) Sound Designer:
- 7) Makeup Designer:
- 8) Technical Director:
- 9) Stage Manager:
- 10) Choreographer:
- 11) Managing Director:

--“Cast” Credits

- 1)

--“Production Staff”

- 1) Assistant Director:
- 2) Assistant Musical Director:
- 3) Assistant Scene Designer:
- 4) Assistant Costume Designer:
- 5) Assistant Lighting Designer:
- 6) Assistant Sound Designer:
- 7) Assistant Technical Director:
- 8) Assistant Stage Manager:
- 9) Assistant Choreographer:
- 10) Props Master:
- 11) Master Electrician:
- 12) Scenic Artist:
- 13) Dance Captain:
- 14) Sound Engineer:
- 15) Sound Board Operator:
- 16) Light Board Operator:

- 17) Follow Spot Operator:
- 18) Fly Crew:
- 19) Props/Running Crew:
- 20) Costume Crew:
- 21) Makeup Crew:

--“Orchestra” Credits

- 1) Conductor/Keyboard:
- 2) Asst. Conductor/Piano:
- 3) Trumpet:
- 4) Trombone:
- 5) Flute/Piccolo:
- 6) Alto Sax/Clarinet:
- 7) Tenor Sax/Clarinet:
- 8) Bass:
- 9) Percussion:

--“Thank you’s”

APPOINTMENT REMINDER

AT _____, ON _____, YOU _____ HAVE
AN APPOINTMENT WITH _____ FOR _____.
IT IS VERY IMPORTANT THAT YOU ARE ON TIME FOR THIS
APPOINTMENT. THANK YOU FOR YOUR COOPERATION.

STAGE MANAGER

APPOINTMENT REMINDER

AT _____, ON _____, YOU _____ HAVE
AN APPOINTMENT WITH _____ FOR _____.
IT IS VERY IMPORTANT THAT YOU ARE ON TIME FOR THIS
APPOINTMENT. THANK YOU FOR YOUR COOPERATION.

STAGE MANAGER

APPOINTMENT REMINDER

AT _____, ON _____, YOU _____ HAVE
AN APPOINTMENT WITH _____ FOR _____.
IT IS VERY IMPORTANT THAT YOU ARE ON TIME FOR THIS
APPOINTMENT. THANK YOU FOR YOUR COOPERATION.

STAGE MANAGER

APPOINTMENT REMINDER

AT _____, ON _____, YOU _____ HAVE
AN APPOINTMENT WITH _____ FOR _____.
IT IS VERY IMPORTANT THAT YOU ARE ON TIME FOR THIS
APPOINTMENT. THANK YOU FOR YOUR COOPERATION.

STAGE MANAGER

Production Meeting Report

PERFORMANCE _____

THEATRE _____

ATTENDANCE _____

DATE _____

Director Notes:

Scenery:

Rehearsal Notes:

Properties:

Schedule:

Electrics:

Fittings, etc:

Sound:

Costumes:

Misc.:

**PLEASE
DO NOT
DISTURB**

***REHEARSAL
IN
PROGRESS***

Thank You

Stage Manager

Costume Fittings

PRODUCTION _____

THEATRE _____

WEEK OF _____ to _____

TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
10					
10:30					
11					
11:30					
12					
12:30					
1					
1:30					
2					
2:30					
3					
3:30					
4					
4:30					

Notes:

Rehearsal Report

PERFORMANCE _____ THEATRE _____

REHEARSAL # _____ DAY _____ DATE _____

STAGE MANAGER _____

Rehearsal Start	Scenery:
Rehearsal Break	
Rehearsal Start	
Rehearsal Break	
Rehearsal Start	
Rehearsal End	
Total Running Time	
Rehearsal Notes:	Properties:
Schedule:	Electrics:
Fittings:	Sound:
Costumes:	Misc.:

Sign-In Sheet

PLEASE INITIAL UPON ARRIVAL

PRODUCTION _____

THEATRE _____

NAME

DATE

NAME	DATE												

Performance Report

PERFORMANCE _____ THEATRE _____

PERFORMANCE # _____ DAY _____ DATE _____

STAGE MANAGER _____

Act I Up	Front of House
Act I Running Time	
Intermission Down	
Act II Up	
Act II Running Time	
Misc.	
Cues	
Performance Notes	
Technical Notes	

Misc.

Cues

Performance Notes

Technical Notes