



Theatre Virtual Learning

Theatre Design & Production & Advanced Theatre Design & Production Stage Management

April 30



Lesson: Stage Management

Objective/Learning Target: The student will learn how to adapt or create forms a stage manager will need to use



Stage Management

Warm Up:

What kind of paperwork do you think a stage manager must create?



Stage Management

Lesson Steps:

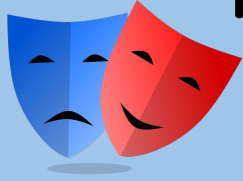
The following slides will discuss how to edit or prepare forms that are necessary for stage management. Once you have completed reading the slides, you will be asked to make decisions that a stage manager is faced with based off the new information you have learned.



The Paperwork



- A stage manager has a multitude of things to keep track of, coordinate, and communicate to everyone.
- The paperwork can be very involved.
- They have checklists for everything, so nothing is forgotten.



The Paperwork

A Pre Production Checklist gives an idea of things a stage manager needs to do.

Pre Production Checklist

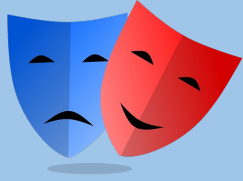
What needs to get done

- Rehearsal Report Template
- Daily Report Template
- Organization Chart
- Read the Script
- Character/Scene Breakdown
- Play Analysis
- Properties List
- Audition Checklist
- Audition Announcement
- Production Meeting Agenda Template

Questions for the Director

- When do you want your actors off book?
- How long will rehearsals be?
- How many rehearsals will we have?
- When is opening night?
- Where will rehearsals be held?
- What is your phone policy during rehearsals? Tech week? Performances?
- What do you expect of me as a stage manager?
- What do you expect of the Stage management team?
- Do you want creative input from the SM team?
- How do you want discipline taken care of?
- How do you want to run auditions?
- Do actors need to prepare anything for auditions? If so, what?
- When do you want to take breaks during rehearsals?
- Does the director plan to stick to the set schedule?
- What needs to happen if we are running behind? Getting ahead?
- When will actors not be able to call lines anymore?
- What would be the most helpful for me to do during rehearsals?
- How can I make rehearsals run smoother for you?

Stage Manager Rebecca Prior
pri18026@gmail.com
(520) 247-4080



The Paperwork

Example of Audition checklists, which show how many things the stage manager must accomplish.

COWBOYS #2

Stage Manager: Chastidy Rembert and Dominique Hunter

Auditions Checklist

The Space

- Get the key from Rudy
- Get the "OK to Post" stamp on additional posters/signs
- Get key for room V-123 for the cast waiting area
- Ask Rudy how to adjust the air
- Have at least 5 set of extra chairs and tables just in case
- Ask if the room setup can change or has to stay the same
- If changeable, ask if the room can stay like that for the next day.


The Show

- Ask Sue if she has an audition form, if not use the company one.
- Ask Sue if any more paperwork is needed
- Have calendar handy
- Be present during reading, just in case needed to read with actors
- Have scene breakdown and Production analysis handy

The Schedule

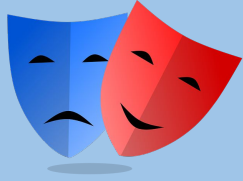
- Make sure to email the cast and crew in regards to audition times
- Have email ready to thank the actors for their time and provide the date, time, and location if they get the callback.
- Ask director when he wants the casting decision made.
- Email the actor letting them know they got the role

Audition Checklist



<input type="checkbox"/>	<div style="border: 1px solid black; padding: 2px; text-align: center;">Before Audition</div>	<input checked="" type="checkbox"/>
	Create character profiles (gender, age, ethnicity, skills, etc.)	_____
	Create audition flyers with profiles, date, time, location	_____
	Photocopy audition flyers	_____
	Post audition flyers (including online forums)	_____
	Post signing sheet	_____
	Rent or clear space suitable for auditions	_____
	<div style="border: 1px solid black; padding: 2px; text-align: center;">Day of Audition</div>	<input checked="" type="checkbox"/>
	Remove sign-up and audition forms	_____
	Create list of the day's events/order of auditions	_____
	Send list to relevant actors/directors	_____
	Create intake form for actors to fill out while waiting	_____
	Acquire/set up recording equipment for playback of auditions	_____
	Set up tables for director, stage manager, casting director	_____
	Provide paper and pencils for note-taking	_____
	Set up space for actors to audition	_____
	Set up table with snacks, coffee, water, etc.	_____
	Set up waiting area with reception desk outside audition room	_____
	Post a sign indicating audition room and waiting area	_____
	<div style="border: 1px solid black; padding: 2px; text-align: center;">After Audition</div>	<input checked="" type="checkbox"/>
	Return audition room to previous state	_____
	Make copies of all intake forms for actors returning for callbacks	_____
	Distribute copies to directors/agents as necessary	_____
	Make copies of sides for callbacks	_____
	Make at least two copies of full script	_____
	Contact actors for callbacks	_____
	Provide actors/directors with time, date, location, sides for callbacks	_____

www.BuzzesFromTheplate.com



The Paperwork

First rehearsal checklist and schedule.

Folger Theater

AS YOU LIKE IT
Daily Call

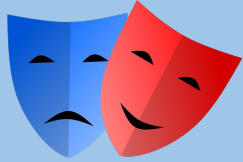
Day/Date: Tues 12/27/16
Location: Folger Conference Room

SM: Karen Currie
Span of Day: 9:30-5:30pm

Time	Work	First Call of Day
9:30am	AEA company meeting and contracts in Founders Room <i>(Please meet at the security desk of the Library building at 201 East Capitol St using the entrances at 2nd St NE and East Capitol St.)</i>	9:00am M. Ball
10:00am	Welcome and Design Presentations in Folger Conference Room (301 East Capitol St. NE)	9:30am L. Carter K. Chatterjee M. Glenn J. Keogh A. Krohn A. McCullough
10:30am	Read Through	B. Reisman D. Ralston L. Roberts A. Robinson D. Stoller
1:30pm (or Post Read)	Lunch Break/Production Meeting	T. Story C. Wilson
2:30pm	Table Work	
5:30pm	End of Day	

SM Preproduction Checklist

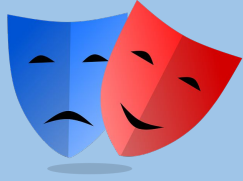
Done	Task	Assigned to
	Paperwork and Script Work	
	Obtain/Print Hiring Forms	
	Create/Proof/Print/Copy Cast List	
	Obtain Guest Housing Information from Company Management	
	Create/Proof/Print/Copy Local Contact Sheet	
	Confirm Understudies	
	Confirm Understudy Rehearsal Dates	
	Create/Proof/Print Understudy Expectation/Policy Sheet	
	Create/Proof/Print/Copy Performance Schedule	
	Create/Proof/Print/Copy Conflicts Sheet	
	Create/Proof/Print Rehearsal Schedule (Discuss Tech Schedule w/Production Manager, Note any Scheduling Conflicts for Director)	
	Create/Proof/Print/Copy Scene Breakdown	
	Format Costume Flowchart	
	Create/Proof/Print/Distribute Sound Plot	
	Create/Proof/Print/Copy Props List	
	Create/Proof Daily Schedule Template	
	Create/Proof Rehearsal Report Template	
	Create/Proof Performance Report Template	
	Create/Proof Sign In Sheets (Daily and Weekly)	
	Create/Proof/Print First Day Signage	
	Email Payroll Regarding Paperwork Needed from Actors	
	Obtain/Create Staff List	
	Create/Proof/Print/Copy Emergency Contact Cards	
	Create/Print Line Note Blanks	
	Print Desk Copy of Script	
	Obtain/Print/Copy Accidents/Injury Forms	
	Assemble Actor/Director/Designer Packets	
	Assemble File Box Information	
	Obtain Scenic and Costume Renderings	
	Obtain Ground Plan (Full Size and 8.5" x 11" mins)	
	Plot Points	
	Create/Proof/Print/Copy Blocking Table for Prompt Script	
	Create Promptbooks	
	Distribution (Hard Copies for Posting, Emails to Staff, Cast, and Artistic Team)	
	First Rehearsal Schedule/Daily Call	
	Performance Schedule	
	Cast List	
	Rehearsal Schedule	
	Meet-n-Greet Information	
	Meetings and Miscellaneous Scheduling	
	Meet with/Contact Director Regarding Schedule, Conflicts, Special Needs, etc.	
	Schedule Production Meeting	
	Schedule Any Necessary Departmental Meetings (Props, Scenic, Costumes, Sound, Electronics, Effects?)	
	Confirm Fittings and Haircuts for First Day/Week with Costume Shop Manager	



The Paperwork

- They maintain the contact sheet for everyone involved in the production.
- They always have the production contact information with them at all meetings, rehearsals and performances.
- The contact information should be for everyone involved in the production including directors, assistants, personnel, cast, crew, venue managers, janitorial staff...

Name of Show! - Contact Sheet			
PRODUCTION /CREATIVE			
Name	Producer	555-555-5555(c)	email@email.com
Name	Director	555-555-5555(c)	email@email.com
Name	Choreographer	555-555-5555(c)	email@email.com
Name	Musical Director	555-555-5555(c)	email@email.com
Name	Chief Accompanist	555-555-5555(c)	email@email.com
Name	Conductor	555-555-5555(c)	email@email.com
Name	Set Designer	555-555-5555(c)	email@email.com
Name	Lighting Designer	555-555-5555(c)	email@email.com
Name	Sound Designer	555-555-5555(c)	email@email.com
Name	Costume Designer	555-555-5555(c)	email@email.com
Name	Production Stage Manager	555-555-5555(c)	email@email.com
Name	Assistant Stage Manager	555-555-5555(c)	email@email.com
CAST			
PRINCIPALS			
Name	Leading Lady	555-555-5555	email@email.com
Name	Leading Man	555-555-5555	email@email.com
Name	Role	555-555-5555	email@email.com
Name	Role	555-555-5555	email@email.com
Name	Role	555-555-5555	email@email.com
Name	Role	555-555-5555	email@email.com
Name	Role	555-555-5555	email@email.com
Name	Role	555-555-5555	email@email.com
Name	Role	555-555-5555	email@email.com
DANCERS			
Name	Specialty	555-555-5555	email@email.com
Name	Specialty	555-555-5555	email@email.com
Name	Specialty	555-555-5555	email@email.com
Name	Specialty	555-555-5555	email@email.com
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Name		555-555-5555	email@email.com
Name		555-555-5555	email@email.com



The Paperwork

- They maintain and have on hand all emergency contact and medical information for everyone involved in the production.
- In an emergency, all will look to the stage manager to take control.

The Stage Manager's Toolkit (2011)

Production Contact Form

Please fill out as much of the requested information below as possible.

Name: _____

Job Title / Character Name: _____

Mailing address: _____

City, State, Zip: _____

Home Phone: _____

Cell Phone: _____

Alt Phone: _____

E-mail address 1: _____

E-mail address 2: _____

Facebook Address: _____

Twitter: _____

Food allergies: _____

Medical allergies: _____

Medical Conditions to Note: _____

Emergency Contact:

Name: _____

Home Phone: _____

Cell Phone: _____

Relationship: _____

Doctor Name and Phone (if Applicable): _____



The Paperwork

- They maintain and distribute the schedules.
- There is a full production calendar, weekly schedules and daily calls that will be distributed.
- This is a full production calendar.

The Boy in Black* Production Calendar						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Feb 7	8	9	10	11	12 Prod. Mtg.	13
Dark	Dark	1st Read 7-11 Reh	7-11 Reh	7-11 Reh	7-11 Reh	2-8 Reh
14	15	16	17	18	19 Prod. Mtg. GP DUE	20 <i>ISR Aud.</i> <i>10a-2pm</i>
Dark	Dark	7-11 Reh	7-11 Reh	7-11 Reh	7-11 Reh	2-8 Reh
21 <i>ISR Aud.</i> <i>1-5p</i>	22	23	24	25	26 Prod. Mtg. Sc. Art DUE	27
Dark	Dark	7-11 Reh	7-11 Reh	7-11 Reh	7-11 Reh	2-8 Reh
28	Mar 1	2	3	4 <i>Eurydice</i> <i>Open</i>	5 Prod. Mtg.	6 <i>NPF Gen.</i> <i>Aud. 10a-1p</i>
Dark	Dark	7-11 Reh	7-11 Reh	7-11 Reh	7-11 Reh	DARK
7 <i>NPF Gen.</i> <i>Aud. 4-9p</i>	8 <i>NPF</i> <i>Callbacks</i>	9 <i>NPF</i> <i>Callbacks</i>	10 <i>NPF</i> <i>Callbacks</i>	11 <i>NPF</i> <i>Callbacks</i>	12 Prod. Mtg. Press DUE Equip Req.	13 <i>Eurydice</i> <i>Close</i>
2-8 Reh	Dark	7-11 Reh	7-11 Reh	7-11 Reh	7-11 Reh	2-8 Reh
14	15	16	17	18	19	20
SPRING BREAK!!						
21	22 Tool Qual. 1-2 or 3-4p 7-11 Reh	23 7-11 Reh	24 7-11 Reh	25 7-11 Reh	26 Prod. Mtg. 7-11 Reh	27 DAY OFF
ROBERT WILSON						
28 LOAD IN / TECH #1	29 Safety Walk Tech/Dress	30 Dress	31 Dress	Apr 1 Perf. #1 Curtain @ 8	2 Perf. #2 Curtain @ 8	3 Perf. #3 Curtain @ 8
4 Perf. #4 STRIKE						



The Paperwork

This is an example of a weekly calendar.



WEEK 1 SCHEDULE - Updated SUBJECT TO CHANGE

FRIDAY, JUNE 5

Time	Room 1	Room 2
2:00PM-5:00PM	Hat Shop (starting with "Motherhood") R. York, J. Ross, S. Pfisterer, R. Hisabeck, D. Naugler, S. McLaughlin	
5:00PM-6:30PM	DINNER	
6:30PM-10:30PM	Choreography: "Sunday Clothes" Singers + J. Brant, M. Kossack	Continue Hat Shop R. York, J. Ross, S. Pfisterer, R. Hisabeck, D. Naugler, S. McLaughlin
8:00-10:30PM	Choreography: "Dancing" All Dancers	Harmonia Gardens with only S. Pfisterer, D. Naugler, R. Hisabeck, S. McLaughlin

SATURDAY, JUNE 6

Time	Room 1	Room 2
10:30AM-11:45AM	"Parade"	Dolly Monologues in Act I - R. York
11:45AM-2:00PM	All Ensemble	Principal Vocal Rehearsal - J. Ross, R. Hisabeck, S. Pfisterer, S. McLaughlin, D. Naugler, S. Landry
2:00-3:00PM	LUNCH	
3:00PM-6:30PM	Plug in Principals in Numbers - Full Company	

SUNDAY, JUNE 7

Time	Room 1	Room 2
10:30AM-2:00PM	Work-through of Act I - Full Company	
2:00-3:00PM	LUNCH	
3:00PM-6:30PM	Work-through of Act I - Full Company	



The Paperwork

This is an example of a daily schedule.

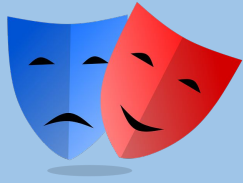
BFA SHOWCASE REHEARSAL #2

DAILY CALL
TUESDAY, APRIL 26
SEMEL & GREENE THEATERS

	FIRST CALL	SECOND CALL	CALL DESCRIPTION:
Alexis HARTER			2:00pm - 3:00pm - GREENE Ryanna & Cristina w/ Lindsay 3:00pm - 4:00pm - GREENE Emmy & Angelina w/ Lindsay 5:00pm - 6:00pm - GREENE Rachel & Felix w/ Lindsay 6:00pm - 6:30pm - GREENE Mary w/ Lindsay 6:30pm - 7:00pm - GREENE Sam w/ Lindsay 4:00pm - 4:45pm - SEMEL Dana & Felix w/ Melia 4:45pm - 5:30pm - SEMEL Angelina w/ Melia 5:30pm - 6:15pm - SEMEL Cristina w/ Melia 6:15pm - 7:00pm - SEMEL Dylan & Sydney w/ Melia
Andrea SWEENEY			
Ava MAAG			
Erin RILEY			
Hannah PRYFOGLE			
Jamie ZEIDMAN			
Kaitlin CORBUS			
Kathryn KILGER			
Angelina MORALES	3:00 PM	4:45 PM	
Blake VESEY			
Cristina SCHERBAN	2:00 PM	5:30 PM	
Cora SWISE			
Dana STERN	4:00 PM		
Dylan McCOLLUM	6:15 PM		
Emmy ROSS	3:00 PM		
Felix TEICH	4:00 PM	5:00 PM	
Mary KRANTZ	6:00 PM		
Rachel BRUNNER	5:00 PM		
Ryanna DUNN	2:00 PM		
Samantha EDELMAN	6:30 PM		
Sean MULLALY			
Sydney STACHYRA	6:15 PM		

NOTES:

Please contact Stage Manager, John Meredith, with any questions or concerns at johnmeredith95@gmail.com or 603.534.7620



The Paperwork

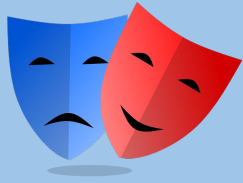
They know exactly when each character enters and exits a scene and in what direction.

Lyric Theatre © Illinois

Kiss Me, Kate

Run Sheet

Time	Who	What	Where
# 8 "I've Come To Wive It Wealthily in Padua" Continued (:)			
	Brooks (ASM)	Cue Shrieking on SM Cue	SR
	Katherine (Lara/Ruth)	Shrieeks on ASM Cue	Off SR
	Elfenbaum	HANDOFF Witch Broom & Card to Lara/Ruth	SR
	Katherine (Lara/Ruth)	ENT w/ Witch Broom & Card	SR
0:55:40	Bianca (Carli)	ENT	SR
	Baptista (Jeff)	ENT	SR
	Bianca (Carli)	EXT	SR
0:56:25	Baptista (Jeff)	EXT	SR
	Lucentio (Bennett)	EXT	SR
0:56:30	Petruchio (Anson)	EXT w/ Bag of Gold	SL
	Berg	CATCH Bag of Gold from Anson	SL
# 9 "I Hate Men" (04:00)			
	Katherine (Lara/Ruth)	THROW Broom Offstage Right	SR
	Elfenbaum	CATCH Broom from Lara/Ruth	SR
1:00:35	Baptista (Jeff)	ENT	SR
1:00:55	Petruchio (Anson)	ENT	SL
	Katherine (Lara/Ruth)	EXT	SR
	Baptista (Jeff)	EXT	SR
1:03:00	Katherine (Lara/Ruth)	ENT	US of SR Panel
# 10 "Were Thine That Special Face" (03:20)			
1:07:00	Baptista (Jeff)	ENT	SR
	Katherine (Lara/Ruth)	EXT	US of SR Panel
	Elfenbaum	HANDOFF Card & Bouquet to Lara/Ruth	SR
	Katherine (Lara/Ruth)	ENT w/ Card & Bouquet	SR
	Hesslau & Hermosillo & Elfenbaum	STRIKE Step Ladder to SR	SR
	Baptista (Jeff)	EXT	SR
	Gremio (Thomas)		
1:10:20	Hortensio (Eric)	ENT	SL
	Featured Dancer (Isiah)		
	Baptista (Jeff)	ENT	SR
	Bianca (Carli)		
	Ralph (Alex)	ENT	SR
	Hampton Ensemble (Annie)		
	Hampton Ensemble (Colleen)	EXT	HR
	Wardrobe Lady (Lauren)		



The Paperwork

They know what all of the props are, who uses them, where they go and when they come on stage.

actors theatre of louisville

TOM JONES
Prop List

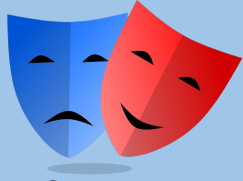
Director: Jan Jory

Pg.#	Prop	Character	Location	Notes	Req.	Perf.
ACT ONE						
4	Baby doll	Allworthy/Bridget	On person	Represents baby Tom	X	X
6	Chair	Jenny	Set	Black studded	X	X
6	Money	Allworthy	On person		X	X
7	Bible	Bifil	On person		X	X
7	Small stick	Tom	On person		X	X
7	Shotgun	Tom	On person	Double barrel. Fired.	X	X
8	Dead partridge	Black George		Falls from height	X	X
8	Shotgun	Western	On person		X	X
8	Chair		Set	For spanking - rustic	X	X
8	Slapstick	Thwackum	On person	Whips Tom with it.	X	X
10	Shack Door		Set		X	X
10	Rustic stool	Molly	Set		X	X
10	Wooden bowl	Molly	On stool		X	X
10	Carrots	Molly	On plate	Eaten.	X	X
10	Coypurse	Tom	On person	Money inside.	X	X
12	Birdcage	Tom/Sophia	On person		X	X
12	Yellow bird	Tom/Sophia	In birdcage	Thrown.	X	X
13	Bible	Bifil	On person	Same as above.	X	X
19	Candles (3)	Tom, Bifil, Thwack.	On person	In candlestick. Lit.	X	X
19	Allworthy bed	Allworthy	Set	Rolls.	X	X
19	Bedcovers	Allworthy	On bed		X	X
20	Knife	Tom	On person	Folding.	X	X
21	Bush		Set		X	X
22	Book	Thwackum	On person	Used as weapon.	X	X
23	Chair	Miss Western	Set	Large patterned. Rolls.	X	X
25	Western door		Set		X	X
26	Writing desk	Allworthy	Set		X	X
26	Chair	Allworthy	Set	Black studded	X	X
26	Desk dressing	Allworthy	On desk		X	X
27	Allworthy letter	Allworthy/Tom	On person	Cloth letter w/seal.	X	X
27	Letter	Tom	On person		X	X
27	Blank paper	Tom	On person	Written on.	X	X
27	Pen	Tom	On person	Used to write letter.	X	X
27	Letter	Sophia	On person		X	X
27	Blank paper	Sophia	On person	Written on.	X	X
27	Pen	Sophia	On person	Used to write letter.	X	X
27	Travelling pack	Tom	On person		X	X
27	Sword	Northerton	On person	Fought with.	X	X
28	Fighting stick	Tom	On person	Used as weapon.	X	X
29	Inn table		Set		X	X
29	Chairs (2)	Tom/Mrs Waters	Set		X	X

SM: Steve Harlan
PA: Suzanne Spicer
SM: Rachel Nin

1
Version D

Date Created: 10.9.13
Date Modified: 12.6.13

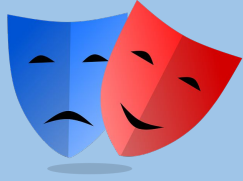


The Paperwork



- During every rehearsal, they take notes on all aspects of the production.
- They type them up and send out the communication to all parties daily.
- There is no such thing as too many notes. They listen closely at every meeting, taking extensive notes on blocking and all technical cues.
- Everything is marked in pencil until the show is set.

The following 6 slides are examples of rehearsal report formats used by different theatres. There are several examples to show the different things various theatres want and the different methods stage managers use.



The Paperwork

Rehearsal report example #1



ISU Theatre – Rehearsal Report Sheet (-SAMPLE-)

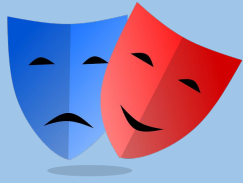
Production: Any Old Play Day/Date: Monday, 6/11

Stage Manager: Jodi Smythe

Reh. Begins/Resumes:	7:00	8:00	9:30	10:30		
Break Begins:	7:55	9:20	10:25	11:00		

Personnel Late/Absent: Charlie Lennon – late 5 minutes – parking issues Susan Callam – sick Lee Burns – late 10 minutes – no excuse given	Scenes Rehearsed: Worked 1-1, 1-2, 1-5, and 2-4 Ran Act 1 (timed run: 1 hour, 6 minutes)
Scenery Notes: <ul style="list-style-type: none">The USC door needs to open on-stage with hinge on SR side.The new ramp is working well. Thanks.The top of the SL platform is loose. I tightened it, but could you check it again. Thanks!	
Prop Notes: <ul style="list-style-type: none">Calvin will dance on the kitchen table.Please add cigarette lighter and 5 candles for 1-2.The ceramic figurine will be broken in every performance.Charlie needs a pocket watch. (We will discuss whether this is props or costumes on Friday.)	
Costume Notes: <ul style="list-style-type: none">Is it possible to get a rehearsal cape for Lydia? I will see you tomorrow so we can chat about this.Charlie needs a pocket watch. (We will discuss whether this is props or costumes on Friday.)	
Lighting Notes: <ul style="list-style-type: none">We need a spectral on Martin on the UC balcony in 1-1.	Sound Notes: <ul style="list-style-type: none">The samba music is a little fast. Is it possible to slow it down?
Miscellaneous: <ul style="list-style-type: none">Production meeting – Friday, June 15 at 1:30 pm in CW 215.	

Copies to: Kathy Lennox, Marten Overland, B Weber, Cindy Long, Fran Howell, Doug Allen, Kris Hanes, Jon Grunner, Leslie Fritzmeier, Sadi Takmen



The Paperwork

Rehearsal report example #2

Jesus Christ Superstar

Birmingham-Southern College Department of Theatre, Spring 2014

REHEARSAL REPORT #24

March 10, 2014

SCHEDULED TIME: 6:45pm
ACTUAL START TIME: 6:45pm
END TIME: 10:05pm

DIRECTOR: Michael Flowers
STAGE MANAGER: Brian Haven
LOCATION(S): BSC Dance Studio 3

IN ATTENDANCE: Jacob Abbott, Sean Alexander, Barry Austin, Rich Bailey, Darby Burgess, Jada Carlo, DeCorian Cobb, Michael Flowers, Spiro Gerontakis, Shea Glenn, Brooke Gronemeyer, Lucy Gross, Bee Hall, Brian Haven, Brent Irwin, Nisha Kashyap, Macy Ladner, Gia Nappo, Kelly Polk, Anna Quirk, Kiona Reese, Brandon Robertson, Mitch Robinson, Jeremy Scott, Dallas Taylor, Meryem Tunagur, Todd Underwood, Savannah Weidman, Anna Grace Whitehead
ABSENT/LATE: Daniel Seigel (Excused Absence), Haley Williams (Excused Absence)

SCHEDULE

TODAY IN REHEARSAL	NEXT TIME
6:45pm - Physical Warm Up	Sunday, March 23
7:00pm - Work: <i>Peter's Denial</i>	BSC Dance Studio 3
7:08pm - Work: <i>Pilate and Christ</i>	6:00pm - Gia Nappo ONLY
7:16pm - Work: <i>Herod's Song</i>	6:30pm - Music Review: Mitch Robinson
8:25pm - Work: <i>Could We Start Again Please</i>	6:45pm - Music Review: ADD Rich Bailey
8:35pm - BREAK	- Physical Warm Up (Studio 1)
8:45pm - Work: <i>Superstar/Judas's Death</i> (Music)	7:00pm - <i>Judas's Death</i>
8:52pm - Work: <i>Superstar/Trial by Pilate</i> , 39 Lashes	8:00pm - Dance Review
9:14pm - Work: <i>Superstar</i>	
9:28pm - Run: <i>Peter's Denial</i> THRU <i>John 19:41</i> (Minus <i>Judas's Death: Crucifixion</i>)	
9:59pm - Notes	

NOTES

GENERAL:

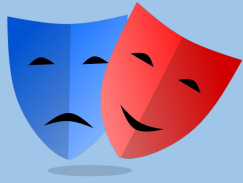
- Comp ticket information is due to Christie (clconnor@bsc.edu) by tomorrow (Tuesday) at 5:00pm.

CAST:

- Costume Fittings for Tomorrow (Tuesday):
 - o 11:00 - Lucy, Savannah
 - o 11:15 - Anna
 - o 11:45 - Nisha
 - o 12:00 - DeCorian, Bee
 - o 12:30 - Sean
 - o 3:00 - Jacob, Spiro
 - o 5:15 - Gia, Kelly
 - o 5:30 - Mitch, Brooke
 - o 6:00 - Barry Dallas
- Please review all lyrics, music, staging, choreography, etc.
- We will officially move into the theatre on March 29.
- Please take care of yourselves over spring break.

SCENIC / TECHNICAL DIRECTION:

- Can the wings be cleared by rehearsal at 1:00pm on Saturday, March 29, please?



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Rehearsal report example #3

BLANK REHEARSAL REPORT

Show Title
REHEARSAL REPORT

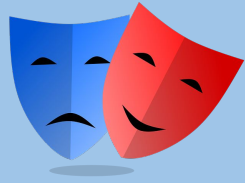
<u>Stage Manager:</u>	<u>Director: Insert Director' Name</u>
Date: Insert the rehearsal's date	Scheduled Time to Begin: What time was the rehearsal scheduled to begin?
Rehearsal #: Insert which number rehearsal this is here.	Actual Start Time: What time did it actually begin?
Late: Was anybody late for the rehearsal?	Absent / Excused: Was anyone not there that should have been?
Accidents / Illnesses: Was anyone hurt or sick in the rehearsal?	Notices-Given/Received: Did you make any official announcement to the company or did anyone at the rehearsal make any announcements that will affect the company?

<u>Times:</u>	
10:00 AM – 11:20 AM Stage Act I Scene 2 11:30 AM – 12:10 PM Stage Act I Scenes 3 and 4 12:15 PM – 1:30 PM Stage Act I Scene 4 1:30 PM – 3:00 PM <u>Lunch Break</u>	In this section, as I detail on the left, I will list the times that breaks took place and what was rehearsed in between the breaks. I will put what was rehearsed in the first half of the day on the left side and then what was rehearsed in the second half of the day on the right. This lets the report also serve as a rehearsal log of sorts that details on which day we rehearsed particular scenes.

Rehearsal Notes:
In this section of the report, I will detail how the rehearsal went. Here I will mention the overall mood of the rehearsal, whether or not we reached our goals for the day, what tomorrow's goals are, and anything else I can think of.

Administrative Notes:
Insert notes for the theatre company's administrative departments such as marketing, the business offices, company management, etc.

<u>Technical Notes:</u>	
<u>Scenery:</u> Insert scenery notes here. This area of the report will grow as you type more notes in here.	<u>Lights:</u> Insert lighting notes here. This area of the report will grow as you type more notes in here.
<u>Costumes:</u> Insert costume notes here. This area of the report will grow as you type more notes in here.	<u>Props:</u> Insert prop notes here. This area of the report will grow as you type more notes in here.
<u>Sound:</u> Insert sound notes here. This area of the report will grow as you type more notes in here.	<u>Paints:</u> Insert paint notes here. This area of the report will grow as you type more notes in here.
<u>Prod.:</u> Insert production management notes here. This area of the report will grow as you type more notes in here.	<u>Misc.:</u> Insert any miscellaneous notes here. This area of the report will grow as you type more notes in here.



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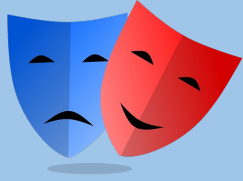
Rehearsal report example #4

Rehearsal Report Production: Suburbia

Date: 1/09
Rehearsal #: 2

Location: KLT
Stage Manager: Sarah Gumlak/Will Pickeral

Rehearsal Start: 2:02	Lights: -Can we unplug a few of the DS work lights? It's a too bright in KLT, the actors will be blind.
Rehearsal Break: 5:00	
Rehearsal Start: 6:00	
Rehearsal Break: 8:00	
Total Rehearsal Time: 4:58	
Rehearsal Notes: -Warmups: Movement and imagery. What do you see in our printed pictures? Recreate w/ shape, spacial relationship and architecture. -Discussion on pieces: relationship between abstraction and reality. Transitions between tableaux, from object to person. -Importance of the viewpoints. Using Architecture is especially important; where is the pizza shop, the limo? -Introduction to basic psychological acting vocabulary -Consider the tactics you will use to achieve your objectives, depending upon the nature of the obstacle and the height of the stakes. -Finished read through: pg. 87-end. -Each actor should use their character's perspective as their main perspective. -Whose play is it? - part of exploration. -Discussion on script: Objectives of each character. Trapped by freedom. Trapped by your own dreams. -Each character has their own emptiness.	Properties: -Thanks for starting to bring some props in; please let SM's know what you brought so we can keep track.
	Set: -It's a fuckin' freaky space.
Costumes: No notes.	Sound: -"This show is the type of show that needs a soundtrack. Maybe even a live band." -David
Schedule: -Run throughs need to be moved around, too many people are missing random Fridays.	Misc.: -SMs need to tape stage this week. -There may be an accidental sex tape making it to the internet. Happens to the best of us.



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Rehearsal report example #5

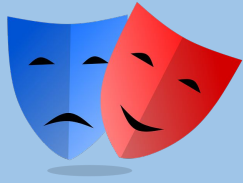
Title Director: Name

Rehearsal Report # _
Month __, 2009

Start Time: PM	Space:	Random fact/fun box:
End Time: PM		

Rehearsal Breakdown:	Attendance:
(A breakdown of the rehearsal's schedule should go first. What happened and when).	Name X
	Name X
	Name X
	Name E
	Name E
	Name X
	Name E
Scenic: None.	Name X
	Name X
	Name X
	Name X
	Name X
Lights / Electrics: None.	X = Present
	E = Excused
	A = Absent
	L = Late
Sound: None.	
Costumes: None.	

Prepared by (name), March __, 2009.
Contact Info:



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Rehearsal report example #6

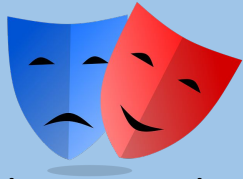
Actors complain about
two hour Sunday
rehearsal.



I'VE BEEN HERE
FOR SIX HOURS

Death of a Clown Rehearsal Notes – September 21, 2010

Scene Run Times	Scene 5: 10:11 Scene 6: 5:07
Daily Schedule	Today we blocked scenes 4 through 6.
Present	Chelsea, Dave, Chris, Lesli, Colby, Lois, Cam, Sebastien
Logistics	
Technical Area	Information
Set	<ol style="list-style-type: none">1. How tall is the stage from the floor?2. In scene 4 (with the 2 chairs) can we please have a large cushion or fabric with which to drape one of the chairs to make it the much more comfortable looking chair?
Props	<ol style="list-style-type: none">1. Is it possible for us to get the fishing rod & clown nose that goes with it ASAP to work with in rehearsal?2. Do you know yet how the clown nose will be attached to the fishing rod? Will it be on a hook? Magnets? Sebastien needs to be able to detach it easily on stage and be able to put it on.3. Can we get some noses for rehearsal ASAP?4. See costume note #2.5. Can Jacques please have a pipe?
Costumes	<ol style="list-style-type: none">1. Can Sebastien's shirt be re-inforced so that it can hold his weight? It will likely be that we need to go over the stitching throughout and the buttons might need some reinforcing as well.2. This is a cross over item with Props – Can all four men in Scene 5 have newspapers?3. See Prop item #5 (potential Cross over item)
Sound	No notes.
Lighting	No notes.
Publicity	No notes.
Script Changes	<p>P. 17 – Jacques Line – change to "Call me Jacques" (not "Call Jacques")</p> <p>p. 18 – The title of the book (currently "Bringing Home the Bacon: An Intellectual discourse on Pigs and Sodomy") will be changing. New title tba.</p> <p>p. 22 – Middle of the page – Roy's line "Okay" is now "deal"</p> <p>p. 31 – Roy's Line (top of page) – Reverse the order of selling and taking so that the line now reads "We can give back instead of just taking & selling."</p> <p>P. 35 – the line "LUNCH" previously assigned to Exec #3 is now ALL EXECs</p>
Other	<p>Please do not forget to give your headshots to Chelsea (if she has asked for one from you!)</p> <p>We are still planning to do the video shoot on the 28th but the location is TBA.</p> <p>Off book date for the actors will now be Sept. 30th.</p> <p>Please do not hesitate to call or e-mail if you have questions about any of these notes.</p>

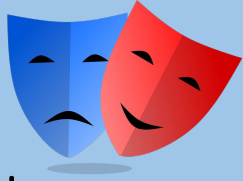


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Show checklist:

- Show days are particularly stressful.
- It is the stage manager's duty to make certain everything is in place, functioning, and ready to go.
- It is also their duty to make sure everything is closed up properly when the show is over each performance.
- Because there is so much to do, having a theatre/show specific checklist is imperative.
- The following 2 slides are examples of show checklists.



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Show checklist example #1

Stage Manager's Check List (Handout)

PRESHOW

CAST/CREW CHECKS:

- All cast & crew present
- Light check
- Sound check
- Presets

FOR HOUSE MANAGER:

- Cues (open theatre, intermission)

AFTER 6:45/1:45

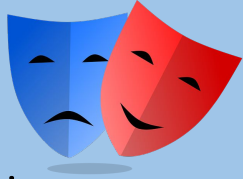
- Quiet backstage
- Dim Green Room lights
- Cue 5 minutes, 2 minutes, Places
- Audience seated
- Cue show start
- Green Room monitor ON

INTERMISSION

- Cast/crew 5-minute cue
- Blink lobby lights at 5 minutes
- Audience seated
- Cue Act start

POSTSHOW FINAL CHECK:

- Green Room /Shop:
 - Curling irons UNPLUGGED
 - Trash emptied
 - Check supplies (paper towels, toilet tissue, etc.)
 - Tools UNPLUGGED
 - House lights OFF



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Show checklist example #2

The Stage Manager's Toolkit (2011)
Performance Checklist

Name: _____
Date: _____
Production: _____
Director: _____

60 Minutes Before Curtain:

- Arrive
- Set out Sign-in Sheet (and sign in)
- Unlock doors
- Turn on lights
- Unlock all applicable Dressing or Makeup Rooms and cabinets
- Turn on Dressing Room lights
- Unlock Booth(s) and Turn on Booth lights
- Confirm the name of the tech or techs who will be on call
- Ensure that the stage floor is clean and swept

30 Minutes Before Curtain:

- Confirm that all actors are present and signed in
- Confirm that all scheduled crew are present and signed in
- Call absent or late actors immediately and confirm arrival times. Do the same for absent or late crew and confirm arrival times.
- Double-check that all headsets are working, and that all wearers have backup batteries.
- If applicable, check your monitor system for the Booth, Dressing Room, and any other rooms used in production
- Confirm that crew checks have been started, including checks for:
 - Dimmer
 - Sound
 - Costumes
 - _____
- Check and confirm:
 - Properties
 - Furniture
 - Effects
 - Set

Notes: _____

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Performance Checklist (Cont'd)

Name: _____
Date: _____
Production: _____
Director: _____

15 Minutes Before Curtain:

- Give the 15-minute call ("15 minutes til house is open" or "15 minutes to curtain")
- Confirm that all of the running lights are working
- Have actors double-check individual properties and effects
- Synchronize your watch with that of the House Manager

10 Minutes Before Curtain:

- Make sure all checks are complete
- Turn off work lights
- Note that lighting and sound pre-set are up
- Make sure that light board now has control of house lights
- Give "Stage is closed, please," call
- Do final visual check of stage
- Give "Places" for crew call

5 Minutes Before Curtain:

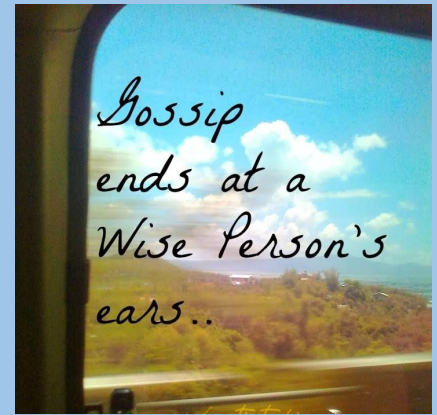
- Give "go" or "hold" command to House Manager
- Make sure work lights are off and that masking is down
- Listen for crew on headset and check that each is signed on and ready
- Begin show

Performance Close:

- Oversee the putting away of props, lighting and costumes
- Lock storage or cabinets
- Oversee the restoration of furnishings to places as needed
- Lock all other rooms, booths and cabinets
- Archive sign-in sheet in notebook
- Turn off electronics
- Turn off lights
- Lock doors
- Depart!

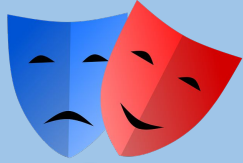
Notes: _____

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Advice for the day: Stay out of it

- Don't gossip with the cast. Many times you will be privileged to know things that are going on at the administrative level or between company members. Keep it to yourself.
- If a cast member should ask you what you think of the director, staff, crew member... Simply say a rote phrase such as "He's the best _____ (whatever the title of the person is) I have had the pleasure of working with."
- Don't align yourself with any clique of actors within the cast. The stage manager is the big brother/sister to the whole cast. If you go out after the show with one group frequently, make it clear to the cast you would also like to be with them and invited them to come along some time.



Practice: Applying the concepts



- During a break, an actress approaches the director and asks if she may omit a line that has been troubling her. The director agrees.
- You went to get a cup of coffee during the break and did not know about the conversation.
- At the next rehearsal of the scene, you prompt the actress when she skips the line. The actress breaks character and tells you the line was cut. You look at the director who has forgotten since it has been 3 days.
- They re-discuss it and eventually omit the line. Rehearsal resumes, but time has been wasted.
- Answer this question: How could you have prevented this issue, since it is your job to keep everything running smoothly?



Practice: Applying the concept



The answer to that question is:

- There are no breaks for stage managers.
- If you need refreshments, bring a thermos and pack a snack in your tool box.
- You must be at the director's side at all times in order to make sure you know everything, which is your job. In casual conversations with actors and staff, directors can agree to changes and you must have notes of all of these changes.

