

STAGE MANAGEMENT HANDBOOK

**SCHOOL OF THEATRE AND DANCE
KENT STATE UNIVERSITY**

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1--INTRODUCTION

One of the ideals of modern theatre is to achieve a "unity" of all production elements, a harmony of acting, dancing, directing, choreography and design in order to present a clear interpretation of a play or dance. Each member of the artistic and production staff may work on a separate aspect of the production, but the combined effort should create a single, artistically unified effect. The Stage Manager is largely responsible for the coordination of these separate production elements. The Stage Manager must, therefore, anticipate the tasks of each contributing department, monitor their progress during the construction/rehearsal period and finally tie all these disparate elements into one smooth-flowing operation.

Serving as a Stage Manager is an invaluable experience for a student of the theatre and dance. Whatever the specific field of interest, working in stage management affords the student an opportunity to observe the preparation and assembling of the numerous individual contributions to a single theatrical presentation. In addition to learning specific methods of preparing a production, the Stage Manager comes to realize that efficient organization can make a significant difference in the final quality of a production.

This Handbook is your reference guide to stage managing a Kent State University Theatre and Dance production. **Read it completely before beginning your assignment.** If your questions are not answered in the Handbook, ask the Stage Management Supervisor or the appropriate Department Supervisor. Do not let your questions go unanswered.

Please report any errors and/or omissions to the Stage Management Supervisor for inclusion in subsequent revisions.

ACKNOWLEDGEMENTS

The Kent State University School of Theatre and Dance **Stage Management Handbook** had many contributors. The book started as a project of the Stage Management course taught by Associate Professor Robert Wolin. Several students were major contributors: Rebecca Balogh, Margaret Parado, Timothy M. Paul, Jeff Syrone, and C. J. Vaca. Angie McGuire assisted with the 2002 revision. These students have all distinguished themselves as outstanding stage managers at Kent State University and have gone on to professional careers in theatre.

IMPORTANT THINGS TO REMEMBER

1. The actors, designers, directors and crews must be comfortable during the production process. Treat them with friendly respect. They must trust you. Your function is to serve and assist the actors/dancers, director/choreographer, and the designers during the production process. A Stage Manager must insure that the mechanical processes run smoothly so that these artists can concentrate primarily on the creative processes of the production.
2. Learn to communicate clearly and in a timely manner. It is important that you be able to communicate not only your ideas but understand and communicate the ideas of others. Communicate with your Director daily prior to rehearsal. Check in with production personnel frequently to exchange information. Remember that gossip and the repeating of gossip can be very damaging to the production process.
3. "PLEASE" and "THANK YOU" must be a sincere and integral part of your everyday vocabulary. People respond more positively to courteous requests. Keep your sense of humor very close by.
4. Develop the habit of thinking ahead and anticipating ANY potential problem, then set about to methodically examine the problem in order to generate possible alternatives and solutions. Anticipating problems is the best way of avoiding an interruption of the rehearsal/production process.
5. Be prepared to react to emergencies or problems that you are unable to solve. Learn to exercise self-control, reacting calmly and with a level head in times of emergency or crises. Consult with Departmental Supervisors or the Stage Management Supervisor. They are there to support and help you.
6. The director, actors, designers, and crews will have greater confidence in your abilities if you are a prepared and willing participant in the production and display confidence in yourself.
7. Set up an efficient system of organization that will help you perform your stage management duties and allow you time for study and other important activities. Manage your time so that things can get done quickly and efficiently.
8. Try to achieve a balance in your life between work, study and play. This is important in managing stress. Learn to leave your personal problems outside the theatre yet deal with the stresses of daily life quickly so they won't impact your work and study.
9. The primary goal of all production work at Kent State University School of Theatre and Dance is the education of future artists. Seize the unique educational opportunity of stage management with the strongest conviction possible and a great desire to learn all you can.

2--GETTING STARTED

I. Who to See

When you are first notified that you will be stage managing a production, you will need to obtain items from the following people:

Stage Management Supervisor:

1. A copy of the Stage Management Handbook, Stage Management Forms, and other appropriate information.
2. A Stage Manager's Kit. The Kit and its content is your responsibility and must be returned within 48 hours of the close of the production.
3. A partial list of the production personnel.
4. A Boom Box for rehearsals if needed.

Production Manager:

1. A Master School Production calendar.
2. Keys for the appropriate theatre areas. A deposit is required in the form of a check which will be held pending the return of the keys. Keys must be returned to the Technical Director at the production's Strike.
3. A Production Calendar and list of Production Meetings for the production. The Production Calendar will contain a partial list of technical schedules for the production
4. Petty cash procedure and authorization.
5. Safety Box/Kit Location(s) and stocking procedures.

School Office:

1. Xerox code for the production.
2. Audition forms and other appropriate information.
3. Rehearsal room reservation forms.

The Director:

1. A cast list (if auditions have been completed)
or
Audition information
2. An outline of a rehearsal schedule.
3. Production notes, if any, for the first production meeting.
4. Copies of completed audition forms for the cast.

Managing Director:

1. Publicity needs and deadlines
2. Scripts for stage management, cast and designers

Costume Shop Supervisor:

1. Arrange for the rehearsal costume box to be in your main rehearsal space and obtain a key.
2. Any early fitting/measurement needs prior to the start of rehearsal.

II. The Director

The Stage Manager is to meet with the Director prior to the first production meeting, auditions or the first read-through in order to establish an early positive relationship. The Stage Manager is to have read the play **AT LEAST TWICE** prior to the meeting and be knowledgeable about the play and its basic needs. Topics to be discussed should include but are not limited to:

1. Outline of Director's Concept
2. Director's expectations of the Stage Manager and rehearsal procedures
3. Schedule Conflicts
4. Rehearsal Schedule
5. Audition Format
6. Script Alterations
7. Rehearsal needs (set, props, furniture, costumes)
8. Preliminary prop list

Remember that each director is unique in the details of their process but each will expect the Stage Manager to manage rehearsals, know the show in detail and offer support in the process.

III. Scripts

Scripts are available to actors on a sign-out basis (one hour segments) in the School Office prior to auditions. Designers may pick up their copy of the script at that time from the Managing Director. Scripts become the responsibility of the Stage Manager after auditions. Issue a copy of the script to each cast member and record the number. If the production is a musical and scripts are rented, notify cast members that no permanent marks are to be made in the script or scores and the scripts must be "clean" when returned to the Stage Manager at the close of the production. Return all extra scripts to the Managing Director.

IV. The Prompt Book

The Prompt Book is a working document that organizes lists, schedules, notes, reports, script, etc. with color page dividers for easy and swift reference. It is bound in a three-ring binder.

1. Be sure to put your name and phone number, Title of the Production, director's name and the Kent State University School of Theatre and Dance name and address on a title sheet in the Prompt Book.
2. Construct or lay out your own prompt script. This requires copying and may include reduction or enlargement. Make sure you are working with the same edition/translation of the script the director and actors will be using. Be sure to leave room in the margins for blocking notes and cues. Index the script with tabs, one for each scene. Make sure Act, Scene, and Page

Number appear prominently in the upper right corner of each page of the script. See Script Page example in Handbook Appendix.

3. Obtain a Ground Plan from the Set Designer and reduce it to 1/8"=1"-0" for your prompt script. Give a copy to the Director and Lighting Designer for their own use.

4. Make a reference page that includes a contact sheet and emergency telephone numbers.

5. The Prompt Book should include but is not limited to:

- 1) Prompt Script with
 - a) actor blocking notation
 - b) light, sound, and/or music cues with warnings and standbys
 - c) shift cues
 - d) actor cues

NOTE: ALL MARKINGS IN PROMPT SCRIPT SHOULD BE DONE IN PENCIL TO ALLOW FOR EASE IN MAKING REVISIONS.

- 2) Costume Plot
- 3) Property Lists and Plot
- 4) Technical/Shift Plots
- 5) Preset diagrams of set and props for each act
- 6) Act/Scene/Character Breakdown
- 7) Master Production Calendar
- 8) Rehearsal Schedule
- 9) Cast and Crew Contact Sheet
- 10) List of company rules
- 11) Rehearsal checklist
- 12) Pre-performance Checklist
- 13) After-performance Checklist
- 14) Rehearsal and Performance Reports
- 15) Publicity Calls/Deadlines

V. Reserving Space

The Stage Manager is responsible for reserving **all rehearsal spaces** with the Scheduling Coordinator (usually a student). Reservation forms may be obtained in the School Office, completed and returned to Coordinator's mailbox. See the Handbook Appendix for a complete reservation policy.

VI. Communication

Accurate information requested or delivered in a timely manner is one of the major responsibilities of the Stage Manager. Accurate paperwork and the prompt delivery of messages and rehearsal notes contribute greatly to the smooth operation of the production. Establish friendly and frequent contact with the production staff to exchange information and note the progress of the production.

Typing and Copying. The Stage Management Supervisor will generate original forms for the production. Stage Managers are responsible for their own typing, i.e. rehearsal schedules, list of production personnel, schedules, etc. A computer is available for your use. **DATE AND INITIAL ALL PAPERWORK. INDICATE REVISIONS OF LISTS, SCHEDULES, ETC. WITH THE WORD "REVISED" AND THE DATE AT THE TOP OF THE FIRST PAGE.** The Stage Manager should make every effort to avoid circulating paperwork with spelling and/or typographical errors.

The Xerox machine in the school office may be used for duplicating. Each production is assigned an access code.

Distribution. The Technical Director will distribute Master School Production Calendars at the first Production Meeting. Distribution of all other lists, contact sheets, reports, schedules, and notices is the responsibility of the Stage Manager. Faculty members and graduate students have mail boxes outside the school office. All undergraduate student theatre majors have mailboxes in the Green Room. If you have a student cast and/or crew member without a mailbox, assign them one in the Green Room and call it to their attention.

Distribution of Daily Rehearsal/Performance Reports. Each daily Rehearsal or Performance Report should be **copied and distributed to the mail boxes** of the following individuals: School Director/Producer, Technical Director, Scene Shop Supervisor, Costume Shop Supervisor, Managing Director and the production's Set, Lighting, Sound, Costume Designer and Props Master. These reports should be **posted** on the following boards: Production Call Board (outside the Green Room, Production Bulletin Board in the Xerox Room,. This distribution should be accomplished **by noon** the following day.

Call Board. Each Production has a segment of the Production Call Board outside the Green Room. The name of the production and a CURRENT rehearsal schedule should be prominently displayed on the appropriate Call Board as well as any current notices. **DATE AND INITIAL ALL NOTICES.** Cast lists with names and characters only (no addresses or phone numbers) may be displayed publicly on the Call Board. The Stage Manager is responsible for checking the Call Board every day and keeping it up to date. There is an additional Dance Production Call Board outside the rehearsal studios in the MAC Annex. All notices for dancers must be posted on that board.

The Stage Manager must establish day to day communication with the director, production staff members and actors/dancers. Daily Rehearsal Reports should be posted on the Call Board immediately after rehearsal so that production staff members may check for notes. Rehearsal notes which are lengthy or complicated must be delivered by phone, personal note, or in person by the Stage Manager promptly (before noon the next day).

Contact Sheets/Phone lists. An accurate contact sheet for production staff should be generated the day after the first production meeting and circulated to all production personnel. An accurate contact sheet for cast should be generated by the Stage Manager one day after the first Read-Through and circulated to all personnel. A final contact sheet for cast, run crew and production staff should be generated the day after Crew Orientation and circulated to all personnel. Updates are the responsibility of the Stage Manager. Include appropriate school numbers. See Appendix for an example. **Under no circumstances should contact sheets with personal home addresses be circulated.**

VII. Co-Stage Managers

Occasionally more than one Stage Manager will be assigned to a main stage production. You **must** discuss and determine job responsibilities for each Stage Manager. If this is not done, some work may be duplicated and other work may go unattended. Consult with the Stage Management Supervisor if you have difficulties in determining job responsibilities.

Co-Stage Managers **must** be in daily contact with each other in order to share information and discuss the progress of the production.

VIII. Assistant Stage Manager

Establish early a good working relationship with your Assistant Stage Manager(s). Determine areas of responsibilities in rehearsal and daily routine of communication and work. Some examples of things an ASM can do: copy and distribution of paperwork, track props in rehearsal, set up and strike rehearsal "scenery/furniture", hold book, or coordinate costume fittings. It is important that you both work together as a team and essential that the Stage Manager give specific instructions or explain how tasks must be performed to an inexperienced ASM. It is important that the ASM feel a part of the process and understand what is going on.

3--THE PRODUCTION PROCESS

I. The Script

In order for you to function effectively as Stage Manager you must have a very good working knowledge of the script and the requirements of the play. In order for you to gain this familiarity, you should read the play four or five times before rehearsals or Production Meetings start. **As you reread the play, make lists of needed props, entrances and exits, special lighting requirements, changes of scenery or costume, special effects, sound effects and any other element which should be discussed during design and production meetings.** Look for the implied as well as the obvious. This advance preparation will enable you to contribute and facilitate problem solving.

II. The Production Calendar and Due Dates

The Production Manager distributes the Master School Production Calendar at the first Production Meeting. It is important to note that several productions within the School of Theatre and Dance are in various stages of the production process at the same time. Each semester's calendar is worked out in advance to accommodate these multiple processes. Variations to this Calendar may effect other productions, school resources or personnel and should be brought to the attention of the Technical Director for discussion and/or approval by the school Production Committee.

The Stage Manager distributes the calendar with due dates for each production. A Sample Production Calendar is in the Handbook Appendix. The Production Calendar should be reviewed at every Production Meeting and the Stage Manager should consult the Production Calendar regularly to review the production process. Conflicts, changes, and missed deadlines should be addressed and resolved immediately. Absent members of the Production Staff must be informed of the changes by the Stage Manager.

Due Dates (deadlines) are very important to the successful mounting of the Production. All the elements of a production are interdependent. When a deadline is missed or one element falls behind, it affects other elements and jeopardizes the quality of the overall production. All Due Dates not set on the Production Calendar must be set at the first or second Production Meeting. The Stage Manager is responsible for seeing that all Due Dates are set. You may use the Sample Production Calendar as a guideline.

II. Production Meetings

The Stage Manager must attend all Production Meetings. The meetings will be arranged by the Stage Management Supervisor and notices must be distributed to all production staff. Agendas and reminder notices should be distributed/posted 24 hours in advance of each meeting. In addition to the show's production staff (director, stage manager, designers, dramaturg, prop master, etc.) the School Director, Resident Faculty Designers and Technical Director, Scene and Costume Shop Supervisors and Managing Director will be present. **The meetings will be held on WEDNESDAYS FROM 5:00 TO 7:00 PM in the Conference**

Room. Production Meetings are important in that here is where information is best and most efficiently shared and problems can be identified and solved early in the process.

Although the Director and Stage Management Supervisor will provide guidance in the meetings, the Stage Manager must take a leadership role in establishing an agenda and seeing that every topic is adequately covered. Consult the Sample Production Calendar for items which should be discussed at each meeting. If a particular topic is not discussed at one meeting, make sure it is discussed at the next meeting. Keep your own running lists of problems, questions or concerns which have come up since the last meeting and make sure they are added to the agenda. Poll Production Staff members prior to the meeting to see if they have a concern they wish to have discussed at the meeting.

The Stage Manager can act as a "information traffic director", keeping the meeting running smoothly. Allow the director, designers, and Technical Director to make a brief report at each meeting so that each may have an idea of the overall progress of the production. Summarize at meeting's end each decision which has been made and who has been given the responsibility for carrying it out. Announce the time and date of the next meeting. If additional small meetings are scheduled between the director and one or more designers, make sure you and all concerned are aware of the decisions reached at such a meeting and they are communicated in a timely manner. Review the agenda at the start of each meeting and ask the members of the group to make additions at that time.

Since Production Meetings usually are scheduled for **one hour**, the Stage Manager must make every effort to see that time is used well. Here is a list of common meeting problems you may encounter:

Silence: This is an indication that no one is sure of what they should be discussing or how to approach the topic. Refer to the agenda and get the meeting moving by introducing the topic.

Jumping Ahead or "free associating": One topic often leads to another. If you find the members of the production staff jumping ahead to a topic further down on the agenda, or one that is not on the agenda at all, stop the discussion and cover the current topic thoroughly before moving on.

Tangents: Members of the production staff may start reminiscing about previous shows. Get them back on track or move on to the next topic.

Jumping Beyond the Scope of the Meeting: Each topic on the current agenda must be covered. Keep attention on those issues and assure the production staff that other issues will be covered at future meetings.

Too Much Time on One Subject: If it appears that there are too many problems to be covered, schedule an extra meeting to address the problem issue and move on to the next topic. Make sure there is a method of communicating the results of the special meeting to each member of the production staff.

Summarize at the end of every meeting. Review each important decision which has been made and state who has agreed to take responsibility for carrying out each action. Review upcoming deadlines and announce the date, time and place of the next meeting.

4--AUDITIONS

I. Scripts

Scripts are available to actors on a sign out basis for one hour at a time in the School Office prior to auditions. The Stage Manager must pick up scripts from the office just prior to auditions and make sure they are available during the audition process. After the auditions scripts become the responsibility of the Stage Manager. Scripts must be available at the audition for actors and must be returned to the Stage Manager after the actor has finished his reading. The Stage Manager will distribute scripts once the play has been cast.

II. Procedure for Auditions

A detailed description of the casting policy can be found in the Appendix. Casting for first semester main stage productions are conducted in one session held during the last weeks of the spring semester or the first weeks of the fall semester. Casting for second semester main stage productions are conducted the last weeks of the fall semester. See the Master Production Calendar for specific dates. Dance and Showcase auditions are scheduled separately. Auditions will include:

1. A general screening of all interested parties
2. Call backs conducted by each director over a one or two day period
3. A final casting session held with all directors and present. The School Director mediates casting conflicts.
4. Clear all cast lists with the School Director prior to posting.

The Stage Manager should be present to assist with auditions. The time and place of auditions will be determined and announced in the Master School Production Calendar. The Stage Manager should meet with the director to find out the format of the auditions and call backs and what type of assistance the director will need during the audition process. Post a Sign Up Sheet with time segments noted on the Production Call Board. Post audition information on the Production Call Board and the bulletin board outside the School Office. This should include but is not limited to a character list, preparation for the actor, what is or may be required of the actor and any other preparation such as clothing, music, etc. Contact the Director and determine what arrangement is necessary for the audition space.

The duties of the Stage Manager include but are not limited to:

1. Serve as a friendly "receptionist" at a table outside the audition space(s). A table or tables in the lobby outside Wright-Curtis Theatre is most often the arrangement. Know the details of the production, i.e. rehearsal and performance dates and times and the name of the director. Be familiar with the script. Be able to describe the audition process to those who are going through it for the first time.
2. Get blank audition forms from the School Office and have each actor fill one out completely before the audition. Keep a running list of those who auditioned and their telephone number. Give all forms to the director(s) at the end of the session.

3. Serve as an "usher" during the process. Determine when the director(s) is ready for the next actor and present them at the door.

4. Notify actors of the time and place where the call back list will be posted and when and where call backs are scheduled. Notify actors of the time and place where the cast list will be posted. You may be required to call actors and arrange a list of auditions in a specific group or format.

5. If the format of the auditions require that two or more actors read together, organize pairs of actors for the readings so that the audition may flow smoothly without unnecessary breaks. The Director may prefer that you read with actors.

6. If you need assistance, ask an Assistant Stage Manager to help.

After the director has posted the cast list on the Production Call Board, distribute scripts and post the time, date, and place of the first rehearsal. Obtain copies of the audition forms for the cast from the Director. Use these for preliminary schedule and conflict information, allergy information and contact information. The costume shop may require a copy of these forms prior to the first rehearsal as they contain information regarding cast allergies and preliminary schedule information.

5--REHEARSALS

I. Rehearsal Management and the Director

The Stage Manager works very closely with the Director in achieving and maintaining a good rehearsal process. The Stage Manager should adapt to the Director's methods as rapidly as possible, become an invaluable assistant, and be familiar with the Director's script intentions. In a discussion with the director, the following method of working and operating should be established:

- 1) Rehearsal schedule
- 2) Daily operating schedule (warm-ups, announcements, breaks, notes at end of rehearsal, etc.) and the preferred method for staying on schedule.
- 3) Room arrangement (ground plan, where do director, stage managers, and unoccupied cast sit, etc.)
- 4) How long and how often breaks will be taken
- 5) Warm-up procedures
- 6) Preferred method for prompting, line and blocking notes for actors

The following rehearsal guidelines are very important to achieving an efficient rehearsal process.

II. Time and Space Guidelines

All rehearsal schedules must provide one day off per weekend during the rehearsal period as stated in the School Handbook. Each director and Stage Manager should consult the Master School Production Calendar and the Production Calendar for the particular production in preparing an individual production's specific rehearsal schedule. Items such as Technical rehearsal, Crew Orientation, audition dates, initial rehearsal starting dates are established in the Master School Production Calendar. It is important to note that several productions within the School of Theatre and Dance are in various stages of the production process at the same time. Each semester's calendar is worked out in advance to accommodate these multiple processes. Variations to this Calendar may effect other productions, school resources or personnel and should be brought to the attention of the Technical Director for discussion and/or approval by the school Production Committee.

NOTE: All rehearsals must end and cast and staff must be out of the building by 11:00 PM. Plan your rehearsals so that this may be accomplished. No evening rehearsals are to be scheduled on Opening Nights of main stage productions.

Rehearsals are normally scheduled in BO42, BOO5, Wright-Curtis Theatre and Stump Theatre. The Stage Manager must reserve precise rehearsal locations with the Scheduling Coordinator. See Chapter 2--Getting Started for reservation procedures. It may be necessary in cases of emergency or because of an unusual request to move rehearsals to other than designated locations.

Keys to the Rehearsal Space and other Theatre Spaces may be obtained from the Scene Shop Supervisor. This requires a deposit in the form of a check that will be returned to you when

you return the keys. There is a limited set of Stage Management keys. If another Stage Manager has the key ring you will eventually be issued, you may get a rehearsal room "pipe key" and prop cabinet key from the Scene Shop Supervisor.

Become very familiar with each rehearsal, performance and shop space. Know where light switches, phones, fire extinguishers, emergency cut off switches, entrances and exits, and connecting passages are located. In the theatres, know the various switches for work lights, house lights, and ghost or night light. Know how to get to the stage, house, lobby, booth, dressing rooms, trap rooms and any other space your crew or actors may need to go. Know the placement of Call Boards, bathrooms, vending machines and AC Power outlets. Know how the actors and crew get from one place to another. Know the quickest and safest way to evacuate your cast and staff in an emergency and the nearest shelter location in case of tornado.

Rehearsal space is also used as classroom space during other hours. The Stage Manager is responsible for restoring the rehearsal space to an orderly, clean condition for use by other events scheduled to follow in that space.

The Stage Manager is responsible for turning out the lights and locking each space that is used by the cast and/or crew each night. This includes the Scene Shop, Green Room, Booth and Rehearsal Room(s).

III. The Rehearsal Schedule

Prior to making up the Rehearsal Schedule, an Act/Scene/Character break down must be completed. See Handbook Appendix for a form. If the play is not broken down into formal acts and scenes by the playwright, the Stage Manager and Director must get together to determine how the play will be broken down for rehearsal purposes. Check audition forms for cast conflicts.

The Stage Manager and Director of the production should make up a rehearsal schedule for the entire production outlining what is to be accomplished each day and which actors are called. If this information cannot be determined at the beginning of the rehearsal period, shorter one-week schedules should be made up giving actors at least one week's notice for preparation. See the Handbook Appendix for an example. The following items should be included on each rehearsal schedule:

Title of Production	Rehearsal Period (From 9/3 to 10/1)
Day, date, time, place	Act/Scenes to be worked
Who is called	Read-through dates
Off Book Date	Publicity Photo Call
Any Holidays or Conflicts	Technical and Dress Rehearsal Dates
Production Photo Call	All Performance dates and times
Student Matinees	Production Feedback Session(if any)
Strike	Crew Orientation

NOTE: If Call Times differ from rehearsal or performance start times, note all call times on the schedule.

Schedule a time for the designers to watch a run/stumble-through. This should be at least one week before the light plot is due and may take place over a period of one to three rehearsals. For example, Act I may be seen on Monday, Act II on Tuesday, etc. Schedule a time for the designers to watch a run-through for cueing and timing for such things as quick changes, background sound effects, etc. This should be one week before the first technical rehearsal.

When scheduling dates for the company to rehearse on stage (after set load in and prior to Crew Orientation), consult the Production Calendar for light hangs and other work calls for possible conflicts. The Technical Director will notify the Stage Manager when the company may rehearse on stage.

Place the name and telephone number of the Stage Manager on each rehearsal schedule, number each page (Page 2 of 2), and put the date of issue at the top of the first page. If the schedule is a revision, note "Revised" and the date.

Distribute copies to all cast members, designers, Resident Designers and Staff, the Technical Director, the School Director, and the Managing Director. Post one copy of the schedule on the Production Call Board outside the Green Room

IV. Preparation for Rehearsals

Schedule Form: Gather information for the contact sheet by having all actors and student production personnel fill out a Schedule Form (See Handbook Appendix) at the first rehearsal. Ask that each actor give a full accounting of their time including work schedules and any other activities that might conflict with rehearsals, fittings, etc. Keep these personal schedules for reference as you schedule times for costume fittings, publicity photos, and other special sessions. Give a copy of each actor's form to the Costume Shop. Note that the form requests that name be indicated "as you want it to appear in the program." Use this form later as a reference when submitting program information.

Taping the Floor: Obtain a ground plan of the set obtained from the Set Designer. Obtain colored spike tape from the Scene Shop Supervisor. Consult with the Director as to how he wishes the set to be oriented in the rehearsal room. Tape the outline of the set on the floor of the rehearsal room indicating various levels, walls, doorways, and windows. You may use a different color to indicate a wall from a platform level or to differentiate two different settings. Spike the location (at least two corners) of all rehearsal furniture so that it may play in the same location for every rehearsal. **NOTE: UNDER NO CIRCUMSTANCES USE MASKING TAPE FOR THIS PURPOSE.** The Stage Manager is responsible for taping the floor prior to the first rehearsal and for removing the tape after rehearsals have moved into the theatre. **NOTE: If you are rehearsing in the theatres, the outline of the set must be painted, NOT TAPED.** Obtain paint from the Scene Shop Supervisor. If you have questions, consult the Set Designer or Technical Director. Give the actors a "tour" of the set, identifying steps, platforms, doors, windows, etc.

Contact Sheet: Distribute Cast/Production Staff Contact Sheet by the second or third rehearsal. An accurate contact sheet for cast and production staff should be generated by the Stage Manager one day after the first Read-Through and circulated to all personnel. Updates are the responsibility of the Stage Manager. Include appropriate school numbers. See Appendix for

an example. **Under no circumstances should contact sheets with personal home addresses be circulated.**

Rehearsal Props: It is the Stage Manager's responsibility to obtain rehearsal props and returning them after they are no longer used. Consult with the Director to find out when to integrate rehearsal props into the rehearsal. The Stage Manager should retain a copy of the borrowed items so that the items may be checked back into prop storage at the end of the rehearsal period. See **Chapter 6--Props** for information on obtaining the props. Rehearsal props may be stored in a locked cabinet provided for that purpose by the Prop Master. Use a table or shelf in the rehearsal room as a "prop table" and ask that the actors pick up props from and return them to the "prop table." Have props ready prior to the start of each rehearsal and return them to the cabinet after rehearsal is over.

Rehearsal Furniture: In general, blocks, cubes and chairs located in the rehearsal room are used for rehearsal furniture. Consult the Technical Director and/or Set Designer if something special is needed for rehearsal.

Rehearsal Costumes: The Stage Manager is responsible for obtaining all rehearsal costumes and returning them after they are no longer used. Check with the Director and Costume Designer to determine what, if any, rehearsal costumes are necessary for rehearsal and at what time will they be integrated into the rehearsal process. The Stage Manager should make an appointment several days in advance with the Costume Shop Supervisor and Costume Designer to obtain all rehearsal costumes at one time. Individual actors may not obtain their own rehearsal costumes. The Stage Manager should retain a copy of the borrowed items so that the items may be checked back into the costume shop at the end of the rehearsal period. Storage of rehearsal costumes must be arranged with the Costume Designer and the Costume Shop Supervisor. A box is usually provided for this purpose. Obtain the box and the key from the Costume Shop Supervisor. See **Chapter 7--Costumes** for a more detailed description of costume procedures.

The Costume Shop hours are 9:00 AM--12:00 PM and 1:00 PM--5:00 PM Monday through Friday. The Costume Shop is closed during the lunch hour. Occasionally there may be other hours when the shop will be open for construction.

First Aid Kits and Minor Injuries: There is a First Aid Kit available in the Scene Shop and in the back stage area of each theatre. Portable First Aid Kits are available for rehearsal. The Stage Manager should see the Scene Shop Supervisor for the kits and stocking procedures. It is the responsibility of the Stage Manager to keep the kit stocked. Ice packs are kept in the scene shop refrigerator.

Should injuries occur during the rehearsal process:

- 1) Determine the severity of the injury. If it is a minor cut or abrasion, you may proceed with First Aid. **NEVER PLAY DOCTOR. If there is any doubt as to the severity of the injury, do not treat the individual. Call the appropriate Emergency Numbers outlined in the Emergency Procedures in the Handbook Appendix.**

- 2) The injured party must fill out an Accident Report Form available in the School Office (See Handbook Appendix). This is not an option. **All injuries must be reported to the Technical Director as soon as possible.**

The First Read Through: Notify designers of the first read through date, time and place. Design presentations to the cast are normally made at that time.

V. The First Read Through

The First Read Through is usually the first rehearsal when the entire cast is present. In addition to general announcements and the gathering of essential information, the Director will discuss the production concept and the designers will present designs for the production to the cast. The following items should be accomplished at the read through.

- 1) Gather schedule and phone information from actors on the Schedule Forms.
- 2) Make introductions of all present.
- 3) Outline any "Company Notices" that affect the cast. For example, remind them that no smoking, food or drink is permitted in rehearsal rooms or theatres. (See Handbook Appendix for other examples.) It is a good idea to remind the cast in a very friendly manner that you are there to assist them and that each cast member is expected to arrive promptly at each rehearsal ready to work.
- 4) Take a running time of the first read through. This time, if reading is done without interruption, will be close to the actual final playing time of the show. Report this time to the Managing Director as the Box Office frequently gets calls concerning length of shows.
- 5) The Costume Designer may want to start circulating a fitting schedule. The Stage Manager should assist the designer with this task and prominently display the fitting schedule on the Call Board. Remind the actors that they must be on time for their fitting appointments. Remind the actors that they must call the Costume Shop if for any reason they should be late or must miss an appointment.
- 6) Announce publicity needs of the Managing Director. These may include photographs and biographies from the actors and when they are due, tentative publicity photo call, program information, and other special promotional needs. Any special promotional sessions must appear on the Rehearsal Schedule.
- 7) Distribute Rehearsal Schedule.
- 8) Distribute a typed list of script cuts or changes.
- 9) Announce the act/scene breakdown if different than that indicated by the playwright.

VI. Running Rehearsals

It is essential that you have daily contact with your director, checking in on a regular basis during the day. Your director will expect you to manage the day-to-day details of the production process, as well as manage the rehearsal itself.

The Stage Manager(s) should arrive at the rehearsal room at least **15-20 minutes** prior to the start of each rehearsal in order to prepare the room for rehearsal. The following items should be accomplished before the actors arrive for rehearsal. Develop a Rehearsal Check List so that you do not forget anything and that placement of props, furniture, etc. will be consistent for each rehearsal. This Check List will eventually grow into a Performance Check List so it is very important.

- 1) Make sure floor is clean and space is clear of unnecessary furniture.

- 2) Set up space with rehearsal "furniture" in place.
- 3) Lay out rehearsal props and costumes in a designated place (Prop table or shelf, costume rack). Preset any props, which are discovered on the "set."
- 4) Set up a Stage Manager's station and/or a Director's station. This may include a small table and two or three chairs. You will need sharpened pencils, scratch pads, watch with second hand, calendar, extra contact sheets and schedules and anything else that is helpful in running rehearsal.
- 5) Keep a Check In Sheet for actors in your prompt book. If an actor has not arrived five minutes prior to call time, the Stage Manager or Assistant Stage Manager must call the performer. One member of the Stage Management staff or the Assistant Director must be ready to read the absentee's lines if necessary. Do not hold up rehearsal for a tardy actor. Proceed with the scene or work another scene.

After the actors have arrived and before the rehearsal begins make any announcements that are of general concern for the day, outline any changes in schedule, and review the rehearsal events for the day.

The Stage Manager is responsible for the following during each rehearsal. Some of these duties may be delegated to the Assistant Stage Manager if one is present, however, all of them must be accomplished. For example, the Stage Manager may not leave rehearsal to check about something in the Costume Shop if there is no one left in rehearsal holding book for the actors.

- 1) Call "places" when the director is ready to start rehearsal. Determine with the director when breaks are to be called and how long they will last. A suggested minimum is ten minutes every one and one half hours. Call actors into rehearsal hall when each break is over. Make every effort to limit breaks to the predetermined duration and encourage actors to be ready to go back to work at that time. Be sure actors are available. Don't let them wander about without your knowing their location. It is a good idea for actors who are not working to remain in the hallway outside the rehearsal room.
- 2) Maintain silence in rehearsal room among non-working personnel. Keep the door closed leading to the rehearsal room.
- 3) Try to help the Director maintain schedule as outlined.
- 4) Record running times of each act or scene of the play on the Rehearsal Report. After the read through, this is not necessary until the actors are actually running large units of the play.
- 5) Record blocking and blocking changes in the prompt script. See Handbook Appendix for example. If you need assistance with blocking, see the Stage Management Supervisor.
- 6) Make **detailed notes** as to the placement of props (stage left, right, on stage), where and when they appear on stage and who carries them on or off. **Make detailed notes** of all props to be preset prior to the show and at intermission. Update this list at every rehearsal.
- 7) Perform any "shifts" in furniture or props that would normally be accomplished by shift crews in an actual performance. **Make detailed notes** of all shifts accomplished by cast members. Report this to the Technical Director the next day as this affects crew assignments for the production.
- 8) Hold book for the actors once they have gone off book. Give lines loudly and clearly and without emotional inflection only when an actor calls "line." As you begin to learn the methods and tempo of each actor, you may volunteer lines when the actor is definitely lost. Ask your Director how he wants this done. Ask the Director when you should stop giving

lines. After this time, **take notes** on missed lines. These notes should be given to the Director unless he asks you to give them directly to the actor.

9) Develop prop lists and plots, shift plots, preset lists, checklists, actor entrances and exits, and lighting, sound and wardrobe plots.

10) **Make detailed notes of any and all changes or additions made in rehearsals.** Never assume that a change or addition affects only those present in rehearsal. Record these items on the Rehearsal Report and call them to the attention of the Technical Director and designers. **Update** prop lists, shift plots, preset lists, check lists, actor cues, lighting, sound and wardrobe plots with the change or addition information. **It is very important that the Stage Manager have accurate and up-to-date information about the production. It is just as important that this information be distributed in a timely manner (before noon the next day) to appropriate personnel.**

11) Take **careful notes and record timings** for sound cues that must last a specific duration. Report these to the Sound Designer or Technical Director.

12) Request the Director give you additional sound requirements during the rehearsal process. Discuss these at the next Production Meeting.

13) Note those cast members or designers in attendance on the daily rehearsal report.

14) Take notes as requested by the Director. An Assistant Director often performs this task.

15) Be knowledgeable and ready to answer all questions about sets, costumes, scheduling, rehearsals, etc.

16) If a Director should be late, rerun or review scenes already worked on or rehearse lines. Do not go on to new material.

17) If performers approach you with questions of directorial nature (those other than line, blocking, prop, etc.), refer them to the director. **Do not volunteer directorial interpretation.**

The Stage Manager is responsible for the following items after the rehearsal has concluded:

- 1) Check with the Director for additions or changes to the next day's schedule.
- 2) Make announcements or give reminders to the cast about upcoming activities or changes and additions to the schedule. Remind the cast of their next call time.
- 3) Return rehearsal props and costumes to their respective storage.
- 4) Restore the rehearsal room. Make sure that no "garbage" is left in the room.
- 5) **Close all windows and lock rehearsal room and other areas of the school that are unlocked (scene shop, green room, etc.). Since the Stage Manager is often the last to leave the school areas, it is very important that you check to see these areas are locked at the end of the day.**

6) Copy and Post Rehearsal Report and notify appropriate production staff members of particular notes.

A Note about Rehearsal Reports:

Rehearsal Reports are communication tools. Make detailed notes. Proof for clarity. Make sure any additions and/or changes in scenery, props, lighting, costumes or sound are noted so that others may understand and work may proceed. Remember that rehearsal reports are useless if they do not contain the appropriate and accurate information.

VII. Moving into the Theatre

Consult with the Technical Director and determine the date that the company can first rehearse on stage. The set will not be complete at this time. Consult with the Technical Director to determine the exact status of the set and which parts are usable at this time. If actual furniture or props are not available, continue to use rehearsal props until First Tech. Give the cast a "tour" of the set before the first rehearsal, noting pieces of scenery that are fragile or not working at this time. The Technical Director may want to participate in this orientation, noting any safety concerns. Walk all paths the actors are required to walk during the course of the rehearsal/performance and check for locked doors, hazards or other obstacles. **Note: The set must be cleared after each rehearsal and all props and furniture put out of the way.** The Technical Director will notify the Stage Manager when this is no longer necessary. **Note: All rehearsal props, furniture and costumes must be removed from the theatre and returned to storage when they are no longer being used.**

Note that the company may not have use of the stage every day. Consult with the Production Calendar and the Technical Director for light hangs or other technical work calls which may conflict.

These rehearsals will take place under work light. **The Stage Manager is responsible for turning off all work lights and house lights, turning on the "ghost" or "night" light, and locking the theatre and other open spaces at the conclusion of each rehearsal.**

VIII. Crew Orientation

The Crew Orientation rehearsal takes place on the Thursday night prior to First Technical rehearsal. The rehearsal should be a Run Through of the entire production. Crew Orientation is the first time the Stage Manager meets the crew.

The Stage Manager is responsible for obtaining a crew list from the Technical Director, Scene Shop Supervisor, Costume Shop Supervisor and Resident Lighting Designer and notifying each crew member of the rehearsal. The Stage Manager should post a notice on the Call Board and make an effort to notify cast and crew members to attend.

The first hour of the rehearsal is an orientation session. The Stage Manager will make introductions and the Director may want to briefly explain to the crew the production concept of the play. **Distribute a rehearsal and performance schedule with call times to all crew. Obtain phone numbers of all crew members and hand out rehearsal and performance schedules with phone numbers they may call if they will be late or absent for any reason.** Find out which crew members will need letters of explanation for their class absences during the Student Matinees and distribute those letters. Find out which students may have to arrive late for calls because of other academic class conflicts.

Explain the Stage Manager's role to the crew and give them a brief orientation to "theatre rehearsal and performance etiquette." This may include a reminder of how important it is to arrive promptly at Call Time, notification that the crew is expected to wear "blacks," sign in and sign out procedures, and a brief outline of the technical rehearsal process. It is important

to stress that **all** crew must report personally to the Stage Manager for dismissal at the conclusion of their duties for each rehearsal and performance.

The Technical Director may wish to give a general safety and/or procedural orientation and an orientation to the theatre space and set. This is followed by a more specific training session for individual crew members in their specific duties with their crew head, designer or the Technical Director.

If the cast and crew have separate call times for this rehearsal, introductions must once again be made before the start of the run-through.

The Stage Manager must prepare and organize this orientation in advance so it runs smoothly and everything is accomplished within the normal rehearsal period.

6--PROPS

I. The Prop List

The Stage Manager should develop a prop list from initial readings of the script. Combine this list with the Director's own prop list and the Set Designer's own prop list. The three of you should consult if there are discrepancies or if clarification is needed. If the show has many props, this could easily take a separate meeting. The resultant list should be presented to the Technical Director and Prop Master by the Preliminary Prop List Due Date. Due Dates for preliminary and final Prop Lists and Prop Viewing are outlined in the Production Calendar should be reviewed and adjusted if necessary at the first production meeting.

As changes, deletions or additions are made during the rehearsal process, the Stage Manager is responsible for updating the list and reporting all changes to the Technical Director, Prop Master, and Set Designer. The Set Designer will update the list of props needed for set dressing. A final and complete list must be submitted to the Technical Director and Prop Master by the Final Prop List Due Date. Changes or additions to the list after this date are subject to the approval of the Technical Director and are made according to time and budget restraints.

In discussing the Prop List, careful attention must be given to the intended use of each prop. For example, is it used practically by the actor, i.e. will the actor actually drink out of the cup? Should it be durable or is it meant to "break" on cue? Will it be thrown or dropped or otherwise used roughly. Must it be "turned on" by the actor or on cue? Report all changes in intended use immediately to the Prop Master and Technical Director.

II. Prop Viewing

A date for a Preliminary Prop viewing should be set at the first or second Production Meeting. The Director, Stage Manager, Prop Master, Set Designer, and Technical Director should be present. Progress reports on complex property items are given so the Director may comment or make suggestions. The Stage Manager should be prepared to ask questions regarding the use, durability, and operation of each prop.

The Final Prop Viewing is scheduled two weeks prior to opening and serves as the date of "last chance" for major changes. Prop additions after the final viewing date will be accommodated at the discretion of the Technical Director.

III. Rehearsal Props

The Stage Manager is responsible for obtaining rehearsal props. With the Director, make a list of necessary rehearsal props and determine when they should be integrated into the rehearsal process. With the Prop Master and Set Designer, make an appointment with the Properties Area Supervisor and Resident Scene Designer to pull these props. The props available for rehearsal may be restricted to a very small stock. If possible, try to select rehearsal props which are near in function to the actual prop. For example, if the actual prop is a glass, do not select a china tea cup for rehearsal if there are drinking glasses available.

Rehearsal props may be stored in a locked cabinet provided for that purpose in the Rehearsal Room. Use a table or shelf in the rehearsal room as a "prop table" and ask that the actors pick up props from and return them to the "prop table." Have props ready prior to the start of each rehearsal and return them to the cabinet after rehearsal is over. All props should only be handled by the actors or staff assigned to deal with them. **NOTE: All rehearsal props must be returned to storage immediately after they are no longer being used in rehearsal.**

IV. Perishable Props

Perishable props are those that are used up during the course of the production. Examples are food, break away bottles, gun blanks, writing paper, and props which are destroyed or damaged during the course of the play. Determine if cast members who are consuming food on stage have any food allergies. The Preliminary and Final Prop Lists must include the amount or number of each perishable needed for the entire run of the production. This is necessary for budgeting.

If eating of food is involved in the action of the piece, the dishes and eating utensils must be sanitized. Dishes and utensils must be washed in soap and water after each and every use. Be sure that foods, and liquids that are consumed are changed and fresh daily.

Food preparation and storage must be arranged with the Technical Director. There are microwaves and refrigerators available for this purpose.

A Note about Props and the Rehearsal Report:

The Rehearsal Report is a communication tool. Please make your prop notes clear and understandable. "Add a cane." is not as clear and complete as "Add a walking cane with hooked end for Karl in Act 2, Scene 3."

V. Props and Technical Rehearsal

All props used by actors will be available at the First Technical Rehearsal. If it is necessary that a special prop be made available before that time, the Stage Manager should make an early request to the Technical Director and Prop Master.

Prior to the First Technical Rehearsal:

- 1) Prepare an accurate and complete prop list. The crew for each rehearsal and performance will use this as a Check-Out and Check-In List.
- 2) Prepare a Preset List for all props indicating where they are to be set and how they are to be arranged prior to the start of the performance. See Handbook Appendix for example.
- 3) Prepare a Shift List or "Plot" for all props, when they move and whether they are to be moved by a crew person or an actor.
- 4) Prepare enough copies of these lists for yourself, the Technical Director, the Prop Master and each crewmember.
- 5) Notify the Technical Director of the number of properties tables which are needed and where they should be located. Be sure that each table is easily accessible to the actors but does not block an exit, entrance or fixed safety equipment such as the cut line for the

fire curtain or a fire extinguisher. Be sure that the audience cannot see each table. Cover each table with craft paper and secure the paper to the table. This can be done in conjunction with the Prop Master.

6) Notify the Master Electrician of the location of each table and inform him of those that need running lights installed.

7) The Technical Director and Stage Manager should arrange for the storage of large props and furniture backstage.

8) Make arrangements with the Technical Director for the storage of firearms, other weaponry such as swords and knives, and expensive, fragile or borrowed props.

The First Technical Rehearsal--Training the Crew:

Time must be allotted before the start time of the First Tech to train and orient the properties crew. Other crews must also be oriented so the Stage Manager and the Technical Director must plan this time very carefully.

1) The Technical Director will make crew assignments, help you to train the crew, and assist with problem solving.

2) Orient the crew to the props. Have the crew organize and "lay out" each prop on the appropriate table and label the craft paper with the outline and name of the prop.

3) With the Technical Director, make and record shift assignments and take the crew through each properties shift in order step by step. This may be done during the course of the Technical Rehearsal itself. Record placement of props with notes, diagrams or pictures for future reference.

4) Notify the crew of any fragile, expensive or borrowed item and train them as to its proper operation or security.

5) Make sure the crew knows that each prop is "checked-out" from the prop cabinet before the show and "checked-in" after the show is over. Crew members should report to the Stage Manager when the Pre-Show Checklist or the Post-Show Checklist has been completed.

6) Train the crew in the proper preparation of food items.

7) Instruct crew in the cuing procedure--warns, standbys, and go's. Determine who will give the crew the "go" signal. A backstage Assistant Stage Manager usually gives this.

8) Train the crew in the proper handling of firearms or other weaponry used onstage.

9) Train the crew in the proper safety procedures for the use of live flame (candles, torches, etc.) on stage.

Running the Show--Properties:

1) Note all problems with movement or use of props during each rehearsal or performance. Try to solve these problems yourself with the properties crew. If you need assistance, consult the Technical Director.

2) Ask actors to report all difficulties with props directly to you immediately after the rehearsal or performance. Notify the crew that they should report all problems to you also.

3) Check on the stock of perishable items and notify the Technical Director and Prop Master if the show is running low.

4) Report all broken or damaged props to the Properties Master and/or Technical Director by noon the day after the rehearsal or performance. Note these on Performance Reports.

5) If costume accessories are to be placed on the prop table, have the crew pick them up from the wardrobe supervisor for preset. Have the props crew return all costume accessories to the Costume Shop that need cleaned after each show.

After the Last Show:

The Stage Manager is responsible for the following:

1) Return all rehearsal props to storage. This should be done as soon as they are no longer being used.

2) Make sure the Prop Master and crew have secured expensive or borrowed items and returned them to the Technical Director.

3) See that the prop tables are cleared and stored by the Prop Master and crew.

4) The Prop Master is responsible for the return of all props to Prop Storage.

7--WARDROBE

The Costume Shop hours are 9:00 AM--12:00 PM and 1:00 PM--5:00 PM Monday through Friday. Occasionally there may be other hours when the shop will be open for construction.

I. Costume Fittings

The Costume Designer or Costume Coordinator arranges costume fittings. The costume shop relies on the accuracy of the scheduling forms supplied by the Stage Manager. Copies of the audition forms should be given to the costume shop prior to the first read-through rehearsal where a detailed and up-to-date form is filled out by each actor and copied to the costume shop. The fitting schedule is arranged during the rehearsal period but may also require the Stage Manager to call the actor to make the appointment. The Stage Manager should make every effort to contact the actor as soon as possible after the Costume Designer has scheduled the fitting. The Costume Designer will give a list of fittings to the Stage Manager and post a copy of the appointment schedule on the Call Board to remind actors of their commitment.

Notify actors that they must arrive at their costume fittings with appropriate underwear and in a state of physical cleanliness. Actors with shoulder length or longer hair should come prepared to arrange it up and away from their necks.

Remind actors of the importance of the Costume Fittings. Most fittings take place during time outside of rehearsal. The Stage Manager may be asked to reinforce the importance of being prompt for actors who miss fittings or are chronically late. If actors must be fitted during the rehearsal time, work with the Director to develop a time in the schedule when this may be accommodated.

Note: Please collect information on the scheduling form regarding allergies. Notify the costume shop of any actor allergy to soaps, perfumes, deodorants, fabrics, etc. immediately.

II. Rehearsal Clothes

The Stage Manager is responsible for obtaining all rehearsal costumes. Consult with the Director and Costume Designer to determine what, if any, rehearsal costumes are necessary for rehearsal and at what time will they be integrated into the rehearsal process. The Stage Manager should make an appointment several days in advance with the Costume Shop Supervisor and Costume Designer to obtain all rehearsal costumes at one time. Individual actors may not obtain their own rehearsal costumes. The Stage Manager should retain a copy of the borrowed items so that the items may be checked back into the costume shop at the end of the rehearsal period. Storage of rehearsal costumes must be arranged with the Costume Designer and the Costume Shop Supervisor. Obtain a key to the rehearsal costume box from the Costume Shop Supervisor.

III. During the Rehearsal Process

1) Make a list of all fast changes and check this list with the Costume Designer. Determine where fast changes are to be made in the theatre and request "changing booths", if necessary, of the Technical Director as early as possible. Notify the Master Electrician that the booths will need running lights. Record the time available to make each quick change and report to the Costume Designer.

2) Make a running list of all loose costume accessories which need to be placed on the prop table. Examples are handkerchiefs, purses, walking sticks, etc. Include those items on the Prop List given to the crew.

3) Generate your own Costume Plot so that you are aware of which costume and accessories each actor is wearing at any given time on stage. You may obtain this from the Costume Designer.

IV. Actor's Responsibility for Costumes

The care of the costumes during the run of the show is of major importance. The cooperation of the actor is needed to preserve and care for the costumes. The actors should be reminded to refrain from any physical activity while off-stage which might wrinkle, soil, or in any way damage the costume. The actor must not eat, drink or smoke while in costume.

The actor is expected to hang his/her costume neatly on the dressing room racks, with shoes beneath and hats on the shelf above or on tables provided. Wigs must be returned to the appropriate form. The actor is also responsible for keeping the dressing rooms free of clutter. Actors are required to provide their own foundation garments and shoes unless they are part of the design.

Actors asked to provide clothing items (except contemporary underwear, dance belts, character shoes) will be provided a minimal rental free for cleaning and/or repair costs. The Costume Designer and Resident Costume Designer determine this fee. The acts will be asked to fill out a rental invoice provided by the Costume Shop.

Actors may be asked to provide their own character shoes for rehearsal and production. All actors and dancers must provide their own dance belt for use as an undergarment. The costume shop will provide dance belts only when they are used as a "costume".

V. Wardrobe Crew

The Costume Designer will train the wardrobe crew prior to the First Dress Rehearsal. The Costume Designer provides costume check-in sheets for checking in costumes following rehearsal and performances and provides laundry lists and dates for doing laundry. The following are responsibilities of the wardrobe crew:

1) All costumes should be repaired, pressed, and hanging in the dressing rooms by 6:00 PM (or two hours prior to curtain) and the Costume Shop closed and locked. The Wardrobe Head unlocks and locks the shop and laundry room for doing laundry.

2) The Wardrobe Head maintains the wardrobe repair kit and supervises the crew in doing emergency repair notes during the rehearsal and run. Major repair problems should be reported to the Costume Shop Supervisor early in the morning following the repair note. Repairs should be written down on the repair lists posted on the dressing room doors.

3) The Wardrobe Head and crew will aid the actors with dressing and hair styling.

4) The Wardrobe Head organizes crew duties for fast changes.

5) The Wardrobe Head and crew check each actor before entrances to see that costumes are properly adjusted and free from lint and dirt.

6) Crew members must have crew aprons supplied with notepaper, pencil, lint brush, and safety pins.

NOTE: For security purposes, the Dressing Rooms will be locked after all actors have been called to the stage. If there are costume changes that take place in the dressing room, a wardrobe crew person with keys will escort the actor to the dressing room and lock the room when the change is complete.

VI. Dress Parade (If necessary)

A Dress Parade may be scheduled for the Wednesday prior to the first Technical Rehearsal. Consult with the Technical Director to determine if this is possible onstage. The stage must be swept clean and free of wet paint and other hazards which might damage the costumes.

The Director, Costume Designer, and Resident Costume Designer will view and discuss each costume. Stage light is helpful if it is colored and focused. The start time and duration should be discussed at an early production meeting. Actors should be called early enough to be ready to begin on time. The Stage Manager should obtain a parade order from the Costume Designer and be ready to facilitate the calling of one or more actors to the stage during the process. Allow time for actors to get out of costume before proceeding with the following rehearsal.

VII. Make Up

Each actor must provide his or her own make up. Make Up kits are available at Mr. Fun and vary from \$15.00 to \$45.00. The Costume Shop will provide any specialty items. A Make Up and/or Quick Change session is held from 9:00-12:00 on the Saturday of the First Technical Rehearsal. Confirm the exact time and duration with the Costume Designer. Remind actors they are required to attend and should bring their lunch on that day.

Hair styles/wigs are usually added at the First Dress Rehearsal. Make up is added at the Second Dress Rehearsal. Complicated or elaborate make up or hair styling may also affect the Call Time of actors. Consult with the Costume Designer to determine if this is necessary.

VIII. Quick Change Rehearsals

If the production has one or more quick changes, a Quick Change Rehearsal may be scheduled as part of the Saturday Make Up Session. Consult with the Costume Designer to determine if this is necessary. Additional Quick Change Rehearsals may take place as a part of the Second

Technical Rehearsal but need to be scheduled separately. Consult the Technical Director to determine if this is possible and, if so, what would be an appropriate time in the process.

IX. First Dress Rehearsal

The Costume Designer will make dressing room assignments. The Stage Manager should make sure that quick change areas are set up and properly illuminated with running lights. Consult with the Set Designer to determine the proper method for cleaning the floor. The set and backstage areas must be very clean for First Dress.

Consult with the Costume Designer and determine how much time is needed to train the wardrobe crew, orient the actors to the costumes, and dress the actors prior to the start of the First Dress. The Call Times for cast and crew will then depend on this information. For example, do not call the actors and crew at 6:00 PM for a 7:00 PM "Go" if dressing will take two hours. If the cast is large or the costumes are complicated, you might suggest to the Costume Designer that actors be called in "shifts" so that organized attention be given to each actor. **Remember: The Stage Manager is responsible for starting each rehearsal on time.** In order for this to be accomplished at First Dress, actors may have to be given an earlier Call Time. Call Times should be determined well in advance of the rehearsal and should appear on the written schedule which is distributed to the actors and crew.

Although First Dress is usually run without stops, be prepared to hold if there is a problem with a quick change. If the problem cannot be resolved during the course of the rehearsal, consult with the Costume Designer and schedule an additional quick change rehearsal.

X. Collection of Valuables

The cast must be informed that they should leave all valuables at home. Valuables are not collected by Stage Management since the Dressing Rooms are locked by the Wardrobe Supervisor after all actors have been called to the stage.

8--LIGHTS, SOUND and SPECIAL EFFECTS

During Rehearsal. The Stage Manager should develop a list of lighting and sound changes and special effects from initial readings of the script.

1) Call out all lighting changes such as lights up, lights out, lightning, and fades during rehearsal to the actors so they are prepared for those changes. Call out all sound changes and effects such as the ringing of phones, doorbells, car horns, etc. that may effect actor cues.

2) Take **careful notes** of all changes expressed or implied by the director for the Lighting and Sound Designers. Include these on the rehearsal report.

3) Record and report timing of scenes and segments in rehearsal so that accurate lengths of sound, light and special effect cues (fog, strobe, etc.) can be estimated.

Schedule a time for the Lighting Designer to see rehearsal prior to when the light plot is due. This can be accomplished either in one rehearsal or in several rehearsals. Once the Lighting Designer has seen a rehearsal, make sure that any major changes in blocking be communicated to the designer.

Schedule a time for all Designers to see a run through about one week prior to First Technical Rehearsal. This rehearsal is for timing, focus and cueing. You can expect a formal cue list from the Lighting and Sound Designers after this rehearsal.

Preliminary Sound Tape. A preliminary sound tape may be made for use in rehearsal. A boom box must be used for this purpose and be cued by the Stage Manager or Assistant Stage Manager.

Paper Tech. The Paper Tech should involve the Stage Manager, Director, Technical Director, and Light and Sound Designers. Include other personnel, such as special effect designers, involved in major changes during the course of the production. Go through the production step-by-step, addressing any and all problems of synchronization and coordination that can be addressed at the conference table. This is the time to discuss things like which light and sound cues may be called together, the opening sequence of the production, and the look of scene changes. Although all problems will not be able to be solved at the conference table, a Paper Tech can significantly reduce the amount of time spent in the First Tech.

Getting Cues in the Book. The Stage Manager must receive cues from the designers prior to the First Tech or Dry Tech. They should be recorded in pencil. See example in Appendix. Warnings or Standbys are not necessary at this time since the cue placement will undoubtedly change during the technical rehearsal. The Paper Tech is also a good time to record cues step-by-step. If the first technical rehearsal is a dry tech or a cue-to-cue, mark the place of each cue in the book prior to rehearsal with a scrap of paper or post-it note for easy reference.

Level Set. Make sure there is a time when the Lighting Designer and Sound Designer can be in the theatre to set levels prior to First Tech. Make sure there is a time to test all special effects prior to running them for the first time in technical rehearsal. Since multiple processes are going on in theatre space during this time, a discussion of "stage time" should happen at the last production meeting prior to the first technical rehearsal.

Technical Rehearsals. See Chapter 10--Technical Rehearsals for more detail in the coordination and rehearsal of lighting and sound cues.

There are elements of the Production Process which fall under the Sound and Lighting Departments:

Tech Table. Ask the Lighting Crew to set up the Tech Table in the House prior to First Tech. Ask the Master Electrician to supply and gel adequate light at the table so that everyone may see their paperwork.

Running Lights. Notify the Master Electrician at least two days prior to First Tech of the location where running lights should be placed backstage. Places such as prop tables, stairs, crossovers, quick change areas and areas where there are obstacles are examples.

Cue Lights. Notify the Master Electrician where cue lights, if necessary, will be needed.

Headsets. Notify the Technical Director or Sound Designer how many headsets will be needed and where they are to be located. Do not forget that the Stage Manager, Board Operator, Sound and Lighting Designers will be located in the House from Dry or First Tech through First Dress. Make sure that headsets are set up and working **prior** to the start of the First Tech. There is nothing that will get the First Tech off to a worse start than to have all personnel waiting on Standby for a headset failure to be corrected. Orient all people on headset in the proper use. Remind them that mics should be on only if speaking, to dress cable at the end of the rehearsal, and to keep headset chatter to a minimum. Head sets and belt packs should be struck at the end of every rehearsal and performance and locked in the booth.

Monitor System. There is a monitor system in the Dressing Rooms. Occasionally a monitor will be run to the Green Room so that actors may listen for their entrances. For musicals and dance productions, stage monitors are run so that dancers and singers may hear the accompaniment. Monitor needs must be discussed with the Sound Designer at least two weeks prior to the First Technical Rehearsal.

Sound Reinforcement. Sound reinforcement is used primarily for musical productions. This requires extra time during production meetings to discuss the nature and type of reinforcement. Additional time must also be scheduled in the pre-show schedule to accommodate mic checks for each actor wearing a body mic.

Video. Video monitors in Stump Theatre are run when coordination is needed between Stage Manager and Conductor during a musical. Video monitors in Wright-Curtis are set up when coordination is necessary with those in the Electrics Booth. These needs must be determined in advance and should be discussed at one of the early Production Meetings.

Fog and Pyrotechnics. Fog and pyrotechnics require special consideration. Determine from where and what kind of fog is to be used in Production Meetings. Determine duration and cueing during Technical Rehearsals. Pyrotechnics involve special permission from the Technical Director and may involve other University or City permits.

9- PUBLICITY AND PROMOTION

The following are the responsibilities of the Stage Manager:

I. Program Information

1. The Stage Manager will supply the Managing Director with a list of all cast members with names listed as they want them to appear in the program. The Technical Director and area supervisors will provide a list of the production staff to the Stage Manager.
2. Consult with the Managing Director to find out deadlines for program copy.
3. The Director and Dramaturg will submit program notes, act/scene breakdowns and intermission information. The Stage Manager in consultation with the Technical Director and/or Scene Shop Supervisor will submit a list of production staff and crew members. A general announcement for submission of acknowledgements should be made at a production meeting. Copy submission deadline is usually four weeks prior to opening night although additions and changes can be made when the copy is proofed.
4. The Stage Manager must proof all cast and crew names for accuracy. This is usually done 1 1/2 to 2 weeks prior to opening.
5. Coordinate a list of acknowledgements from the Production Staff and submit them to the Managing Director.

II. Publicity Photos

Publicity photo calls are usually held on a Tuesday two weeks before the show opens and normally last about 30 minutes with a maximum of six shots. The resulting shots will be used for lobby display and for news releases.

1. Consult with the Director and Costume Designer on the actors and costumes which will be ready for Publicity Photos. This must be done at one of the early Production Meetings.
2. Consult with the Managing Director, Director and Technical Director to determine a time and place for publicity photos and which characters will be photographed. This should be discussed at a production meeting. The Managing Director will schedule the photographer.
3. Notify the Lighting Designer at least three days in advance if additional light is needed for the photo call.

III. Production Photo Call

Production photos for the archives are usually taken during one of the last Dress Rehearsals during the run of the rehearsal. Costume Designers may choose to archive costume pieces the first Thursday of the run of the production after the performance. Confirm this date and place it on the rehearsal schedule. Consult with the Costume Designer on order of photos. This should be kept to a one hour session.

There may be a separate Production Photo Call for archival purposes. Determine early when this will be and put it on the rehearsal schedule. It should immediately follow a performance

(other than the final one) and should be no longer than one hour. If this Photo Call is held, the Costume Archival Photos should be shot at the same time.

1. Consult with the Director and determine which moments in the production will be photographed. Ten moments can usually be photographed in a reasonable amount of time if the cast and crew are prepared.

2. Prior to the photo call, determine the light cue for each moment to be photographed and make a list. Determine a "line" from which the actors may "get into" each moment.

3. Remind the cast and crew of photo call. All crew members must stay for the call. Distribute the list of photos to cast and crew so they may be prepared to move quickly from one moment to another. Post a list in each dressing room and backstage.

4. It is usually more efficient to work back from the end of the play, photographing final moments first. If there are many costume changes, determine which order will result in the least number of changes.

5. After each photograph is completed, proceed quickly to set up the next photograph. Tell the board operator the next cue to get into and have the crew set the stage and props.

IV. Other Promotional Needs

The Managing Director may request head shots and biographies of the cast. Your assistance is required in reminding the cast of deadlines for submission of this material.

V. Complimentary Ticket Policy

See Appendix for complete policy.

Faculty, Staff and Graduate Students: Theatre faculty, staff and graduate students receive two tickets for each production.

Undergraduate Students: Undergraduate and Graduate Theatre majors receive one ticket for each production. Cast, production staff and crew receive two tickets for each production.

**TICKETS MUST BE RESERVED DURING NORMAL BOX OFFICE HOURS
MONDAY THROUGH FRIDAY, 12PM TO 5PM AND SATURDAY 2:30PM TO
6:30PM.**

10--TECHNICAL AND DRESS REHEARSALS

The Stage Manager should make a detailed Technical Rehearsal Schedule and present it for feedback to the Technical Director at least a week prior to the first Technical Rehearsal. The first Technical Rehearsal is usually the Saturday prior to opening. Official holidays may change this schedule. Consult the Semester Production Calendar to confirm first Technical Rehearsal. The time guidelines are as follows:

9:00AM to 12:00PM	Make Up and/or Quick Change Session
12:00PM	Crew Call and Set Up
1-5:00PM	Technical Rehearsal
5-6:00PM	Dinner Break
6-10:00PM	Technical rehearsal

The Schedule for the Second Technical Rehearsal on Sunday is as follows:

1-5:00PM	Technical Rehearsal
5-6:00PM	Dinner Break
6-10:00	Technical rehearsal

Please note the evening sessions are optional if all work can get done in the afternoon. It is advisable to end on Sunday at 5:00pm unless the show is very complex.

NOTE: All rehearsals must end and cast and crew be out of the building by 11:00pm. Please allow time for notes and clean up so that this curfew can be met. The rehearsal may go until midnight by faculty consensus.

I. Preparation

Technical Plots. Accumulate and organize all of the lists you have made during the rehearsal process to give you a step-by-step picture of the technical shifts of the production. These include scenery and prop shift lists, light and sound cues, actor cues, special effects, costume quick changes, etc. If the production is complicated or has many changes, you should consider a Paper Tech.

Preset Lists and Checklists. Refine preset and check lists that have been developed over the course of the rehearsal period. It is very important to follow this list for every rehearsal.

Paper Tech. The Paper Tech should involve the Stage Manager, Director, Technical Director, and Light and Sound Designers. Include other personnel, such as special effect designers, involved in major changes during the course of the production. Go through the production step-by-step, addressing any and all problems of synchronization and coordination which can be addressed at the conference table. This is the time to discuss things like which light and sound cues may be called together, the opening sequence of the production, and the look of scene changes. Although all problems will not be able to be solved at the conference table, a Paper Tech can significantly reduce the amount of time spent in the First Tech.

Getting Cues in the Book. The Stage Manager must receive cues from the designers prior to the First Tech or Dry Tech. They should be recorded in pencil. See Appendix for an example. Warnings or Standbys are not necessary at this time since the cue placement will undoubtedly change during the technical rehearsal. The Paper Tech is also a good time to record cues step-

by-step. If the first technical rehearsal is a dry tech or a cue-to-cue, mark the place of each cue in the book with a scrap of paper or post-it note for easy reference.

Tech Table. Ask the Lighting Crew to set up the Tech Table in the House prior to First Tech. Ask the Master Electrician to supply and get adequate light at the table so that everyone may see their paperwork.

Level Set. Make sure there is a time when the Lighting Designer and Sound Designer can be in the theatre to set levels prior to First Tech.

Headsets. Notify the Technical Director or Sound Designer how many headsets will be needed and where they are to be located. Do not forget that the Stage Manager, Board Operator, Sound and Lighting Designers will be located in the House from Dry or First Tech through First Dress. Make sure that headsets are set up and working prior to the start of the First Tech. There is nothing that will get the First Tech off to a worse start than to have all personnel waiting on Standby for a headset failure to be corrected.

"God" Mic. A microphone will be set up at the Stage Manager's station in Stump to assist you in communicating with the actors onstage. Make sure it is working and at an appropriate volume prior to starting the technical rehearsal. "God" mics are optional in Wright-Curtis.

Running Lights. Notify the Master Electrician at least two days prior to First Tech of the location where running lights should be placed backstage. Places such as prop tables, stairs, crossovers, quick change areas and areas where there are obstacles are examples.

Cue Lights. Notify the Master Electrician where cue lights, if necessary, will be needed.

Glo Tape. Obtain Glo Tape from the Scene Shop Supervisor. Place small pieces (approximately 1/2" by 1/2"-1") on the set prior to First Tech and after the set has been painted. Stairs, platforms, entrance and exit flats (head high), table edges, spike marks which must be seen in the dark are examples of places which should be tapes. Remember that the tape must be exposed to light in order for it to "glo." Tape located in places where there is not very much light must be "charged" with a flash light prior to the performance.

Call Times. Issue Call Times to actors and crew. This must be done at Crew Orientation and in the form of a written schedule for the crew. Allow time to train and orient the crew before actors are called. Ask the cast members not to wear white clothing to technical rehearsals.

Check In Sheet. Prepare and post a check in sheet for all actors and crew in the Green Room or Ready Room.

Preparing the Schedule. The First Tech will run more efficiently if a schedule is prepared prior to the start. The type of Technical Rehearsal should be discussed at the last Production Meeting prior to Technical Rehearsal. One or two days before the First Tech, the Stage Manager and Technical Director should prepare a schedule of the tasks to be accomplished at the First Tech, estimating the amount of time each will take. Things which may be included on the schedule are the spiking of furniture pieces, the training and orientation of crew and actors, preset, and scene shift choreography and rehearsal. This schedule will affect the type of tech chosen for the First Tech by the Production Staff. The schedule will also determine the

Call Times for actors and technicians. See the Handbook Appendix for a Sample First Tech Schedule. The schedule should make the most efficient use of time.

II. Orientation, Training, and Preset

Orientation. The following orientation should be given as soon as the cast and crew arrives.

1) Notify cast and crew of rules of food, drinking, smoking, talking and noise backstage, sitting on props or scenery, tampering with technical equipment, tools, rigging, etc. **Note: There is to be no food or drink in the house, backstage, on the set or in the booth. There is to be no smoking anywhere in the building.**

2) Explain to the cast and crew the type of tech and the procedure which will be followed during the tech. Explain the system for calling cues.

3) Remind the cast and crew that they should not leave the stage or their posts unless they are excused or they are sure the tech is proceeding on to the next cue. Actors are to remain in the House when not waiting backstage for an entrance.

4) Ask the cast and crew to report all problems to you or an Assistant Stage Manager. All notes from the actors must go through Stage Management.

5) With the Technical Director, give a brief "tour" of the set and note changes that have taken place since Crew Orientation.

6) Make sure the cast and crew know where emergency exits are and the location of fire extinguishers and how they are operated. The Technical Director may want to give additional safety training at this time.

7) Distribute Preset lists and Shift lists to the crew.

8) Instruct the cast and crew to leave valuables at home during dress rehearsals and performances.

9) Explain that those crew members working backstage must wear "stage blacks" starting with the Second Dress Rehearsal. "Blacks" are defined as a) a long sleeved back shirt or sweater (no imprint), b) black or very dark blue long pants (no faded jeans), and c) dark socks and shoes. Light and Sound Operators must also wear a dark shirt.

10) Train each crew member on Head Set as to the appropriate use and storage of the equipment.

Training. The Technical Director will train the stage crew in the proper operation of working scenery and special effects. The Technical Director will also assist in choreographing scene changes. With the Prop Master and Set Designer, the Stage Manager will train the properties crew in the presetting and shifting of props. The Set Designer will train the crew in dressing the set. The Technical Director or Sound Designer will train the sound operator. The Lighting Designer or Master Electrician will train the light board operator. Allow time in the schedule for all this to be completed before the start of the tech.

Preset. The following must be accomplished prior to the start of the tech.

1) Spike all furniture, entrances, exits, etc.

2) Sweep and/or mop, if necessary, the stage. Ask the Technical Director about the most appropriate method for cleaning the floor. Not all floors will be able to be mopped. Make sure back stage is clean and free of obstacles or impairment to movement.

3) Preset all props and scenery. This includes set dressing. Make sure the day's schedule allows enough time to do this.

4) Perform light and sound checks.

5) Check all headsets. Orient all people on headset in the proper use. Remind them of open headset mics, to dress cable at the end of the rehearsal, and to keep headset chatter to a minimum. Confirm that monitor system is functioning.

6) Refer to your preset lists and check lists to make sure nothing has been missed.

7) Confirm with all crew heads that preset has been completed.

8) Make a safety check. Make sure there are no hazardous areas for actors.

Examples of these may be undressed electrical cable that may cause the actors to trip or nails which could scratch the actors. Be familiar with the first aid box located in the Scene Shop.

9) If smoking is done on stage, make sure there are butt receptacles at each exit from the set for extinguishing smoking material. Make sure there is water somewhere on stage or a small amount of water in the ash trays to extinguish smokes.

10) Call "half hour," "15 minutes," "5 minutes," and "places." **NOTE: make all calls in person. Do not assume that the actors will hear the paging system.**

11) Finally, walk the set and backstage to confirm preset and that all departments are set and ready to go. Walk all paths the actors are required to walk during the course of the rehearsal/performance and check for locked doors, hazards or other obstacles. This is your responsibility and one that cannot be delegated.

Make changes and additions to your Preshow Checklist and Preset Lists during the process so you always have an accurate, up-to-date list. Notify the crew of any changes or additions so they can update their own lists.

III. Types of Technical Rehearsals

The Production Staff should determine the type of First Tech at the production meeting prior to the technical rehearsal. The Stage Manager has the responsibility for running Technical Rehearsals. Request that the Director, Technical Director, and designers place "holds" or "stops" only through the Stage Manager.

Dry Tech. This tech involves technicians only. Actors involved in actually shifting scenery should also be called. The purpose is to solve problems in timing and coordination of cues, choreograph and rehearse shifts, and establish placement of cues. A Cue-to-Cue rehearsal may be held instead of or in conjunction with the Dry Tech date of the Master Production Calendar.

Cue-to-Cue. This tech involves both technicians and actors. The purpose is to polish timing and accuracy. This type of tech is recommended for those productions that have a moderate to large number of simple cues. The rehearsal proceeds from cue-to-cue, skipping large volumes of dialogue in between, utilizing the following procedure.

1) Call actors on stage or to places.

2) Put crew members in Stand By for the Cue. Give actors and line in the script from which to start on your "go." For example, "Actors, we'll start from Alan's line, 'I wasn't aware that the train was late' on my 'go'." Give them a line that occurs approximately two or three lines before the cue line.

3) When technicians, designers, and actors are ready, tell the actors to proceed.

4) If a problem occurs with the cue, say "Hold, Please" in a loud and clear voice.

5) Notify technicians that you will be repeating the cue and tell them the cue they should be in for preparation. Tell the actors to relax and remain on stage.

6) Take time to solve the problem that occurred on the last run of the cue. If this will take longer than 5 to 10 minutes, the problem must be postponed until after the tech for solution. Examples are those problems which require the movement or refocus of lighting instruments, the re-taping or addition of sound cues, and the alteration of scenery. Make a list of these problems for review at the conclusion of the tech.

7) Repeat the procedure and rerun the cue.

8) If the next cue comes within the next half page of dialogue, let the actors run. It will take less time than stopping. If not, then say "Hold, please", skip ahead to the next cue and tell the actors at what point to pick up the dialogue. Use your judgment on this. It is important to give all actors and operators time to prepare for the next cue and train the actors not to proceed until you say "Actors go".

Stop and Go. This tech involves both technicians and actors and is recommended for those productions that have a small number of simple cues. The purpose is to work on timing, accuracy and create a performance sense of the production. The tech proceeds through the entire production, stopping only if there is a problem. If there should be a problem, use the procedure outlined under Cue-to-Cue.

IV. During the Technical Rehearsal

The Stage Manager should take a leadership role in running all technical rehearsals. Make all announcements loudly and clearly. Be able to answer questions about the production and the rehearsal. Be friendly and courteous. Remember to say "please" and "thank you." Try to make all members of the production aware they are making a valuable and important contribution.

1) Notify the Director you are ready to start the tech.

2) Call "places."

3) Give all warnings, standbys, and "go's" as noted in the prompt script.

4) Try to solve as many technical problems as possible during the course of the tech. If a cue was not called or executed well, resist the temptation to let the problem go unattended until the next rehearsal.

5) Make adjustments to cue placement and record the changes as well as specific cue instructions into the prompt script.

6) Avoid spending a great deal of time on acting notes other than solving entrance, exit, and large crowd or fight coordination. The technical rehearsal is for the coordination and integration of all elements of the production.

7) Call appropriate breaks. Start promptly after the break is over.

8) Do not leave the Tech Table to locate people or run errands once the tech has started. Send someone else.

9) If necessary, have someone "on book" or make notes on missed lines.

10) All technical and dress rehearsals must end at 11:00 PM. This includes the time it takes to give notes at the end of the rehearsal. There are to be no exceptions. At 10:30, if you have not completely teched the entire show, notify the Director and proceed with as much as the show as possible, making sure you allow an adequate amount of time to issue notes and clean up before curfew. Determine the schedule for the next day's rehearsal during notes or before the technical staff leaves for the night.

Cue Calling Procedures. Speak clearly and with confidence.

WARN: "Warn, Sound Cue 10" (Approximately 30-60 seconds prior to the "go")
STANDBY: "Standby, Sound Cue 10" (Approximately 5-10 seconds prior to the "go")
GO: Sound Cue 10 GO

If giving a warning or standby for a series of cues: "Warn, Sound Cues 10 through 15 and Light Cues 17 through 20"

If two cues are called together: "Sound Cue 10 and Light Cue 17 GO"

Try not to pause for very long before saying "go" and do not use any unnecessary or confusing words when giving cues. Keep headset chatter to a minimum.

Ask each crew member who has received a "warning", "standby", or "go" to acknowledge the command. The correct acknowledgements are:

WARN--"Warned"
STANDBY--"Standing By"
GO--"Going" or "Cue 10 Going"
WHEN CUE IS COMPLETE--"Cue 10 Complete" or "Scene Shift 3 Complete"

V. Clean Up and Notes

Clean Up. 1) Assemble cast, crew, Director, Technical Director and designers in the theatre for notes.

- 2) Put all props away and store scenery and furniture per the instructions of the Technical Director. Clean all eating utensils.
3) Put all headsets away and dress cable.
4) Return light board monitors to the booth.
5) Turn off work lights, house lights, stage lights.
6) Turn on ghost light or night-light.
7) Make sure theatre, booth, Scene Shop, prop boxes, and Green Room are locked.
8) Complete Rehearsal Report with notes and running times and post it on the Call Board.
9) Make sure all notes are given to the appropriate production staff member.

Notes. Request that the Director adopt the following procedure for notes during the technical and dress rehearsal process. While the cast changes out of makeup and costume, give the notes for the technical staff. Then give all the notes that involve actors and crew. Finally, ask the cast to withdraw to the house or lobby for acting notes so the crew may proceed with their work.

Be thorough and make sure the Director, Technical Director, and designers all have a chance to ask questions or express concerns. These note sessions are crucial to the improvement in the running of the next rehearsal.

VI. Second and Successive Technical Rehearsals

Successive technical rehearsals must work toward the smooth integration of the actors and the technical elements of the production.

- 1) Stop the action on stage only when requested by the Director, Technical Director or one of the designers, using the same procedure as in the First Tech.
- 2) Refine your preshow schedule and work toward a performance quality efficiency in the set up and run of the production.
- 3) The Curtain Call should be choreographed at the end of the Second Dress Rehearsal.

VII. Dress Rehearsals

The Costume Designer will make dressing room assignments. The Stage Manager should make sure that quick-change areas are set up and properly illuminated with running lights. Consult with the Set Designer to determine the proper method for cleaning the floor. The set and backstage areas must be very clean for First Dress.

Consult with the Costume Designer and determine how much time is needed to train the wardrobe crew, orient the actors to the costumes, and dress the actors prior to the start of the First Dress. The Call Times for cast and crew will then depend on this information. For example, do not call the actors and crew at 6:00 PM for a 7:00 PM "Go" if dressing will take two hours. If the cast is large or the costumes are complicated, you might suggest to the Costume Designer that actors be called in "shifts" so that organized attention be given to each actor. **Remember: The Stage Manager is responsible for starting each rehearsal on time.** In order for this to be accomplished at First Dress, actors may have to be given an earlier Call Time. Call Times should be determined well in advance of the rehearsal and should appear on the written schedule that is distributed to the actors and crew.

Although First Dress is usually run without stops, be prepared to hold if there is a problem with a quick change. If the problem cannot be resolved during the course of the rehearsal, consult with the Costume Designer and schedule an additional quick change rehearsal.

VIII. Collection of Valuables

The cast must be informed that they should leave all valuables at home. Valuables are not collected by Stage Management since the Dressing Rooms are locked after all actors have been called to the stage.

IX. Moving to the Booth

The Stage Manager and board operators should move to the control booth after the First Dress Rehearsal. The Lighting and Sound Designers may require headsets in the House for the Second Dress. This should become unnecessary after the Third Dress so that the Stage Manager can begin to call the show without interruption.

The Stage Manager must check to see that the monitor system in the booth are working **prior to the start of the rehearsal. Move your prompt book and set up your station early so that you may adjust to the new location.**

There are to be absolutely no unauthorized personnel in the control booths during the course of any rehearsal or performance. The booths are usually locked for this reason.

X. Additional Rehearsals

Additional rehearsals for scene changes or trouble spots are at the discretion of the Technical Director and the Director. Every attempt should be made to solve problems during scheduled rehearsals and work calls.

11--PERFORMANCES

Preparation. Prepare for performances as you would a dress rehearsal. Use the check lists and preset lists you have developed over the course of the rehearsal process. See the Handbook Appendix for an example.

Cast and Crew Calls. The usual cast call time is one hour prior to curtain. Complicated costumes, make up or hair styling may make earlier call times necessary. Crew calls may be from one hour to two hours prior to curtain. Earlier calls may be issued for productions which have no "Act Curtain" behind which to continue work after the house is open. Phone each crew and cast member who did not arrive at the specified Call Time. Note tardiness on the Performance Report.

Curtain Times:

Evening Performances	8:00pm
Sunday Matinees	2:30pm
Student Matinees (Usually Wednesdays)	12:00pm

Pre-show Schedule. Call times will depend on how long the set up takes for the production. The set up becomes more efficient if a Pre-show Schedule is made up by the Stage Manager and followed before every performance. The schedule should be finalized by the Second Dress Rehearsal. See Handbook Appendix for an example.

Remember that all presets and checks must be accomplished prior to the opening of the house for productions which do not use an act curtain. This includes all Wright Curtis productions.

Opening the House and Starting the Performance. Meet with the House Manager prior to each performance. Notify him of the approximate running time of each act and the length of intermission(s). After confirming that the Pre-show Checklist is complete and everything is ready, tell the House Manager that he is free to open the house. **The standard time for opening the house is one half hour prior to curtain.** A Headset should be provided for the House Manager to aid in communicating with the Stage Manager. If this is not possible, coordinate a time and manner of communication and a "check-in schedule" to keep each other informed.

After the audience is seated, the House Manager will inform you that the audience is in and the performance may begin. If for some reason there is a delay in getting the audience seated, the House Manager will inform you of the problem and place the performance on a "hold" of a specified length. Inform the actors of the hold. The same procedure is used for intermission.

Running the Show. Use the same procedure in the running the performance that you have been using in dress rehearsals. Keep notes as to problems which occurred and record them on the Performance Report. Make notes of missed lines for the actors. If the actors skip a massive amount of lines, be aware that there may have been cues missed and be prepared to calmly handle the situation.

Clean Up. Follow the clean up procedures used during the dress and tech rehearsal process. **Note: Do not clear stage lights, turn on work lights, or let the crew come out on stage until after the house has completely cleared.**

Performance Reports. Post the Performance Report with the recorded running time on the Call Board following each performance. The Performance Report has the same distribution list as the Rehearsal Report. Notify the appropriate personnel by noon the next day of any problems which should be corrected before the next performance.

12--STRIKE

I. Strike

Remind the cast and crew that everyone must participate in strike. After the actors have gotten out of costumes, they must report to the Technical Director for strike assignment.

The Stage Manager is responsible for the following:

1) Clean and lock control booth. Empty the garbage can. See that the operators clean the light and sound booths.

2) Return all rehearsal props to storage if that has not been done already.

3) See that all borrowed props are turned over to the Prop Master.

4) Report to the Technical Director for other strike assignments.

5) Turn in all keys to the Technical Director.

6) Make sure all tape has been removed from the rehearsal room.

7) Collect all rented scripts/scores and return them to the School Office.

8) Return all rehearsal costumes to the costume shop if that has not been done already.

9) Return Stage Manager's Kit to the Stage Management Supervisor.

It is a good idea to help the Technical Director coordinate the assignments of personnel.

Record all those present at strike **at the end of the strike session.**

13--DANCE PRODUCTIONS

In stage managing for dance you will follow many of the same procedures and guidelines outlined previously in this book. This chapter assumes you have read **ALL** of the previous material.

I. Dance Productions

The School of Theatre and Dance produces three dance concerts each season.

- 1) The faculty repertory dance concert in the Fall Semester
- 2) The Kent Dance Ensemble concert in the Spring Semester
- 3) The Student Dance Concert in the Spring Semester

Each concert will have an Artistic Director designated from among the faculty of the Dance Division. Each concert will have many choreographers, lighting designers, costume designers that require you to coordinate and facilitate the process among a significant number of people. Accurate and efficient communication, therefore, is of primary importance to the success of a dance production.

II. Rehearsal Management and the Artistic Director

The Stage Manager works very closely with the Artistic Director in achieving and maintaining a good rehearsal process. In a discussion with the Artistic Director, the following method of working and operating should be established:

- 1) Rehearsal and technical rehearsal schedule
- 2) Important Dates: Concept Meeting, Preliminary Showing, Final Showing, Light Level set, etc.
- 2) Daily operating schedule once you start attending rehearsals (warm-ups, announcements, breaks, notes at end of rehearsal, etc.) and the preferred method for staying on schedule.
- 3) Warm- up procedures
- 4) Establish when you will start attending rehearsals. This is usually after the choreography is complete and when each choreographer is starting to run the piece in rehearsal.
- 5) A list of pieces in the concert, the choreographer, and the Specification Sheets for each piece. The Specification Sheets will give you essential information:
 - a) Title of Piece
 - b) Choreographer and phone number
 - c) The cast list of the piece
 - d) Rehearsal Times
 - e) Brief description of the concept
 - f) Description of the structure of the piece (i.e. three sections, one solo, etc.)
 - g) Title of music
 - h) Costume, lighting and prop needs
 - i) Any other special needs

These specification sheets are invaluable for initial information and should be copied and distributed to the Lighting Designer, Costume Designer, Sound Designer, Set Designer and Technical Director for the Production.

The following rehearsal guidelines are very important to achieving an efficient rehearsal process.

III. Time and Space Guidelines

The Artistic Director and Stage Manager should consult the Master Production Calendar in preparing an individual production's specific rehearsal schedule. Items such as Technical rehearsal, Concept Meetings, Showings, audition dates, initial rehearsal starting dates may be established in the Master Production Calendar. The Dance Faculty may establish dates not in the Master Production Calendar. It is important to note that several productions within the School of Theatre and Dance are in various stages of the production process at the same time. Each semester's calendar is worked out in advance to accommodate these multiple processes. Variations to this Calendar may effect other productions, school resources or personnel and should be brought to the attention of the Technical Director for discussion and/or approval.

Rehearsals are normally scheduled in the Dance Studios in the MAC Annex, Wright-Curtis Theatre and Stump Theatre. The Choreographers will establish rehearsal days and times with the Dance Division.

Keys to the Theatre Spaces may be obtained from the Technical Director. This requires a deposit in the form of a check that will be returned to you when you return the keys.

Become very familiar with each rehearsal, performance and shop space. Know where light switches, phones, fire extinguishers, emergency cut off switches, entrances and exits, and connecting passages are located. In the theatres, know the various switches for work lights, house lights, and ghost or night-light. Know how to get to the stage, house, lobby, booth, dressing rooms, trap rooms and any other space your crew or actors may need to go. Know the placement of Call Boards, bathrooms, vending machines and AC Power outlets. Know how the actors and crew get from one place to another. Know the quickest and safest way to evacuate your cast and staff in an emergency and the nearest shelter location in case of tornado.

Rehearsal space is also used as classroom space during other hours. The Stage Manager is responsible for restoring the rehearsal space to an orderly, clean condition for use by other events scheduled to follow in that space.

Please note that no shoes are to be worn in the dance studios. Exceptions are dance shoes (ballet slippers, jazz shoes, etc.) No food or drink is allowed in the Dance Studios.

IV. The Rehearsal Schedule

The Stage Manager and Artistic Director of the production should make up a rehearsal and technical rehearsal schedule for the entire production outlining what is to be accomplished

each day and which dancers are called. The following items should be included on each rehearsal schedule:

Title of Production	Rehearsal Period (From 9/3 to 10/1)
Day, date, time, place	Pieces to be worked
Who is called	Publicity Photo Call
Concept Meeting with Designers	Preliminary Showing
Final Showing	Spacing Time in the Theatre
Any Holidays or Conflicts	Technical and Dress Rehearsal Dates
Production Photo Call	All Performance dates and times
Student Matinees	Make Up Session
Strike	Production Feedback Session(if any)

NOTE: If Call Times differ from rehearsal or performance start times, note all call times on the schedule.

The basic structure for Dance Productions is as follows:

Auditions. Auditions are held at the beginning of the Fall Semester for the Faculty Repertory Concert, at the end of the Fall Semester for the Student Dance Concert. Kent Dance Ensemble holds auditions for entrance into the ensemble at the end of the Spring Semester for the following year.

Dance Concept Meeting. All choreographers, designers, design advisors, and technical director will meet early in the Semester for a concept meeting. Choreographers will present their concepts, perhaps play some music and note their design needs for each piece. For the Student Dance Concert, this is usually combined with the preliminary showing.

Preliminary Showing. Choreography will be shown to designers and other dancers in a preliminary or rough stage. Specific design ideas should be finalized after this showing.

Final Showing. Choreography will be shown to designers and other dancers in a final form. Program order is determined at this time. A final cue list from designers is due immediately after this showing. Final Sound Tapes are due immediately after this showing.

Spacing in the Theatre. Dancers rehearse onstage for a period of time. Spacing is the focus of these rehearsals. Although these most often occur in work light, lighting Designers may be writing cues during these rehearsals. A copy of the final sound tape (cassette form) should be used for these rehearsals. Since the sound system may not be rigged at the time, a boom box should be used.

Light Level Setting. Choreographers and lighting designers set light levels together prior to the First Technical Rehearsal.

Technical and Dress Rehearsals. Consult the Master Calendar for these dates. They vary from production to production.

When scheduling dates for the company to rehearse on stage, consult the Production Calendar for light hangs and other work calls for possible conflicts. The Technical Director will notify the Stage Manager when the company may rehearse on stage.

Place the name and telephone number of the Stage Manager on each rehearsal schedule, number each page (Page 2 of 2), and put the date of issue at the top of the first page. If the schedule is a revision, note "Revised" and the date.

Distribute copies to all cast members, designers, Resident Designers and Staff, the Artistic Director, the Dance Division Secretary, the Technical Director, the School Director, and the Managing Director. Post one copy of the schedule on the Production Call Board outside the Green Room and on the main Dance Studio Call Board.

V. Preparation for Rehearsals

Taping the Floor: Consult with the Artistic Director as to how she wishes the stage to be oriented in the rehearsal room. Tape the outline of the stage on the floor of the rehearsal room indicating various entrances and exits. **NOTE: UNDER NO CIRCUMSTANCES USE MASKING TAPE FOR THIS PURPOSE.** The Stage Manager is responsible for taping the floor prior to the first rehearsal and for removing the tape after rehearsals have moved into the theatre.

Contact Sheet: Distribute Cast/Production Staff Contact Sheet by the second or third rehearsal after the Concept Meeting. An accurate contact sheet for cast and production staff should be generated by the Stage Manager one day after the Concept Meeting and circulated to all personnel. Updates are the responsibility of the Stage Manager. Include appropriate school numbers. See Appendix for an example. **Under no circumstances should contact sheets with personal home addresses be circulated.**

Rehearsal Costumes: The Stage Manager is responsible for obtaining all rehearsal costumes and returning them after they are no longer used. Check with the Choreographer and Costume Designer to determine what, if any, rehearsal costumes are necessary for rehearsal and at what time will they be integrated into the rehearsal process. The Stage Manager should make an appointment several days in advance with the Costume Shop Supervisor and Costume Designer to obtain all rehearsal costumes at one time. Individual actors may not obtain their own rehearsal costumes. The Stage Manager should retain a copy of the borrowed items so that the items may be checked back into the costume shop at the end of the rehearsal period. Storage of rehearsal costumes must be arranged with the Costume Designer and the Costumer. See Chapter 7--Costumes for a more detailed description of costume procedures.

VI. Running Rehearsals

The Stage Manager should determine with each choreographer when stage management is needed in the rehearsal process. This is usually after choreography is complete.

The Stage Manager(s) should arrive at the rehearsal room **at least 10 minutes** prior to the start of each rehearsal in order to prepare the room for rehearsal. The following items should be accomplished before the dancers arrive for rehearsal. Develop a Rehearsal Check List so that you do not forget anything and that placement of props, furniture, etc. will be consistent for each rehearsal. This Check List will eventually grow into a Performance Check List so it is very important.

- 1) Make sure floor is clean and space is clear.
- 2) Set up space with rehearsal "furniture" in place.

3) Lay out rehearsal props and costumes in a designated place (Prop table or shelf, costume rack). Preset any props that are discovered on the "set."

4) Set up a Stage Manager's station and/or a Choreographer's station with one or two chairs. You will need sharpened pencils, watch with second hand, calendar, extra contact sheets and schedules and anything else that is helpful in running rehearsal.

After the dancers have arrived and before the rehearsal begins make any announcements that are of general concern for the day.

The Stage Manager is responsible for the following during each rehearsal.

- 1) Call "places" when the choreographer is ready to start rehearsal.
- 2) Maintain silence in rehearsal room among non-working personnel. Keep the door closed leading to the rehearsal room.
- 3) Start and stop music as needed in the rehearsal.
- 4) Record running times of each piece on the Rehearsal Report.
- 5) Record choreography in the prompt script. See Handbook Appendix for example. If you need assistance with blocking, see the Stage Management Supervisor. The purpose of your record of the choreography is for your own use in calling the show, not for recreating the choreography from your prompt script.
- 6) Make **detailed notes** as to the placement of props (stage left, right, on stage), where and when they appear on stage and who carries them on or off. **Make detailed notes** of all props to be preset prior to the show and at intermission. Update this list at every rehearsal.
- 7) Perform any "shifts" in furniture or props that would normally be accomplished by shift crews in an actual performance. **Make detailed notes** of all shifts accomplished by cast members. Report this to the Technical Director the next day as this affects crew assignments for the production.
- 8) Make video recordings of the rehearsal when asked by the choreographer. You may want to make a copy for yourself to help you in learning the choreography.
- 9) Develop prop lists and plots, shift plots, preset lists, checklists, dancer entrances and exits, and lighting, sound and wardrobe plots.
- 10) Make **detailed notes of any and all changes or additions** made in rehearsals. Never assume that a change or addition affects only those present in rehearsal. Record these items on the Rehearsal Report and call them to the attention of the Technical Director and designers. **Update** prop lists, shift plots, preset lists, check lists, dancer cues, lighting, sound and wardrobe plots with the change or addition information. **It is very important that the Stage Manager have accurate and up-to-date information about the production. It is just as important that this information be distributed in a timely manner (before noon the next day) to appropriate personnel.**
- 11) Take **careful notes and record timings** for special effects that must last a specific duration. Report these to the Technical Director.
- 12) Be knowledgeable and ready to answer all questions about sets, costumes, scheduling, rehearsals, etc.

The Stage Manager is responsible for the following items after the rehearsal has concluded:

- 1) Check with the Choreographer for additions or changes to the next day's schedule.
- 2) Make announcements or give reminders to the cast about upcoming activities or changes and additions to the schedule. Remind the cast of their next call time.

- 3) Return rehearsal props and costumes to their respective storage.
- 4) Restore the rehearsal room. Make sure that no "garbage" is left in the room.
- 5) Close all windows and lock rehearsal room if another rehearsal does not immediately follow in the space.
- 6) Copy and Post Rehearsal Report and notify appropriate production staff members of particular notes.

VII. Moving into the Theatre

Consult with the Technical Director and determine the date that the company can first rehearse on stage. Give the cast an orientation to the theatre before the first rehearsal, noting where bathrooms, dressing rooms, phones are located. The Technical Director may want to participate in this orientation, noting any safety concerns. **Note: No bare feet outside of the stage area. This includes the shops and hallways. Walk all paths the dancers are required to walk during the course of the rehearsal/performance and check for locked doors, hazards or other obstacles. This is your responsibility and one that cannot be delegated.**

Note: All rehearsal props, furniture and costumes must be removed from the theatre and returned to storage when they are no longer being used.

Note that the company may not have use of the stage every day. Consult with the Production Calendar and the Technical Director for light hangs or other technical work calls that may conflict.

These rehearsals will take place under work light. Lighting Designers may be writing cues during the spacing rehearsals. **The Stage Manager is responsible for turning off all work lights and house lights, turning on the "ghost" or "night" light, and locking the theatre and other open spaces at the conclusion of each rehearsal.**

THE STAGE MANAGER IS RESPONSIBLE FOR GETTING ALL CUES PRIOR TO THE FIRST TECHNICAL REHEARSAL.

VIII. First Technical Rehearsal

First Technical Rehearsals are in costume without make up. Dressing rooms must be unlocked.

The Stage Manager is responsible for obtaining a crew list from the Technical Director and notifying each crew member of the rehearsal. The Stage Manager should post a notice on the Call Board and make an effort to notify cast and crew members to attend.

The first hour of the rehearsal is an orientation session. This will require you to call the crew earlier than the dancers. The Stage Manager will make introductions. **Distribute a rehearsal and performance schedule with call times to all crew. Obtain phone numbers of all crew members and hand out rehearsal and performance schedules with phone numbers they may call if they will be late or absent for any reason.** Find out which crewmembers will need letters of explanation for their class absences during the Student Matinees and distribute

those letters. Find out which students may have to arrive late for calls because of other academic class conflicts. Explain the Stage Manager's role to the crew and give them a brief orientation to "theatre rehearsal and performance etiquette." This may include a reminder of how important it is to arrive promptly at Call Time, notification that the crew is expected to wear "blacks," sign in and sign out procedures, and a brief outline of the technical rehearsal process.

The Technical Director may wish to give a general safety and/or procedural orientation and an orientation to the theatre space and set. This is followed by a more specific training session for individual crew members in their specific duties with their crew head, designer or the Technical Director.

The Stage Manager must prepare and organize this orientation in advance so it runs smoothly and everything is accomplished within the normal rehearsal period.

Preset. The following must be accomplished at preset.

- 1) Sweep and mop the dance floor.
- 2) Sweep and vacuum back stage spaces.
- 3) Preset all masking.
- 4) Preset all color
- 5) Preset props, furniture and scenery.
- 6) Sound and lighting check. Check Headsets.
- 6) Walk the stage and backstage for safety.
- 7) Bring in the act curtain or lighting preset.
- 8) **Finally, walk the set and backstage to confirm preset and that all departments are set and ready to go. Walk all paths the actors are required to walk during the course of the rehearsal/performance and check for locked doors, hazards or other obstacles. This is your responsibility and one that cannot be delegated.**

The Artistic Director and Stage Manager must establish a First Technical Rehearsal Schedule, allowing time to adequately tech each piece.

First Technical Rehearsals are usually Cue-to Cues with the following procedures.

- 1) Call the cast of the first piece to the stage.
- 2) Have the Lighting Designer and Choreographer look at each cue with dancers in place. It is important that you take this time to clarify the objective of each cue and when each cue should be called. Changes to the cue compositions will be made at this time.
- 3) Play the sound for the piece. The Choreographer and Sound Designer will set a level with the operator for the piece or each section of the piece. This must be done with the Act Curtain out.
- 4) Call Dancers to their places.
- 5) Bring in the Act Curtain or take the stage to black in preparation for the piece.
- 6) Run the piece.
- 7) If there are problems, announce, "Hold, please" and stop the sound tape. Have operators and dancers cue up to the point at which you want to restart the piece. Know that this may need to be at the beginning if the piece cannot easily be "picked up" in the middle.
- 8) Run the piece again if you have time.

Each piece will be teched in this manner. If the concert has a number of pieces, you may tech the first act on one night and the second act on the next night.

IX. Clean Up and Notes

Clean Up. 1) Assemble cast, crew, Choreographers, Technical Director and designers in the theatre for notes.

2) Put all props away and store scenery and furniture per the instructions of the Technical Director.

3) Put all headsets away and dress cable.

4) Return light board monitors to the booth.

5) Turn off work lights, house lights, stage lights.

6) Turn on ghost light or night-light.

7) Make sure theatre, booth, Scene Shop, prop boxes, and Green Room are locked.

8) Complete Rehearsal Report with notes and running times and post it on the Call Board.

9) Make sure all notes are given to the appropriate production staff member.

Notes. Request that the Choreographers adopt the following procedure for notes during the technical and dress rehearsal process. While the cast change out of makeup and costume, give the notes for the technical staff. Then give all the notes that involve dancers and crew. Finally, ask the cast to withdraw to the house or lobby for choreography notes so the crew may proceed with their work. It may be that the Artistic Director can represent the choreographers in technical notes. **Make sure you get cueing notes from each designer and choreographer.**

Be thorough and make sure the Director, Technical Director, and designers all have a chance to ask questions or express concerns. These note sessions are crucial to the improvement in the running of the next rehearsal.

X. Second and Successive Technical Rehearsals

Successive technical rehearsals must work toward the smooth integration of the dancers and the technical elements of the production and work toward a seamless running of the concert.

1) Stop the action on stage only when requested by the Choreographer, Technical Director or one of the designers, using the same procedure as in the First Tech.

2) Refine your pre-show schedule and work toward performance quality efficiency in the set up and run of the production.

3) The Curtain Calls should be choreographed by the end of the Second Technical Rehearsal.

XI. Moving to the Booth

The Stage Manager and board operators should move to the control booth after the Second Technical/Dress Rehearsal. The Lighting and Sound Designers may require headsets in the House for the Second Dress. This should become unnecessary after the Third Dress so that the Stage Manager can begin to call the show without interruption.

The Stage Manager must check to see that the monitor system in the booth is working prior to the start of the rehearsal. Move your prompt book and set up your station early so that you may adjust to the new location.

There are to be absolutely no unauthorized personnel in the control booths during the course of any rehearsal or performance. The booths are usually locked for this reason.

APPENDIX

School of Theatre and Dance Production Staff List (loose)

Sample Contact Sheet

Production Calendar

Schedule Sheet

Act/Scene/Character Breakdown

Calendar Form

Audition Form

Bio Information Form

Program Copy Form

Complimentary Ticket Policy

Costume Fitting Notice Form

Costume Rental Form

Make Up Chart

Rehearsal Clothes Sign Out Form

Sample Company Notices

Sample Prompt Script Page

Daily Rehearsal Report Form

Daily Performance Report Form

Production Meeting Report Form

Sample Rehearsal Schedule

Sample Schedule--First Technical Rehearsal

Sample Pre-show Schedule

Pre-show Checklist

Post-Show Checklist

Blocking Diagrams for Dance--Stump

Blocking Diagrams for Dance--Wright-Curtis

Sample Props/Furniture Preset List

Sample Props/Furniture Shift Plot

Stage Management Supplies

Fire Extinguisher List

Accident Report

Emergency Contact List

Room Reservation Policy

Room Reservation Form

Theatre Diagrams

Light Switches and What They Do

Class Absence Form

PROFESSIONAL BEHAVIOR

A Code of Ethics for Theatre Professionals

1. I will meet all deadlines and responsibilities as assigned.
2. I will accept artistic responsibility, and will never blame my co-workers or inanimate objects for my own failure.
3. I will be patient and avoid temperamental outbursts, for they create tension and serve no useful purpose. I will never engage in caustic criticism of another's work. I will not speak from jealousy or an urge to increase my own prestige.
4. I will communicate daily with my advisor, faculty and student colleagues and keep them apprised of my work progress.
5. I will earn respect for my craft, and myself, through my gracious acceptance of both praise and constructive criticism.
6. I will direct my efforts in such a manner that, when I leave, the theatre will stand as a better place for my having labored there.
7. I will avoid behavior that is detrimental to the well-being and reputation of myself or others.
8. I will accept the director's advice in the spirit in which it is given, for she/he is able to view the production as a whole. My role or position -- regardless of its size or importance -- is only a portion of that whole.
9. I will look upon the production as a collective effort that demands my utmost cooperation. I will forgo the gratification of my ego for the demands of the play.
10. I will forego social activities that interfere with, or in any way compromise, my ability to participate in rehearsals and work calls.
11. I will observe backstage courtesy, and will adhere to the rules of the theatre in which I work.
12. I will always be on time and always endeavor to keep my own work on or ahead of the established production schedule.
13. I will notify my advisor in a timely manner if I encounter any problems in completing my work.

A Few Words Regarding Criticism

- I understand that public criticism of my work is necessary as theatre is created in a public forum.
- I understand the criticism is a part of my education as an artist and professional.
- I will give and take criticism in a positive manner.
- I understand that criticism from directors and faculty is of my work as an artist and a professional and is not to be taken as personal.
- I understand the role of my faculty is to further my development as an artist and professional. I further understand that Resident Faculty Designers are also responsible for upholding the artistic standards of the School of Theatre and Dance.
- I understand the director's role in creating a unified production. I will support the director's vision with my artistry. My own vision is subordinate to the director's.
- I understand that a "note" from a director or faculty member is not personal criticism.
- I will not engage in temperamental outbursts or defensive or argumentative behavior.
- I understand that the best and most respectful way to deal with problems is by direct communication with my faculty and my student colleagues.

KSU SCHOOL OF THEATRE AND DANCE
BEYOND THE HORIZON
CONTACT SHEET

Terri Kent	Director	xxx-xxxx
Scott Skiles	Stage Manager	xxx-xxxx(work)
		xxx-xxxx(home)

Cast (Alphabetical Order)

Joe Albright	Ben	xxx-xxxx
Deborah Jordan	Ruth Atkins	xxx-xxxx
Ede Lovercheck	Mrs. Atkins	xxx-xxxx
Charles Murray	Dick Scott	xxx-xxxx
Jonathan Putnam	James Mayo	xxx-xxxx
Tom O'Conner	Robert Mayo	xxx-xxxx
Rob Roznowski	Andrew Mayo	xxx-xxxx
Perry Ryno	Doctor Fawcett	xxx-xxxx
Deborah Shellard	Kate Mayo	xxx-xxxx

Production Staff

Matthew Gorris	Set Designer	xxx-xxxx
Cindy Stillings	Lighting Designer	xxx-xxxx (Office)
		xxx-xxxx (Home)
Swon Lee	Costume Designer	xxx-xxxx
Dixie Beadle	Dramaturg	xxx-xxxx
Martin Simonsen	Technical Director	xxx-xxxx (Office)
		xxx-xxxx (Home)
Karl Erdmann	Scene Shop Supervisor	xxx-xxxx
Robin Ruth	Costume Shop Supervisor	xxx-xxxx

Other Important Numbers

School Phone	672-2082
Dance Division	672-2069
Box Office	672-2497
KSU Police	672-2212 or 911
EMS	911
Health Service	672-2322
Maintenance	672-2345

THE PRODUCTION CALENDAR

All dates in the Production Calendar Template are target dates. The working calendar for each production is established at the first design meeting--"Due Dates" will vary with each production.

Production Calendar Template

Week/day Prior to Opening	Action	Production Meeting
8-12 weeks	Auditions are held and cast lists posted Note: Auditions are held at the end of the semester prior to the production.	
16 weeks	Director's Concept Review production calendar, budgets, and Due Dates	Design Meeting #1 (Director, Designers, TD, SM)
14 weeks	Preliminary Set Design Preliminary Costume Design Discuss Color	(Director, Designers, SM)
13 weeks	Preliminary Prop List Designer conferences with Director	
12 weeks	Final Set Design Ground plan/model/rendering Final Costume Design Color costume rendering/working drawings	Design Meeting #3 (Director, Designers, SM, TD)
11 weeks	Design Drawing complete Costume pulling/shopping list/yardage estimates	
10 weeks	Construction Drawing complete Finalize costume build schedule/Swatching Paint Elevations complete Discuss Run Crew Needs	Production Meeting #1 (Director, Designers, TD, SM, Props Master)
6-7 weeks	Set Construction Begins Costume construction begins	
6 weeks	Preliminary Sound plot Discuss special effects	
5-6 weeks	Rehearsal Begin First Read-Through Design Presentations made to cast Preliminary fittings	

5 weeks	Rehearsal Props/Rehearsal Clothes to rehearsal Preliminary Sound Tape Preliminary Prop Viewing	
4 weeks	Progress Report	Production Meeting #3
4 weeks	Program Copy Due	
24 days	Designers Attend "Stumble-Through"	
24 days	Final Sound Plot Due Light Plot Due	
3 weeks	Final Fittings	
18 days	Light Hang Sound Hang	
16 days	Set Load In	
2 weeks	Finalize Prop List Review Tech Schedule Review Crew List Solve Problems	Production Meeting #4 (Director, Designers, TD, SM, Propmaster, Master Electrician)
2 weeks	Proof Program Copy	
14 days	Designer Run-through	
11 days	Light Focus Final Prop Viewing Publicity Photo Call	
8-9 days	Rehearse on Stage Possible Dress Parade Review Tech Schedule Discuss Tech Procedure	Production Meeting #5
8 days	Crew Run Through and Orientation Paint Floor	
7-8 days	Light Levels EQ Sound/Sound Levels Paper Tech/All cues to Stage Manager	
6 days	1st Tech 9-12 Make up Session/Quick Change Rehearsal Tech 12-5/6-10	Production Staff Meets immediately after all Tech/Dress Rehearsal
5 days	2nd Tech 12-5/6-10	

4 days	1st Dress 6-11
3 days	2nd Dress 6-11
2 days	3rd Dress 6-11
1 day	Final Dress 6-11 Archival Photo Shoot during Run
	OPENING
Final Performance	Strike and Clean Up All cast and crew attend

Template Definitions

The items outlined in the Production Calendar Template are defined as follows:

Director's Concept Statement: At the first production meeting for each show, the director presents a prepared, written concept statement to the production staff. This may include anything that he/she feels will aid in the understanding of the concept.

Budget and Parameters Outlines: At the first production meeting for each show, the Technical Director presents an overview of the budget and the schedule for the production. In consultation with the School Director, he/she also identifies the specific parameters under which the production is to be planned.

Preliminary Set Design: The following items are presented at the production meeting:

- A drafted floor plan
- Pencil sketches of the set
- Color samples of the set and major props
- Sketches of any special or unusual units, either set props
- Designer's initial prop list (including set props and dressing)
- Any other special items requested by the Technical Director to aid in the budgeting process

Student designers must have their project adviser's signature on all drawings and related design material prior to submission to the production staff. No construction will proceed without the sign-off indicating that the student and the adviser have discussed the design and any changes made throughout the process.

Preliminary Costume Design: On this date, the costume designer presents sketches of all costumes and costume pieces in the production, including personal props. Each sketch includes a note explaining whether the pieces will be pulled, rented, or built, and as many color swatches as possible.

Preliminary Prop List: This list includes all props that the director envisions for blocking and action during the production. At the minimum, it should include the number of each item and a brief description. Consumables (such as food, cigarettes, etc.) are especially important to list at this time.

Preliminary Budget Deadline: Following approval of a preliminary design, the production technical director will prepare and submit the following:

- Preliminary materials estimate by scenic unit
- Preliminary labor estimate
- A list of stock items to be used
- A list of suggested materials and techniques to be used

If the design is within the allotted resources, the Technical Director will give approval for continued progress toward the final design stage. If the budget is not within the resources, specific suggestions will be offered as to alterations that will enable completion without unduly sacrificing the integrity of the design. Agreement will be reached among the director, designers and the Technical Director as to what changes are necessary before progressing to the final design stage. It should be obvious that to budget the productions accurately the design preliminaries must be on time and as accurate as possible.

Final Set Design Deadline: On this date the final set design is presented to the Director and Advisor and approval given.

Final Set Design Drawing Deadline: On this date the completed set design will be presented. It shall include as a minimum:

- Finished, drafted floor plan in $1/2" = 1'0"$
- Rendering or Color Model (determined by design adviser)
- Drafted elevations of all scenic units
- Detail drawings of any unusual units to be built
- Full furniture plots including notes on whether items are to be built or found
- Hanging section ($1/4"$ or $1/2" = 1'0"$)

- Final prop list, including director's updated list, sketches of all items, and notes as to whether items are to be built or found
- Cut sheets and/or drafted plans of all props
- Painter's elevations of all painted scenery.
- Other items as requested by the Technical Director.

Set Construction Drawings Complete: The following are included:

- Technical Ground Plan and Section in $1/2" = 1'-0"$ scale
- Rigging plot
- Technical elevations and construction details with pertinent cutting lists
- Shift plot
- Materials/Cost estimate

Set Construction Begins: The production technical director shall meet with the Scene Shop Supervisor and Assistant Technical Director and outline the production, make assignments, and assemble all needed materials. The first "to-do" list should be submitted to the supervisor at this time. Weekly updates and adjustments should take place each week following.

Preliminary Sound Cue List: This list should include the sound cues which the director feels are necessary for his/her action and concept. It should include a brief description of each cue and an approximate length needed. In the case of underscoring, pre-show, intermission, and post-show sound, the description may be as specific as individual songs or as general as the period which the sound should evoke.

Final Costume Design Complete: The final costume design shall include full color renderings of each costume, with appropriate fabric swatches, a written costume plot, and specific notes on unusual construction or fabrics, and other items as requested by the creative projects adviser or costumer.

Costume Construction Begins: The production costume designer shall meet with the costumer and outline the production, make assignments, and assemble all needed materials. Weekly updates and adjustments should take place each week following in consultation with the costumer.

Preliminary Prop Viewing: The director, stage manager, prop master, scenic designer and technical director will meet to look at all properties which have been pulled and or built based on the initial prop list. At this time specific choices will be made as to props for use in the production.

Preliminary Lighting Design: The preliminary lighting design shall include:

- A written paper outlining the designer's approach
- A floor plan showing the major acting areas as broken down into lighting areas
- An angle/color diagram
- Any visual images

Final Prop List: This is the final list of properties, prepared by the director and stage manager. It should be as complete as possible and include numbers as well as detailed descriptions of all items.

Final Lighting Design: All lighting designs must be approved by the Wednesday prior to the initial light hang. The design must include:

- A light plot with accurate line plot and trims indicated--1/2" = 1'0"
- Complete Hook Up and Instrument Schedule
- Color and Template list
- Equipment List

A designer's magic sheet
A preliminary cue list.

Final Sound Plot: A engineering diagram indicating placement and hook up of all equipment. A Cue List which includes the cues from the director's sound cue list as well as additional cues which the sound designer envisions after discussions with the director. All cues should be recorded. In addition, written cue sheets indicating operation and placement should be completed.

Load-in: All scenic elements will be taken from the scenic studio and placed in their proper location on stage. Once installation is complete and safe, the director and stage manager will be informed by the Technical Director and rehearsals may move onto the set. Prior to this date, no guarantee is made that the stage will be rehearsal ready.

Light Hang: Crews will hang, cable, and focus the designer's lighting plot.

Sound Hang: Crews will hang, cable, and focus the designer's sound plot.

Final Prop Viewing: The director, stage manager, prop master, scenic designer, technical director and producer will meet to look at all final properties prepared for the production. No additions are to be made following this viewing and cuts that prove to be necessary will be made at this time.

Crew Orientation: This is a run through on stage which gives the crew members their only chance to watch the production. Cast and crew introductions will be made, and the directors concept repeated prior to the start of this run through. Crew members will be introduced to their positions and trained in the operation of equipment.

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PRODUCTION DEPARTMENTS-- POLICIES AND PROCEDURES

The following policies and procedures are in effect in the School of Theatre and Dance in order to not only provide the most propitious environment for learning, but to ensure the safety of all students, participants, and employees.

Scene Shop

The Scene Shop is a laboratory facility for the School of Theatre and Dance courses and the preparation of the School's productions. Normal hours of operation are from 9am to 12pm and 1pm to 5pm Monday through Friday. Introductory technical theatre courses have scheduled labs between 3pm and 5pm. Practicum students may schedule hours with the Scene Shop Supervisor. Additional hours and/or calls are scheduled through the Scene Shop Supervisor and posted on the Production Call Board.

Electrics Shop

The Electrics Shop is a laboratory facility for the School of Theatre and Dance courses and the preparation of the School's productions. Normal hours of operation are from 3pm to 5pm Monday through Friday. Introductory technical theatre courses have scheduled labs between 3pm and 5pm. Practicum students may schedule hours with the Resident Lighting Designer. Additional hours and/or calls are scheduled through the Resident Lighting Designer and/or the Season Master Electrician and posted on the Production Call Board.

Scene Shop and Electrics Shop Policies and Procedures

1. Record all practicum hours in the practicum log book.
2. Report all accidents and/or injuries to the Scene Shop Supervisor.
3. The use of lifts, power tools, electrical and electronic equipment is prohibited unless properly trained in its use and faculty or staff is present or prior permission has been obtained. Do not use any equipment or perform any tasks that have not been explained to you by the area supervisor.
4. No one may work alone in the Scene Shop or theatre spaces or after 11pm.
5. Wear sturdy, rubber soled shoes (sneakers are OK) to all work calls and appropriate work clothing to get dirty in. Open toes, sandals, and very thin soled shoes are prohibited in the shops. Loose clothing or dangling jewelry are also prohibited.

6. Absolutely no eating, smoking, or drinking in the shops, light booths, on stage, in the house or anywhere else in the theatre.
7. Before going up a ladder or the grid, empty all pockets of loose change, keys, etc.
8. Report all broken tools to the Scene Shop Supervisor or the Season Master Electrician.
9. Working with electricity can be dangerous and should be treated with respect. Never change a lamp, repair an instrument, open up a dimmer board, or work on any piece of equipment while it is still plugged in.
10. Use a fibreglass or wooden ladder, not metal, when focusing or doing any electrical work. Every ladder or lift with a technician on top must have technicians tending the bottom. Never leave a technician on a lift or ladder unattended.
11. When people are working above you in the theatre (grid/catwalk), you must wear a hard hat.
12. All crescent wrenches should have a safety tie line securely attached to the belt loop.
13. At the end of each work day all tools and materials are to be returned to their proper places, and all areas left clean. The day's clean up will start at 4:45 for ALL areas.
14. Do not leave lamps, wrenches, gel frames or any other piece of equipment on the catwalks, grid, ladders or in the bucket of the lift where it can fall on others below.
15. ANYTHING accidentally falling from above should be announced AHEAD OF ITS FALL by shouting "HEADS!" or "HEADS UP!" to those working below.
16. Be sure you know the locations of all fire extinguishers and main power supply boxes and light switches in the event of fire or accident.
17. Gloves are strongly recommended when focusing instruments or operating the fly system.
18. If you are afraid of heights or have any other conditions that might affect your work, please notify the area supervisor.
19. For your safety and the safety of others, walkmans, discmans and other personal stereos with head phones are prohibited while working in the theatre. If listening to music when you are working, please keep volume at a reasonable level so that communication can happen.

20. Eye protection must be worn at all times when operating power tools.
--Your supervisor may ask you to wear additional safety equipment (hard hats, masks, etc.).
21. Pay attention to what is going on around you in the space. This is essential for your protection and the safety of others. NO HORSE PLAY!
22. Be courteous and considerate at all times. BE SAFE!

Properties Policies and Procedures

1. Properties owned by the School of Theatre and Dance are available for use in Mainstage Productions. Scene Designers and Prop Masters for those productions may get access to Prop Storage from the Scene Shop Supervisor or the Props Coordinator.
2. The Stage Manager of each production is responsible for obtaining rehearsal props by arrangement with the production's Prop Master. A storage locker is provided for rehearsal prop storage. Stage Management is also responsible for returning all rehearsal props by the end of strike.
3. No prop or furniture may be altered in any way without permission from the Resident Scene Designer.
4. Food or other perishable props may be prepared and stored in the Scene Shop break area where a sink, refrigerator and microwave may be used. Label all production perishables with date of preparation.

Costume Shop

The Costume Shop is a laboratory facility for the School of Theatre and Dance courses and the preparation of the School's productions. Normal hours of operation are from 9am to 12pm and 1pm to 5pm Monday through Friday. Introductory Costume courses have scheduled labs between 3pm and 5pm. Practicum students may schedule hours with the Costume Shop Supervisor. Additional hours and/or calls are scheduled through the Costume Shop Supervisor and posted in the Costume Shop.

Costume Shop Policies and Procedures

1. The Costume Designer or Costume Coordinator arranges costume fittings. The Costume Designer will give a list of fittings to the Stage Manager and post a copy of the appointment schedule on the Call Board to remind actors of their commitment.

2. Actors that they must arrive at their costume fittings with appropriate underwear and in a state of physical cleanliness. Actors with shoulder length or longer hair should come prepared to arrange it up and away from their necks.
3. The Stage Manager is responsible for obtaining all rehearsal costumes. The Stage Manager should make an appointment several days in advance with the Costume Shop Supervisor and Costume Designer to obtain all rehearsal costumes at one time. Individual actors may not obtain their own rehearsal costumes. The Stage Manager should retain a copy of the borrowed items so that the items may be checked back into the costume shop at the end of the rehearsal period. Storage of rehearsal costumes must be arranged with the Costume Designer and the Costume Shop Supervisor. A box is provided for the purpose.
4. The care of the costumes during the run of the show is of major importance. The cooperation of the actor is needed to preserve and care for the costumes. The actors should be reminded to refrain from any physical activity while off-stage which might wrinkle, soil, or in any way damage the costume. The actor must not eat, drink or smoke while in costume. The actor is expected to hang his/her costume neatly on the dressing room racks, with shoes beneath and hats on the shelf above or on tables provided. Wigs must be returned to the appropriate form. The actor is also responsible for keeping the dressing rooms free of clutter. Actors are required to provide their own foundation garments and shoes unless they are part of the design.
5. Actors asked to provide clothing items (except contemporary underwear, dance belts, character shoes) will be provided a minimal rental free for cleaning and/or repair costs. The Costume Designer and Resident Costume Designer determine this fee. The acts will be asked to fill out a rental invoice provided by the Costume Shop.
6. Actors may be asked to provide their own character shoes for rehearsal and production. All actors and dancers must provide their own dance belt for use as an undergarment. The costume shop will provide dance belts only when they are used as a "costume".
7. The Costume Designer will train the wardrobe crew prior to the First Dress Rehearsal.
- 8. For security purposes, the Dressing Rooms will be locked after all actors have been called to the stage. If there are costume changes that take place in the dressing room, a wardrobe crew person with keys will escort the actor to the dressing room and lock the room when the change is complete.**
9. A Dress Parade may be scheduled for the Wednesday prior to the first Technical Rehearsal. The Director, Costume Designer, and Resident Costume Designer will view and discuss each costume.

10. Each actor must provide his or her own make up. Make Up kits are available at Mr. Fun and vary from \$15.00 to \$45.00. The Costume Shop will provide any specialty items. A Make Up and/or Quick Change session is held from 9:00-12:00 on the Saturday of the First Technical Rehearsal.
11. Hair styles/wigs are usually added at the First Dress Rehearsal. Make up is added at the Second Dress Rehearsal. Complicated or elaborate make up or hair styling may also affect the Call Time of actors.
12. If the production has one or more quick changes, a Quick Change Rehearsal may be scheduled as part of the Saturday Make Up Session. Additional Quick Change Rehearsals may take place as a part of the Second Technical Rehearsal but need to be scheduled separately
13. The Costume Designer will make dressing room assignments. The Stage Manager should make sure that quick change areas are set up and properly illuminated with running lights.
14. The cast must be informed that they should leave all valuables at home. Valuables are not collected by Stage Management since the Dressing Rooms are locked by the Wardrobe Supervisor after all actors have been called to the stage.

**KSU School of Theatre and Dance
Production Scheduling Form**

Name (As you would like it in the program):

Address:

Local Phone:

Home Phone:

Other:

List any allergies to fabric, perfumes, soap, metals or aerosols:

TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
8:00AM							
9:00AM							
10:00AM							
11:00AM							
12:00PM							
1:00PM							
2:00PM							
3:00PM							
4:00PM							
5:00PM							
6:00PM							
7:00PM							
8:00PM							
9:00PM							
10:00PM							
11:00PM							
12:00AM							

Please give EXACT start and finish times of all activities.

Indicate if particular class is across campus so that travel time be considered when scheduling production activities such as fittings.

ACT/SCENE CHARACTER BREAKDOWN

PRODUCTION:

STAGE MANAGER:

REPORT BY:

DATE:

PAGE OF

[illegible]

NOTES:

DATE:

PLEASE PRINT

AUDITION FORM

DATE _____

PRODUCTION _____ ROLE (CHARACTER) _____

Are there any roles you will not accept?(specify) _____

INTERVIEW _____ AUDITION _____ CALL BACK _____

NAME _____ AGE _____

ADDRESS: _____ HEIGHT _____

PHONE: _____ HAIR _____

PLAYABLE AGE RANGE _____ EYES _____

WHAT IS YOUR VOCAL RANGE? _____

WHAT IS YOUR MAJOR? _____

DO YOU PLAY AN INSTRUMENT? (SPECIFY) _____

DO YOU HAVE ALLERGIES ? (SPECIFY) _____

ARE YOU ON ANY KIND OF MEDICATION? (SPECIFY) _____

Are you currently involved in any other production? _____

If so, please list the show and role (please include run crew, S.M., A.S.M., etc.): _____

Who is the director/supervisor? _____

Tech week schedule is set by the technical director. Days and times TBA

You must be in good standing to be eligible for casting in this production. Are you currently on academic probation? _____

(All students' academic standing will be checked before final casting is posted)

Are you willing to change your hair length? _____ Color? _____

If you are cast, do NOT change your hair, or facial hair, without consulting with the costume designer and director.

REHEARSALS BEGIN: _____

REHEARSALS WILL BE: ...A 3 - 4 HOUR REHEARSAL BETWEEN 6 - 11PM

PLEASE NOTE YOUR SCHEDULE: CLASS, WORK, ANY CONFLICT on the following graph, by placing an X in _____
of times when you ARE NOT available. This schedule will be used for scheduling rehearsals and costume fittings. If a costume fitting is scheduled during a FREE time, you are required to attend. Allow 45 minutes per fitting.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
8-9AM							
9-10AM							
10-11AM							
11-12PM							
12-1PM							
1-2PM							
1-3PM							
3-4PM							
4-5PM							
5-6PM							
6-7PM							
7-8PM							
8-9PM							
9-10PM							
10-11PM							

Additional conflicts: Please list any other current conflicts, be specific about days, dates, time.
If a conflict is not listed on this form, it will not be honored, except in the case of an emergency.

PLEASE PRINT

AUDITION FORM

DATE _____

PRODUCTION _____ ROLE (CHARACTER) _____

Are there any roles you will not accept?(specify) _____

INTERVIEW _____ AUDITION _____ CALL BACK _____

NAME _____ AGE _____

ADDRESS: _____ HEIGHT _____

PHONE: _____ HAIR _____

PLAYABLE AGE RANGE _____ EYES _____

WHAT IS YOUR VOCAL RANGE? _____

WHAT IS YOUR MAJOR? _____

DO YOU PLAY AN INSTRUMENT? (SPECIFY) _____

DO YOU HAVE ALLERGIES ? (SPECIFY) _____

ARE YOU ON ANY KIND OF MEDICATION? (SPECIFY) _____

Are you currently involved in any other production? _____
If so, please list the show and role (please include run crew, S.M., A.S.M, etc.): _____
Who is the director/supervisor? _____

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	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
8-9AM							
9-10AM							
10-11AM							
11-12PM							
12-1PM							
1-2PM							
1-3PM							
3-4PM							
4-5PM							
5-6PM							
6-7PM							
7-8PM							
8-9PM							
9-10PM							
10-11PM							

Additional conflicts: Please list any other current conflicts, be specific about days, dates, time.
If a conflict is not listed on this form, it will not be honored, except in the case of an emergency.

PICTURE



COMPLIMENTARY TICKET POLICY



- One complimentary ticket to all Theatre & Dance Majors for each production in the season
- Two complimentary tickets for each cast/crew member of a production as verified by the official listing in the production's playbill
- Two complimentary tickets for all faculty and staff members of the School of Theatre & Dance
- If you reserve a complimentary ticket and then fail to use it, you will not be issued a replacement for another performance unless you cancelled your first reservation during normal box office business hours.
- All comps must be reserved during normal box office business hours.
- COMPLIMENTARY TICKETS WILL NOT BE ISSUED WHEN THE BOX OFFICE IS OPEN ONE HOUR BEFORE THE SHOW.
- Comps reserved during normal business hours may be picked up one hour before the show.
- Tickets may be reserved in person or over the phone
- Complimentary tickets not picked up fifteen minutes before the show will be sold to patrons on the waiting list. Please advise guests using your tickets of this policy.

Normal business hours for the Box Office are Mondays – Fridays from 12 PM – 5 PM and Saturdays during the run of the show from 2:30 PM – 6:30 PM.

The Box Office phone number is 330-672-2497.

If you have any question regarding the comp policy please contact Elisabeth Madden, Management Associate in Room B – 149 or at 330-672-0103.

School of Theatre and Dance

THEATRE (330) 672-2082; Fax (330) 672-2889

Mail: B141 Music and Speech

DANCE (330) 672-2069; Fax: (330) 672-4897

Mail: 266 M.A.C.C. Annex



P. O. Box 5190, Kent, Ohio 44242-0001

COSTUME FITTING NOTICE

SHOW _____

DATE _____

NAME _____

CHARACTER _____

You have been scheduled for a costume fitting on _____
at _____. Please notify the costume shop and your stage manager
ASAP if you can not make this time.

Thank you!

The Costume Shop

SCHOOL OF THEATRE
KENT STATE UNIVERSITY

COSTUME RENTAL AGREEMENT

Organization: _____

Representative: _____

Address: _____

Telephone: _____

Date Rented: _____ Date Due: _____ Date Returned: _____

Costumes Rented	Replacement Cost	Rental Cost
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
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_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

TOTAL = _____

I agree to accept the terms and conditions of the School of Theatre as outlined on the accompanying information sheet.

Representative's Signature

Date

MAKE-UP CHART INFORMATION

NAME: _____

PRODUCTION: _____

SEX: _____ RACE: _____ AGE: _____

COLOR OF COMPLEXION: _____ ALLERGIES: _____

COLOR OF HAIR: _____ TYPE OF HAIR: (Curly, Straight, etc.) _____

LENGTH OF HAIR: _____

Are you willing to cut your hair if necessary? _____

Are you willing to color your hair if necessary? _____

Are you willing to shave off your beard or mustache if necessary? _____

Do you know how to style your own hair. _____

Do you know how to apply your own makeup. _____

Do you already have a supply of stage make-up. _____

Do you have your own false eyelashes (women only). _____

Women do you have your own hair pieces or wigs and can you style them. _____

Men, do you know how to make crepe hair mustaches and beards. _____

If you have any particular problems with any specific makeup brands please list:

PRODUCTION:

STAGE MANAGER:

HOME PHONE:

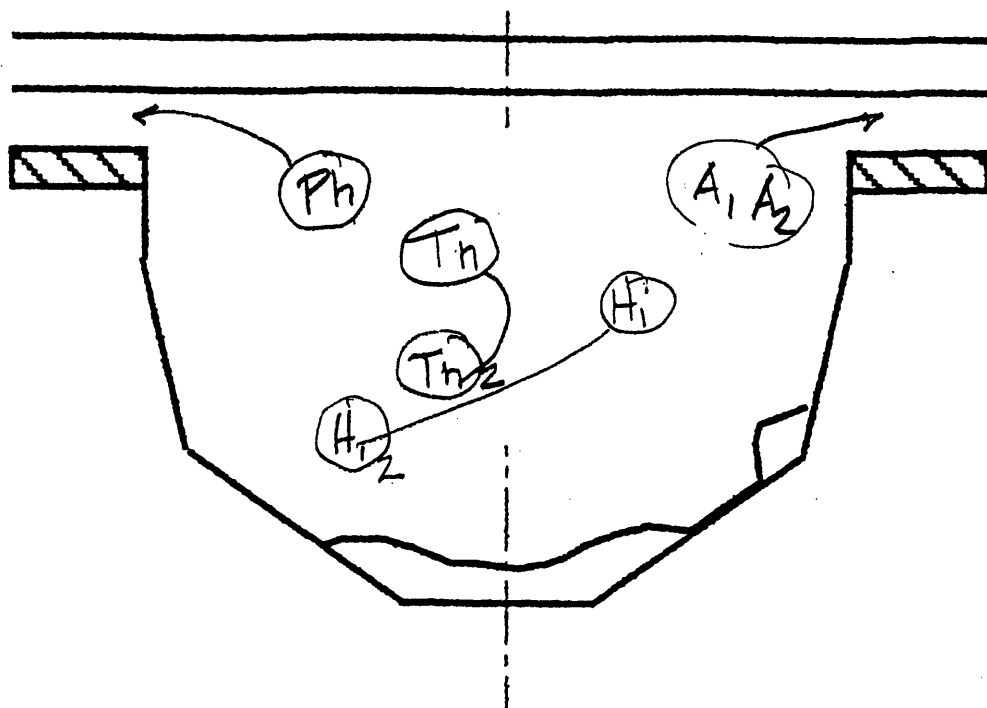
DATE:

SIGNED OUT BY:

AUTHORIZATION:

PAGE OF

Item Borrowed	Borrowed By	Date Out	Date In



ACT 1

Scene 1

~~Enter Theseus, Hippolyta, and Philostrate, with others.~~

THESEUS

Now, fair Hippolyta, our nuptial hour
Draws on apace. Four happy days bring in
Another moon. But, O, methinks how slow
This old moon wanes! She lingers my desires
Like to a stepdame or a dowager
Long withering out a young man's revenue.

5

HIPPOLYTA

Four days will quickly steep themselves in night;
Four nights will quickly dream away the time;
And then the moon, like to a silver bow
New-bent in heaven, shall behold the night
Of our solemnities.

10

THESEUS

Go, Philostrate,

Stir up the Athenian youth to merriments.
Awake the pert and nimble spirit of mirth.
Turn melancholy forth to funerals;

15

The pale companion is not for our pomp. *Philostrate exits.*

Hippolyta, I wooed thee with my sword

And won thy love doing thee injuries,

But I will wed thee in another key,

With pomp, with triumph, and with reveling.

20

LT 1 - PRESET
HOUSE TO HALF

HOUSE OUT
LT 2 - FTB
FOLLOW

S 3
CUE ACTORS
(Th, Ph SR)
(A1, A2 H, SL)

LT 3 - LTS ↑

LT 4 - PULL

X DSR (2)

Ph EXITS UR

A1, A2 EXIT UL

Th X USLOF

H, (2)

TWELFTH NIGHT

Company Notices

January 3, 1989

--Rehearsals will be held Monday through Friday from 7:00 PM to 11:00 PM and on Sunday from 10:00 AM to 2:00 PM. All cast members should fill out a schedule form in detail to include class, work and other personal schedules. Please report schedule conflicts immediately to the Stage Manager and on the schedule form.

--All cast members should dress in leotards and tights or sweatpants for the first two weeks of rehearsal.

--Rehearsal shoes, skirts, capes, and corsets will be provided the third week of rehearsal.

--Costume fittings will start January 5. The Costume Shop will schedule your fittings. Remember: Always be prompt to each costume fitting.

--There will be no eating, drinking or smoking in the rehearsal room or the theatre. Eating and drinking is permitted in the Green Room only. Smoking is permitted outside of the building.

--The Stage Manager will not collect valuables during dress rehearsals and performances. The Dressing Rooms will be locked once you are called to the stage. Please do not bring anything of value to the performance and leave it in the Dressing Room.

--The Managing Director needs biographies and head shots of the following cast members by January 10: Viola, Sebastian, Olivia, Orsino, Malvolio and Sir Toby.

--Please do not cut your hair or shave until you have spoken with the Costume Designer.

--There will be a company pot luck dinner at Sebastian's house Saturday, January 9 at 7:00 PM. Maps will be posted on the Call Board.

SCHOOL OF THEATRE AND DANCE DAILY REHEARSAL REPORT

PRODUCTION:

STAGE MANAGER:

DATE:

TIME:

REH #:

REPORT COMPLETED BY:

START:

END:

PERSONNEL:

Late:

Absent:

Appts:

SCENERY:

PROPS:

LIGHTS:

COSTUMES:

TODAY'S SCHEDULE:

TOMORROW'S SCHEDULE:

SOUND:

TO DO:

OTHER:

SCENE:	START:	STOP:	RUN:
SCENE:	START:	STOP:	RUN:
SCENE:	START:	STOP:	RUN:
SCENE:	START:	STOP:	RUN:
SCENE:	START:	STOP:	RUN:
BREAK START:		BREAK END:	
BREAK START:		BREAK END:	

SCHOOL OF THEATRE AND DANCE PERFORMANCE REPORT

PRODUCTION:

STAGE MANAGER:

DATE:

TIME:

PERF #:

REPORT COMPLETED BY:

START:

END:

PERSONNEL:

CONDITIONS:

Late:

HOUSE MANAGEMENT/AUDIENCE:

SCENERY:

SOUND:

PROPS:

TO DO:

LIGHTS:

OTHER:

COSTUMES:

SCENE:	START:	STOP:	RUN:
SCENE:	START:	STOP:	RUN:
SCENE:	START:	STOP:	RUN:
SCENE:	START:	STOP:	RUN:
SCENE:	START:	STOP:	RUN:
INTERMISSION	START:	BREAK	END:
INTERMISSION	START:	BREAK	END:

SCHOOL OF THEATRE AND DANCE PRODUCTION MEETING REPORT

PRODUCTION:

STAGE MANAGER:

DATE:

TIME:

REPORT COMPLETED BY:

PLACE:

PERSONNEL PRESENT:

COSTUMES:

SCENERY:

SOUND:

PROPS:

TO DO:

LIGHTS:

OTHER:

CALENDAR ITEMS:

KSU SCHOOL OF THEATRE AND DANCE
OF MICE AND MEN
SAMPLE REHEARSAL SCHEDULE
JANUARY 3--JANUARY 22

NOTE: All rehearsals will be in BO42 unless noted.

DATE	TIME	ACT/SCENE	CALLED	NOTES
M/1-3	7-10:30PM	Entire Play	Full Cast	Read Through
T/1-4	7-8:00PM	I, i	George, Lenny	Design Presentation
	8-9:00	I, ii	Add Candy	Blocking (Bring
	9-10:00	I, ii	Add Boss, Curly, Slim	a pencil)
W/1-5	7-8:30	II, ii	Curly's Wife	
	8:30-10:00	II, i	Crooks, Lennie, George	Blocking
			Candy, Curly's Wife	
			Full Cast, ex. Crooks	
R/1-6	7-8:30	III, i	Lennie, Candy, Curly's	
	8:30-10	III, ii	Wife	Blocking
			George, Lennie	
F/1-7	7-8:00	III, I/ii	Full Cast	Blocking
	8-10:00	I, ii/II, i	Full Cast	Work
S/1-8	10:00AM	I, i/III, ii	George, Lennie	Work
	1:00PM	II, ii	Add Crooks, Candy	Work
	2:30-5:00PM	Fight	Full Cast ex. Boss, Curly's Wife	
<hr/>				
M/1-10	7-8:30	III, i	Lennie, Curly's Wife	Work
	8:30-10:00	Act I	Full Cast	Work
T/1-11	7-10:00	Act II	Full Cast	Work
W/1-12	7-10:00	Act III	Full Cast	Work
R/1-13	7-10:00	Act I	Full Cast	Run
F/1-14	7-10:00	Act II	Full Cast	Run
S/1-15	12:00PM	PUB PHOTOS	George, Lennie, Slim, Candy, Curly's Wife, Crooks	Report to Costume Shop
	1-4:00	Entire Play	Full Cast	Run-through Designer's Present OFF BOOK
<hr/>				

Note: Check Call Board every day for changes in this schedule. Report all conflicts immediately to the Stage Manager, Joe Smith, xxx-xxxx (h) or xxx-xxxx (w).

All times listed in this schedule are start times. Each actor is responsible for arriving at the rehearsal room prepared and ready to work by the time indicated.

Sample Schedule FIRST TECHNICAL REHEARSAL

(DRY TECH)

12:00 PM	Crew Call and only those actors involved in Scene Shifts
12:00	Orientation
12:00-1:00	Training
1:00	Preset for Top of Show
1:30	GO
5:00	Dinner
11:00	Curfew

OR (CUE TO CUE)

12:00 PM	Crew Call
12:00	Crew Orientation
12:00-1:00	Training
1:00-1:30	Preset for Top of Show
1:00	Actor Call
1:30	Actor Orientation
1:45	GO
5:00-6:00	Dinner
11:00PM	Curfew

OR (STOP AND GO)

1:00 PM	Crew Call/Actor Call
1:00-1:15	Crew/Actor Orientation
1:15-1:45	Training
1:45	Preset for Top of Show
2:00	GO
5:00-6:00	Dinner
11:00PM	Curfew

Remember: Frustration will be reduced if those involved are familiar with a schedule. Times should be adjusted according to the technical complexity of the production and the number of crew members which require training. **Consult the Technical Director before making this schedule.**

**SAMPLE PRESHOW SCHEDULE
(8:00 PM CURTAIN)**

6:30 PM	Crew Call
6:30 PM	Actor Call (Complicated Dress or Makeup)
6:30-7:00 PM	Light Check/Notes
6:30 PM	Actor Call
6:45-7:15 PM	Sweep/Preset--All Crews
6:30-7:00 PM	Set Up Sound/Headsets
7:00-7:10 PM	Sound Check
7:10-7:20 PM	Actor Warm Ups/Fight Rehearsal
7:20 PM	Final Headset Check
7:20-7:30 PM	Final Check/Sweep
7:30 PM	CALL HALF HOUR
7:30 PM	House Opens

**SAMPLE PRESHOW SCHEDULE
Show with Technical Complexity
(8:00 PM CURTAIN)**

6:00 PM	Crew Call
6:00 PM	Actor Call
6:00-6:30 PM	Light Check/Notes
6:15-7:15 PM	Sweep/Preset--All Crews
6:00-6:30 PM	Set Up Sound/Headsets
6:30-7:00 PM	Sound/Mic Check
7:00-7:15 PM	Actor Warm Ups/Fight Rehearsal
7:20 PM	Final Headset Check
7:15-7:30 PM	Final Check/Sweep
7:30 PM	CALL HALF HOUR
7:30 PM	House Opens

PRESHOW CHECKLIST

Production _____

Stage Manager _____

Dates: _____ through _____

Date: _____

Prior to Half Hour

___ Check Callboard--Make calls

___ Sweep/Clean Stage

___ Check progress of all presets

___ Light Check

___ Ghost Light OFF

___ Night Light OFF

___ Worklights OFF

___ Running Lights ON

___ House Light Control in Booth

___ Booth Lights OFF

___ Booth Running Lights ON

___ Hallways/Scene Shop Lights OFF

___ Sound System ON

___ Monitor System ON/Checked

___ Mic Check

___ Speaker Check

___ Headset System ON

___ All Headset Stations Checked

___ Tape(s) Cued to Top of Show

___ Special Effects Preset/Checked

___ Test Mechanical Effects/Scenery

___ Safety Equipment in Place

___ Walk Stage/Backstage

___ Meet with House Manager

___ Actor Warm Ups

___ CALL HALF HOUR

[illegible]

Half Hour and Performance

- [illegible]

Intermission

- | | | | | | | | | | |
|--------------------------------------|--|--|--|--|--|--|--|--|--|
| <u>Record Act I notes/times on</u> | | | | | | | | | |
| Performance Report | | | | | | | | | |
| <u>Start Intermission Music</u> | | | | | | | | | |
| <u>Give Shift "go" to crews</u> | | | | | | | | | |
| <u>CALL 10 MIN, 5 MIN</u> | | | | | | | | | |
| | | | | | | | | | |
| | | | | | | | | | |
| <u>Receive "Shift Complete" from</u> | | | | | | | | | |
| all Crews | | | | | | | | | |
| <u>Get House Ready signal from</u> | | | | | | | | | |
| House Manager | | | | | | | | | |
| <u>CALL PLACES</u> | | | | | | | | | |
| <u>START ACT II</u> | | | | | | | | | |

Dates: _____ through _____

11

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480	481	482	483	484	485	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500	501	502	503	504	505	506	507	508	509	510	511	512	513	514	515	516	517	518	519	520	521	522	523	52
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Issue Notes

[illegible]

Dressing Rooms Locked

Dressing Rooms Locked

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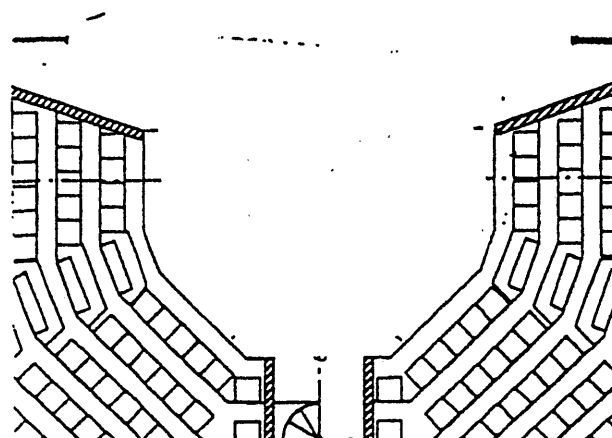
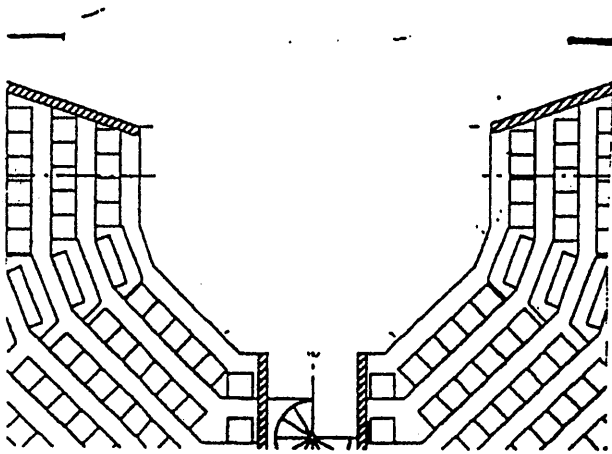
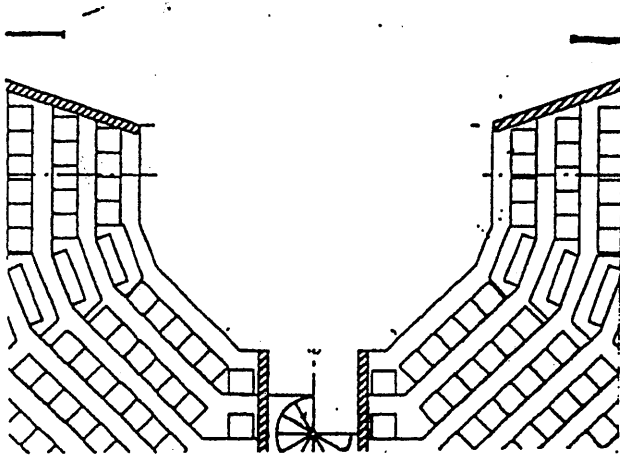
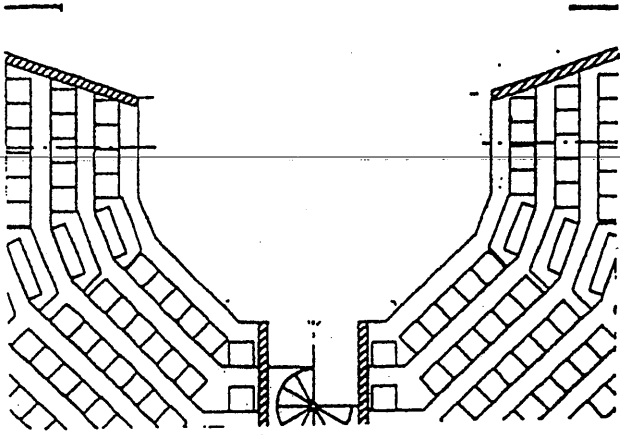
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PROPS/FURNITURE PRESET LIST

THE NUTCRACKER

Cindy Stillings, Stage Manager

Wisconsin Dance Ensemble

The Oscar Mayer Theater

December 13-20, 1987

ACT I

Under Tree

- | | |
|---|-------------------------------|
| _2 Bugles, SL | _2 Horses, SL |
| _4 Drums with Sticks, SL | _1 Silver Whistle, SL |
| _1 Toy Cannon, SL | _Toy Bed, C--Head of Bed SL |
| _8 Dolls in Boxes, SR (2 Stacks) | _2 Wooden Soldiers, 1SL & 1SR |
| _Wrapped Packages (includes large package and med. red package), SR/C | |

Buffet, USL on Skid

- | | |
|-------------------------------|----------------|
| _2 Trays with 13 Wine Glasses | _ Center Piece |
| _2 Candles | |

Small Table on Skid, SL

- _Candy Basket

Chaise on Skid, SR

Clock, USR

- _ Pyro set

Downstage of Show Scrim

- _2 Streetlamps, 1 SL & 1 SR

Upstage of Tree

- _Nutcracker Sword

STAGE LEFT Prop Table

ACT I

- | | | |
|-----------------------------|----------------------------|----------------|
| _Dross. Cane to Flower | _Small Bouquet | _Roller Skates |
| _Nutcracker in Box | _Point Shoes in Box | _6 Wooden Guns |
| _King Rat Sword | _5 Mouse Swords | |
| _4 Wrapped Packages (Small) | _1 Small Fan for the Widow | |

ACT II

- | | |
|---|------------------------------------|
| _10 Angel Candles | _1 Parasol & 1 Large Fan (Chinese) |
| _2 Fans (Spanish) | _2 Veils (Arabian) |
| _Tambourine & Purse with Compact and Lipstick (Ma Ginger) | |

STAGE RIGHT Prop Table

ACT I

- | | |
|----------------|----------------------------------|
| _6 Wooden Guns | _Stretcher |
| _Lampighter | _1 Wrapped Package (Large Green) |

ACT II

- | | |
|--------------------|-------------------|
| _10 Angel Candles | _2 Fans (Spanish) |
| _2 Veils (Arabian) | |

PROPS/FURNITURE SHIFTS

THE NUTCRACKER

Wisconsin Dance Ensemble
The Oscar Mayer Theater
December 13-20, 1987

ACT I

Intro

Clear Sled Off Stage Left

Shift Lanterns Off Stage Left and Right

Party Scene

Receive Cane Bouquet from Maid Stage Left

Receive Shawls from Maid Stage Left

Three Knocks Stage Left

Receive Dress./Nephew Cape and top hat from Maid Stage Left

Magic Box Enters UR--**Assist** Dolls to Enter Box

Receive Doll Boxes and Small Bouquet Stage Right

Clear Toys Stage Left from Party Boys

Receive Dolls Stage Left at end of Scene--or make depository on SL Table

Battle Scene

Clear Presents/Toys/Skates deposited by Mice Off Left and Right--

Reset basket Offstage Down Left for Mouselette

Clock Action as Clock Strikes Twelve

Pyro--Clock

Shift Buffet and Small Table **Off** Left

Shift Chaise **Off** Right (Retrieve Widow's Fan from corner of Chaise)

Shift Bed on

Assist Nutcracker to get through Tree

Shift Clock **Off** Right

Set Cannon to enter Up Stage Right

Pyro--Cannon

Clear Cannon Up Stage Right on Exit

Set stretcher off Down Right for Soldiers

Clear stretcher off Down Right after Soldiers' return

Shift Bed off **Right**--Soldiers move bed onstage

Shift Bed on **Right**--Soldiers

Shift Bed off **Left**--Soldiers

STAGE MANAGEMENT SUPPLIES

Standard Supplies

Aspirin
Stapler and Staples
Pencil sharpener
Page tabs
Paper clips
Eraser
Tacks
Masking Tape
3 Rolls of Spike Tape (different colors)
Scale rule
Hole punch
Scissors
Red and Black Markers
Highlighting pen or marker
File Folders
Labels
Paper/Legal Pad/Note Pad
Flashlight/Batteries

Band-aids
Glue Stick
Pencils (at least 12)
Safety pins
White-out
Rubber bands
25 Foot Measuring Tape
Scotch Tape
Matte knife
Screwdriver
Page reinforcements
Chalk
Pens
Glo-tape
Pocket folders
Ditto Masters
Wrist Watch
3X 5 Index cards

Prompt Book Supplies

2-3" 3-ring, (D-ring) Binder
Index dividers
Pocket folder Inserts
Rehearsal/Performance Report Sheets







Biology Paper or Mylar edged
Page Tabs
Blank Typing Paper
Cue Labels

Other Supplies (Helpful but not Necessary)

Clip Board
Drafting Triangle
First Aid Kit/Manual
Matches/Lighter
3 Hole Punch
Extension Cord
Hair Pins
Straight Edge
Bell
Velcro
Can Opener
Throat Lozenges
Tampons
Wire
Bus Schedules/Taxi Info
Baggage Tags

Stop Watch
Symbol Template
Change
Needle and Thread
Electrical Tape
Gaffers Tape
Mini Light and Bulbs
Cloth Measuring Tape
Tweezers
Ice Water
Corkscrew
Kleenex
String
Crescent Wrench
Restaurant Info
Stamps

Now is the time to make yourself familiar with the fire extinguishers which are available to you. They will display one or more of the following symbols:

Ordinary  Combustibles		If your extinguisher bears this symbol it can be used on paper, cloth, wood, upholstery and other ordinary combustibles.
Flammable  Liquids		If your extinguisher bears this symbol it can be used on gasoline, oil, grease, and other flammable liquids.
Electrical  Equipment		If your extinguisher bears this symbol it can be used on live electrical equipment.

Check the fire extinguishers at your workplace to be sure they are appropriate for the area and that they have been inspected for pressure and integrity within the past 6 months. It is common to

find two types of extinguishers hanging side by side. Listed below are some of the more common types:

Class  Type

for areas of the workplace have ordinary combustibles. Water-based Class A Type extinguishers include pressurized water, loaded stream, antifreeze, and aqueous film-forming foam (AFFF) types.



Class   

Multi-Purpose Dry Chemical: Artist's studios and scene shops contain a variety of ordinary combustibles, solvents, and electrical equipment. The use of Class ABC Multi-Purpose Dry Chemical fire extinguishers is recommended because it can easily handle any of these classes of fires. It sprays a stream of ammonium dihydrogen phosphate which cuts off the fire's supply of oxygen and smothers the flame. A particular problem to the art field is that the powder is gritty and corrosive and can damage some artifacts and sensitive electrical equipment.

Class   

Halon 1211: This type, if large enough, is considered Class ABC and can be used in place of the ABC multi-purpose dry chemical fire extinguisher, and does not have the disadvantage of the clean-up and the corrosiveness of the dry chemical type.

**Note*, however, that Halon 1211 is toxic and decomposes at high temperatures to produce hydrogen fluoride, hydrogen chloride, and other toxic gases. Therefore, they should not be used in enclosed spaces and you should avoid the area after using them until the gases have dissipated. Environmental concerns about the effect of halon on the ozone layer have been cited.

Class  

Carbon Dioxide: If the workplace contains no substantial amounts of Class A materials, then a Class BC carbon dioxide fire extinguisher will suffice. This piece of fire fighting equipment sprays a cloud of pressurized carbon dioxide to displace air and cut off the fire's oxygen.

Fire extinguishers are also assigned numerical ratings based on their relative effectiveness in extinguishing a particular type of fire. For example, a 4A rating can put out a bigger Class A fire than 2A rating. The size of rating needed will depend upon the amount of flammable materials present. Where solvents are present, usually a 12BC rating is required.



Campus
Environment
and
Operations

Non-employee incident report

Person(s) involved: (repeat this section as needed on the back of this form)

Name _____

Address _____

Phone _____

Incident date _____ Time _____ ☐ a.m. ☐ p.m.

Location _____

Affiliation with University: ☐ student ☐ visitor

Full description of incident:

Witness(es): Name _____

Address _____

Phone _____

Medical treatment? ☐ yes ☐ no

If yes, transported for treatment by whom? _____

Where was individual transported? _____

Diagnosis and type of treatment: _____

Report completed by _____

Title _____ Date reported _____

Send copies within 24 hours to: James Watson, University Counsel

Dave Young, Financial Affairs

James Dunlap, Occupational Health/Safety

Emergency Management

Energy Management

Fire Prevention

Occupational Health & Safety

Physical Plant Operations

Regulatory Compliance

Risk Management

EMERGENCY PROCEDURES AND CONTACT LIST

From time to time the Stage Manager may have to react to an unusual or emergency situation. The following example scenario's indicate the correct person to contact **immediately** after you are made aware of the situation.

- A) An actor calls in sick or fails to show up the evening of the performance: Call 1) the Director 2) Managing Director
- B) A part of the set has ceased to function or poses a safety hazard. You and your crew have tried without success to make repairs. Call 1) the Technical Director or 2) the Scene Shop Supervisor
- C) The Light Board fails to respond at the Preshow light check. You and the Master Electrician cannot successfully trouble shoot the problem. Call 1) the Resident Lighting Designer or 2) the season Master Electrician or 3) the Technical Director
- D) The Sound System or Head Set System is not functioning at the Preshow Check. You cannot successfully troubleshoot. Call 1) the Technical Director or 2) the Season Sound Engineer or 3) the show Sound Designer
- E) The power goes out in Music and Speech Building. Call 1) the Technical Director and 2) Campus Security
- F) An actor or crew member is injured during rehearsal or performance and requires immediate medical attention. Call 1) 911 2) Fill out an accident report form 3) Notify TD and Managing Director
- G) There is a strange and sinister person lurking in the Green Room who refuses to leave when asked politely. Call 1) Campus Security 2) Notify School Director and Managing Director
- H) A Fire Alarm sounds in the building. 1) Stop the Show 2) Clear the building. 3) Call the Managing Director
Under no circumstances are you to ever ignore a fire alarm.
- I) A Fire Breaks out on stage (flames are present and Fire Extinguishers have been unsuccessful). 1) Stop the Show 2) Clear the building. 3) Call Campus Security and 911 4) Alert the House Manager 5) Call the Managing Director 6) Call the School Director.
- J) A Tornado Alarm sounds outside. 1) Determine if the alarm is real or a test (Call campus police) 2) Alert the House Manager 3) Evacuate the audience to B005/Basement
- K) An audience member falls ill and collapses in the middle of the performance. 1) Alert the House Manager 2) Stop the show until the audience member is removed from the theatre 3) Call the Managing Director

ROOM SCHEDULING

All room scheduling will be done within department guidelines. This means that the priority in rehearsal spaces is 1) Mainstage (which includes Playfest) 2) Approved Showcases 3) Approved Labshows 4) Class related rehearsals outside of class time. Please understand because of this policy from time to time I may have to bump you from your time slot because something that has greater priority needs your space. I will do my best to see that this doesn't happen, but please be understanding if it does. To help this effort I am encouraging everyone to get your requests in as soon as you know you will need the space. This should make things a lot easier on all of us.

Please note that when you fill out a REHEARSAL ROOM REQUEST FORM that you are only REQUESTING a room. You may or may not get the room, it all depends on what else is going on at the time. This is why it is important that you fill out the alternate choice portion on the request form. That way if I can not give you your original time and space I can most likely give you your alternate. To find out if you have gotten the space you requested you can do a couple of things.: 1) Come and see me during my scheduled work times. or 2) Check the weekly room assignment calendars. These calendars will be updated, by me, whenever a change in the schedule effects them. These calendars will be for the current and following week. If you need to see further down the line than that you will have to get hold of me. You will be able to find the calendars in the copy room next to the paper cutter and also one will be placed on the call board outside the green room/ Grad. Office.

Rehearsal Room Request Form

Name: _____

Phone: _____

Room: _____

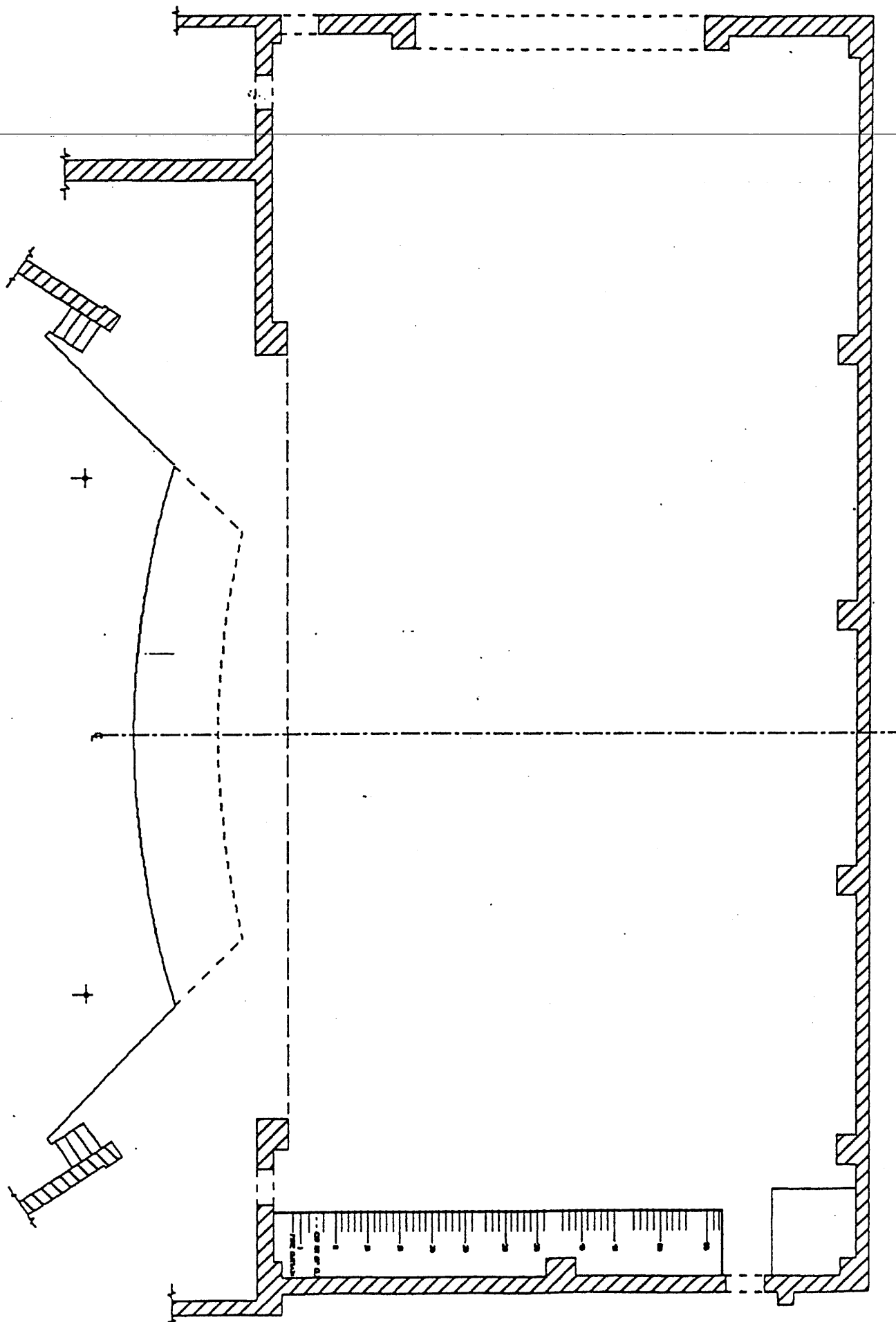
Date(s) Needed: _____

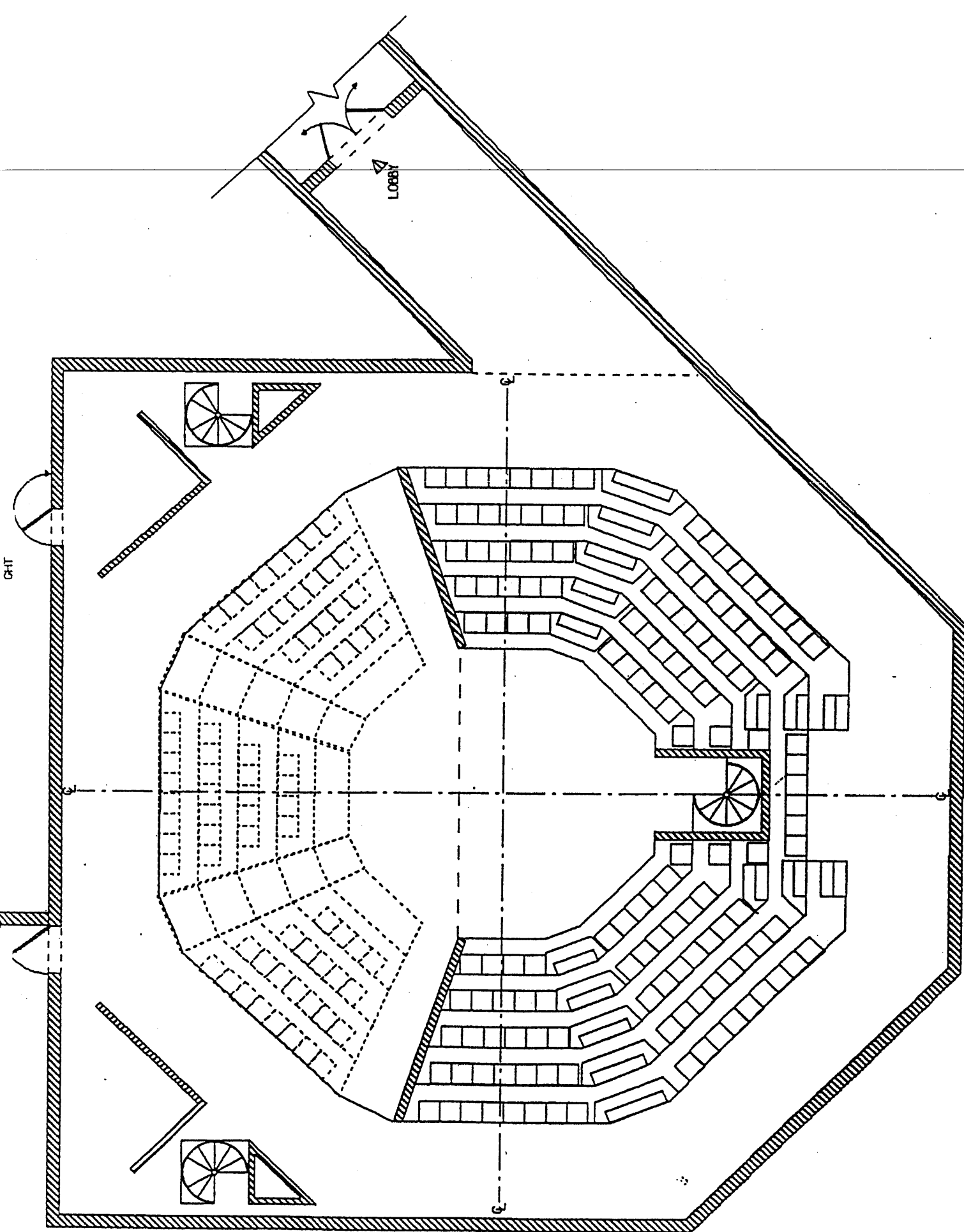
Purpose: _____

Beginning Time: _____

Ending Time: _____

Alternate Choice: (Include both space and time—DO NOT LEAVE BLANK)





LIGHT SWITCHES (AND WHAT THEY DO)

STUMP

A. Backstage

1. To the right of the proscenium is a set of switches. Starting from the furthest onstage, the first four control the Classroom Mercury Vapor lights. These are located over the audience seating and can not dim. The next five control the Onstage Work Lights. (First Electric, Perimeter, Rail and Grid). The House Light control panel to the right of the switches control the House Lights over the audience. To take control from back stage, push the black button until the red light is on. The Control is by a Master Fader (nearest fader) and/or three zone faders: apron, mid-house and back of house).

2. On Stage Left is a dimmer control for the Rail lights. Through the door leading to the Stage Left Side stage is a switch for side stage work lights.

B. Booth

1. The light switch panel to the right of the light board has the following switches:

A set of classroom lights, onstage work lights (First Electric, Perimeter, Rail and Grid), and a rheostat dimmer for the overhead booth lights. There is also a House Light Control Panel on the counter next to the Lighting Control Board. To take control from the booth, push the black button until the red light is on. The Control is by a Master Fader (nearest fader) and/or three zone faders: apron, mid-house and back of house).

Note that the control of house lights must be from the booth for all tech rehearsals and performances.

2. The overhead incandescent lights for each room of the "gallery" is as follows:

When entering the gallery from the hall outside the Costume Shop, a panel to your right controls A) the Lighting Lab overheads B) Far right strip of Design Studio Lights and C) Far left strip of Design Studio Lights

When entering the Design Studio from Stump Theatre, the switch to the right operates one strip of Design Studio Lights.

When entering the Design Studio from the Booth, the switch to the right operates one strip of Design Studio Lights.

3. The circuit breaker for the Cove work lights can be found in the Light Lab Circuit Box. It is the one labelled "loft".

C. Ghost Light

The Stump Theatre Ghost Light should be set out and turned on by the Deck Electrician or Stage Manager before leaving and locking the theatre.

WRIGHT-CURTIS

A. As you enter Wright-Curtis from the Lobby, the switches to your right are:

1) Overhead work light switches (three), 2) the center work light and 3) a dimmer for the foyer lights.

B. The house lights are run through the control board.

C. Rehearsal light switches are next to the control room door.

- D. Two dimmable running lights, one in each alcove on the mezzanine level.
- E. As you enter the theatre at the stage level, a switch to your right controls the running lights on that level.
- F. As you enter the theatre at the mezzanine level, a switch to your left controls the center scoop light. **NOTE that the center scoop light only must be left on when you lock and leave the theatre.**
- G. The trap room has a light switch at the bottom of the "vom" entrance and the entrance from the basement corridor.
- H. The spiral stairs have two PAR 38 units, one on each staircase on a rheostat.

**KENT STATE UNIVERSITY
CLASS ABSENCE AUTHORIZATION FORM**

The purpose of this form is to apprise the instructor that the student named below will need to be absent from the class identified below on the dates indicated because of his/her involvement in the following class or activity:

University-Approved Activity/Class _____

Sponsor (typed) _____

Signature _____

Date _____

The student should fill in the following information indicating the course in which absence(s) is(are) anticipated because of involvement in the approved field trip or other event for the activity/class indicated above.

Student's Name _____

Student Number _____

Current GPA _____

Course Title: _____

Dept/School: _____

Instructor: _____

Course Number: _____

Office Ph: _____

Meeting Days: _____

Class Time: _____

Dates of conflicting activities for the above course.

____/____/____

____/____/____

____/____/____

____/____/____

____/____/____

____/____/____

To Instructor:

Please acknowledge with your signature the fact that the student named above has shown you this Class Absence Authorization Form which indicates the purpose and dates of anticipated absences from your class.

Instructor Signature

Date

- (A) (3) Academic field trips, that is, off-campus activities required for any degree-credit course, constitute a legitimate reason for absence from other classes. If a field trip conflicts with a class examination, the class instructor must provide a reasonable opportunity for a make-up examination. In the extraordinary circumstance where it is not feasible to offer such a make-up examination, the instructor requiring the field trip must provide a reasonable alternative to the required activity. Where conflicts in responsibility arise, they will be resolved through appropriate administrative channels. Under no circumstances are students responsible for the resolution of such conflicts. Procedures listing responsibilities of all parties involved are listed on the form entitled Academic Field Trip Authorization.

Procedures for Academic Field Trip Authorization:

Instructors' responsibility:

1. Plan for field trips prior to the beginning of the semester. Attempt to schedule all field trips avoiding popular exam periods during the term and with minimum conflict with other course activities in general. Field trips may not be scheduled during Final Examination Week.
2. Obtain approval for each field trip from the appropriate academic administrator (see chairperson).
3. Announce all required field trips associated with a course at the beginning of the term.
4. Provide signed Field Trip Authorization forms to all involved students at least two weeks prior to the activity, indicating the date on which these must be returned.
5. Provide students receiving disapproval from other instructors alternative means of meeting field trip requirements, or contact disapproving instructors in student's behalf to solicit further consideration. Where a student is not released from attending a class which conflicts with the scheduled field trip, the instructor will either provide alternatives to the scheduled activity or contact the instructor denying excused absence to seek further consideration. Unresolved conflicts will be referred to the department chairperson.

Students' responsibility:

1. Present completed Academic Field Trip Authorization form to instructors in conflicting courses for signature and return with all appropriate signatures to sponsoring instructor by the specified deadline.
2. Be responsible for material covered in all classes missed. In no case is an excuse from class to be interpreted as a release from class requirements.

