



# **Stage Management Handbook**

**West Virginia University  
College of Creative Arts  
School of Theatre & Dance**

Revisions:

If you would like to propose a revision to this handbook, please email the production manager. Outline the change you purpose and the reason for this proposal.

Created By: Faculty & Staff of the School of Theatre & Dance 08/2012

## **Introduction**

Serving as a stage manager is an invaluable experience for a student at the School of Theatre & Dance. Not only are you part of a team to help develop a production, in the end you are the individual responsible for the production's follow through. A good stage manager will practice the following traits: be proactive, assume responsibility, think ahead, be organized, and dependable. With each production your confidence and skills will grow, assisting you in your professional career after college.

The stage manager is the first line of communication and serves as the hub that holds the different disciplines together. You must learn to communicate in a clear and timely manner and be able to express the ideas and vision of others. It is equally as important to treat everyone with respect, as you will need to form a professional working relationship with everyone involved in the production.

It is crucial to develop a balance in life between your work, study, and play. Time management is one of the most important things a stage manager can learn. To achieve this will help you manage your day-to-day stress. Learn to leave your personal problems outside of the theatre, yet deal with the stresses of daily life quickly so it will not impact your work or study. Remember that the primary goal of the School of Theatre & Dance is your education which includes classes. If you are having trouble balancing your duties with your class requirements talk with an advisor. You are not alone.

This handbook is not intended to teach you how to stage manage, but rather to serve as a guide for how productions are implemented at the West Virginia University's School of Theatre & Dance.

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Campus Police ..... (304) 293-2677

## **Working with the Production Manager**

### **Here to support**

The production manager is an important link in your chain of communication and is here to support you as a stage manager. It is important that you check with them a few times a week, increasing the communication as you get closer to tech. The production manager deals with the safety and scheduling of spaces used by the School of Theatre & Dance. Any questions that you might have that are not outlined in this handbook should be directed to the production manager. If you feel uncomfortable in a situation involving a fellow student, seek advice from the production manager. You will not be asked to be in a position that is unfair to you as a student.

### **Production Calendar**

The production calendar contains all important dates for a production including rehearsal space, photo dates, tech, & performances. See the production manager for a copy of the production calendar. The stage manager should use this calendar to create their own rehearsal schedule (Appendix B).

## **Office**

### **Scripts**

The stage manager is responsible for picking up and distributing all scripts to the cast, crew, and designers. A numbered sign-out sheet should be created by the stage manager to track script distribution. All scripts will be collected by stage management at the final callback and re-distributed after casting is finalized, either at the first read through or made available for pick up according to the director's preference. The stage manager is responsible for coordinating with the main office to determine whether scripts will need to be collected after the production and passing this information on to cast and production personnel. In the case that scripts will be returned to the main office, the stage manager is responsible for seeing that all personnel have removed any marks made in the scripts. All scripts should be collected by the end of strike and returned to the administrative associate in the main office.

### **Programs**

Once the cast list is posted, the stage manager will need to give a copy of the cast list to the faculty member in charge of programs. During technical rehearsals the stage manager should assist the production manager in distributing a program copy to verify that all information is correct. Headshots and bios should also be collected two weeks prior to crew view.

For dance, the stage manager is responsible for collecting the following information from the choreographers: Title of dance, music by (composer, name of specific piece), performers, costumes by, lighting by, scenery by, props by, and any program notes. The dance concert director will supply the show order to the stage manager. All of this information should be collected and sent to the faculty member in charge of programs one week prior to tech.

## **Photo Copying**

As a stage manager of a production you will be given a code to the school's copier. This is for production purposes only and is not to be used as your personal copier. Do not hand this code out to other students to use. Please see the administrative associate in the main office CAC-305A for a code.

## **Excused Absence Letters**

All WVU School of Theatre & Dance main stage productions are viewed as a university sanctioned event, therefore "Excused Absence Letters" are available to cast and crew when they have an academic conflict as a result of a production. The student can see the administrative associate in the main office for this letter. It is the stage manager's responsibility to give the administrative associate a copy of the cast list once posted. The office will receive a copy of the crew and production staff from the production manager.

## **Safety**

### **Inappropriate Behavior**

As a student stage manager it can be difficult to advise or take charge of fellow students; however it is the job of the stage manager to insure the safety of the members of the production and the efficiency of the production schedule. If inappropriate behavior is observed such as intoxication, violence to others, or disruptive verbal abuse:

- Address the situation with a calm professional demeanor. Perhaps asking the person or persons to leave rehearsal or the performance.
- Report the situation to the director and production manager.
- If it is something that you do not feel comfortable addressing yourself call the production manager.

### **Fight Calls**

The purpose of the fight call is for the actors to run the sequence as well as for the fight director to give notes (distance, speed, etc.). Fight calls must happen before every performance and should be implemented during the tech process, with actor calls set accordingly. The stage manager should make sure that fight call happens and the stage is ready on time. This includes having the stage weapons ready, necessary set placed, etc. A lot happens before a production and you do not have time to waste waiting for these. The stage should be dry before fight call so the crew may need to be called earlier. Do not attempt fight call on a damp stage it is not safe.

Actors should perform the blocking and choreography a minimum of two times, once at ½ speed, then at ¾ or "show speed." During fight call the stage should be cleared and quiet in the house for safety reasons. Fight calls may be run by the fight director or personnel designated by the fight director (fight captain, stage manager).

If fight call is required for a production, work with the production manager to make sure there is a time listed on the tech/performance schedule.



## **Weapons**

When weapons are involved, stage management's primary responsibility is safety. If they feel at any point something is unsafe and their concerns are being dismissed, involve the production manager. At no point should a real gun or sharp blade be used in a production, ever. When weapons are used in a production they must be approved by the production manager.

The stage manager should prepare a list of what weapons will be used, who is using the weapon, where people are in relationship to the weapon when it is onstage, and the blocking involved should be detailed out. The production manager will need this information to work with university police to approve the use of a weapon on stage. See appendix I for weapon layout example.

Stage management should coordinate with the production manager and fight director to set guidelines and rules for the production's safety. Unless specified by the fight director, the weapons should only be handled by only two people:

- One (and only one) designated, qualified crew person
- The actor who uses the weapon on stage

All weapons should be inspected by a qualified person as part of the pre-show set up, every show before their use on stage. Work with the fight director to select one individual responsible for weapons handling & maintenance.

Each person who is to handle any weapon must be trained by the fight director and/or weapons handler on the handling and storage of each weapon. Stage management must make the full company aware of the off-limits rule of weapons.

If the production calls for the firing of any weapon, warning signs should be posted, or a warning included in the program for audience members.

## **Open Flame/ Pyrotechnics**

Open flame or pyrotechnics must be approved through the production manager, with the same documentation as a weapon onstage. This includes matches & lighters. Any flame or pyro requires a designated crew person to be on "fire watch", ie. ready and waiting just offstage with a fire extinguisher.

## **Food Allergies**

If a production requires real food onstage the stage manager should identify what foods are needed, and then make sure no cast members are allergic to the items being used. Many people can have reactions to the smell of a food product, so make sure the whole cast is asked not just the cast members eating the products.

## **Barefoot in Shop**

No one is allowed to be barefoot in the scene shop during a rehearsal or performance. If a show requires the cast or an actor to be barefoot then the stage manager should make the technical director & production manager aware. The actor should not be barefoot in the shop until tech because of safety concerns. The shop will make every effort to remove any pieces from the floor, but it is up to stage management to make sure the shop floor is clean for their actor's

safety. Carpets can be taped to the shop floor to designate a safe path for the barefoot cast member. See the scene shop supervisor for carpet.

## **Valuables**

The cast should make every attempt to leave any valuables at home. However stage management will be given a bin with zipper pouch bags to collect any valuables from the cast prior to the show. Once the show has concluded valuables will be returned to the cast. The cast should be notified that while stage management will collect and hold valuables, they are not held responsible for them. Collection of valuables begins when actors move in to dressing rooms.

## **Emergencies**

Stage Management should familiarize themselves with *WVU Operating Procedures for Emergencies Involving Students*, a copy of which is included. (Appendix K)

Never play doctor. If there is any doubt call 911 (9-911 from a campus phone). The stage manager is to remain at the scene of the incident, use an ASM and house management to assist you. Whenever possible use a campus phone to make the call because location information will be displayed on the dispatcher's screen. If there is not a campus phone near, or stage management would need to leave the injured person, use a cell phone.

## **First Aid Kits and minor injuries**

Stage Management should be issued a standard First Aid Kit for the entire rehearsal period and through performances. First Aid kits are also located on the walls in the upper and lower scene shops. These will cover any minor scrapes or cuts only. If a production uses items from the first aid kit please inform the scene shop supervisor so more can be ordered. The refrigerator in the prop shop has ice packs.

There is a first aid kit in the cabinet to the left of the men's dressing room in E. Moore Dance Studio.

## **Should an injury occur**

Determine the severity of the injury. If the injury is a minor cut or scrape the stage manager can proceed with first aid. If there is any doubt as to the severity of the injury call 911.

**Should a serious injury occur it is important that you remain calm. Call 911 (9-911 from a campus phone). Calmly state:**

- Name of caller
- Location and address of building (Creative Arts Center, Davis main floor, Falbo 1<sup>st</sup> floor) Have an assistant meet EMS
- Nature of injury
- Phone number at scene
- Listen to the dispatcher for further instructions on how to proceed. If there are people available send one to the loading dock and one to the front parking lot to help guide EMS through the CAC to the injured person.

- After 911 has been notified contact the director of the school.
- An Injury Report form must be filled out within 24 hours of the incident. This is not an option. Forms are available from the administrative associate in the main office. Inform the production manager if an injury occurs.

### **Should an injury occur during a performance**

- Remain calm.
- Inform the crew to suspend all stage elements (i.e. lights, sound, shifts....)
- Bring the house and stage lights to full
- If the incident has happened backstage have the house manager make an announcement to the audience that “We have experienced a technical difficulty backstage and to please remain in your seats, thank you.” The house manager should stay out there to help with the audience. They do not need to be involved with whatever is happening backstage.
- If the incident has happened onstage have the house manager ask the audience to “Please stay in your seats and remain quiet while we will attend to this matter, thank you.”
- Remove any unnecessary personnel from the equation like extra cast or crew.
- If a faculty member is in the building have someone go get them.
- If 911 needs to be notified do so. (9-911 campus phone)
- If 911 has been notified have crew at each locale to meet the paramedics and have them clear a path of any scenery that would impede the path to the injured person.
- Contact the director of the school and production manager.

### **Bodily Fluids Cleanup**

All bodily fluids should be treated as infectious and should only be cleaned up by trained personnel. Find a custodial staff member to clean up the incident. They have been trained by Environmental Health and Safety in the proper procedures. If stage management cannot find the custodial staff call 293-HELP (4357) (university phone 3-4357) and they will dispatch trained personnel to clean up the incident.

### **Fire Alarm**

In the event of a building wide fire alarm, STOP the performance/rehearsal. Stage management is responsible for the actors and crew, while house management will attend to the audience. Use ASM's to help round up all actors and crew. Have everyone meet outside the loading dock away from the building. Stage management should count the actors and have an assistant stage manager count the crew to make sure everyone is present. If someone is missing check the outside of the building to see if they have gone somewhere else. NO ONE IS TO REENTER THE BUILDING FOR JUST ONE THING. Wait for an all clear from a qualified person (police, operations, supervising faculty). After the “all clear” the cast may reenter the building and resume the show/rehearsal.

A false alarm should be treated the same as an actual fire. In the event of an actual visible building fire: 1)pull the fire alarm; 2)evacuate the cast, crew, & patrons; 3)call the director of the school and the production manager.

WVU has an Emergency Response Flipchart that is kept in the house management closet. The following topics are addressed weather, fire and smoke, and building evacuations.

## **Meetings**

### **Design Meetings**

The design meetings are for the director and designers to discuss different ideas for the production. The stage manager needs to be at these meetings so they can get a feel for where the production is going. While the stage manager does not need to take notes at this point the director may need paperwork generated for the production team.

### **Production Meetings**

The stage manager needs to attend all production meetings typically held once a week. If the stage manager has a conflict with attending the production meeting, an ASM should be sent in their place. This is to ensure that all technical elements that arise in rehearsals are addressed and solved. The stage manager is the line of communication between the designers and rehearsals.

While the production manager will set the time of the production meeting, the stage manager should send out a weekly reminder to the production staff of the upcoming meeting. Typically production meetings are held on Friday's between 12-1pm.

During the production meeting stage management will take detailed notes of what has transpired. A production meeting report should be e-mailed to the production staff within 24 hours of the meeting listing by department what was discussed as well as items that still need to be examined. See appendix C for an example of a production meeting report.

The following people should attend every production meeting:

- Director
- Stage Manager
- Scenic Designer
- Costume Designer
- Light Designer
- Sound Designers
- Technical Director
- Props Master
- Production Manager
- Music Director

Depending on the production there may be more personnel that need to attend the weekly production meeting i.e. movement coach, dramaturg, vocal coach, clay staff. If a student is designing make sure to include their faculty mentor.

For a dance production the stage manager will work with the production manager to set a time for production meetings. All choreographers are required to attend and if there is a conflict a representative should be present.

## **Call Boards**

### **CAC**

Each production has a section of the call board located outside of the upper scene shop in the hallway. The stage manager is responsible for checking the call board daily and keeping it up to date. Schedules and notices should be displayed for everyone to see. The call board is the stage manager's main form of communication to the cast. The cast should be informed that they need to check the board daily. While a cast list with names of actors and characters is okay to post, stage management should **NEVER** post a document like a contact sheet that contains people's personal information such as phone numbers or addresses.

These call boards rotate from show to show so be courteous to the next stage manager and only use push pins to hang items on the call board. If more push pins are needed see the administrative associate in the main office.

Posting your own contact information is at the stage manager's discretion.

### **E. Moore Hall**

For dance, the stage manager should use the main call board outside the E. Moore dance studio as well as the departmental call board outside the upper scene shop.

## **Auditions**

### **Talk with Director or Dance Director**

The stage manager is in charge of running the auditions. They should discuss with the Director how they would like to format the auditions, ie. groups, time slots, breaks, requested materials, open vs. closed, in room setup, special circumstances, audition forms, anticipated callbacks, etc.

### **Signup sheets**

After discussing with the director, stage management should post signup sheets on the callboard. This should include:

- Production Title
- Name of Director
- Production dates
- Audition time slots
- Location of auditions (Room or Theatre)
- Performance materials requested (1 classic/ 1 contemporary monologue, 3 min total, 16 bars of a song, headshot/resume, etc)
- Reminder for actors to please to arrive at least 20 min before audition time slot
- WVU's Casting Policy (Found on the School's website under Current Students)

During the auditions the stage manager acts as a monitor, checking actors in, collecting headshot/resumes if applicable, distributing and collecting audition forms, making actors aware of their placement in schedule and whether auditions are running ahead or behind schedule.

Audition forms should include any information the director requests, but typically covers:

- Name
- Audition number
- Degree and year in program (BA, BFA, MFA/ Freshman – Grad)

- Experience
- Special Skills
- CONFLICTS \*\*

\*\*A note should be included and all auditioners informed that any conflicts not listed on the audition form will NOT be honored.

While the information on an audition form can be specific to a production and the director's request, see Appendix L for an example of an audition sheet form.

After the general auditions directors will often require callbacks. Coordinate with the director for posting the callback list with all necessary information. If callbacks involve sections of material from the script, sides or scripts should be made available to the actors as soon as possible, and information about how to find the materials included in the callback posting.

## **Casting/Cast List**

The directors for each of the semester's shows will meet and discuss the auditions to work out any conflicts in casting. At this point the director may type or ask the stage manager to type and post the cast list for a production. Casting is one of the most important parts of a production and can be stressful for a director. Give them the support they ask for and do not give your opinion unless asked. During the audition process a stage manager may become aware of choices the director is making, or hear things discussed about fellow classmates. This information is confidential and should never be repeated. If this information is shared it will be very hard for the director to form a working relationship with the stage manager and could result in them being replaced.

The posted cast list should include:

- Title of the production
- Director's name
- Stage Manager's name
- Character with actor name
- Request for actors to initial by their name to accept the role
- Scheduling info (first rehearsal info)
- Availability of scripts
- Thank you from the director (at the discretion of the director)

The Cast List should be distributed to production manager, costume designer, costume shop supervisor, administrative associate, school's director, faculty member in charge of program, lobby display designer, vocal coach, and posted on call board. All but the posting on the call board can be e-mailed if preferred.

## **Dance**

The stage manager and assistant should be present at the dance auditions. They should meet with the dance concert director prior to the auditions to make sure all necessary preparations are done. The stage manager and assistant will be in charge of registration, and should obtain cloth numbers for the dancers auditioning with safety pins (2 per person). As dancers register for the audition the following information should be taken down, the dancers name and contact info (e-mail and phone number) and prepare an electronic list of those dancers who are auditioning in numerical order. After the audition the list should be sent electronically to every

choreographer who will then contact the dancers they would like to work with. A copy should also be sent to the dance concert director.

The stage manager or assistant will be the ones running the sound system during the auditions. The choreographers who have been designated by the dance concert director to teach at the audition will provide music.

The stage manager and/or assistant SM will help strike and clean up after the audition, collecting the cloth numbers and pins from each dancer and restoring the space to its day-to-day working condition.

## **Contact Sheets**

A contact sheet should be created for the production staff after the first design meeting. During the first cast rehearsal a form should be sent around to collect cast contact info. A new contact sheet including production and cast should be generated the next day and distributed to all parties. After the stage manager has received the crew list from the production manager the contact sheet should be revised and distributed to the crew. A new contact sheet does not need to be given to the cast at this point. Any update to contact information is the responsibility of the stage manager.

It is not uncommon in the stage management position to have faculty member's personal cell phone numbers. The stage manager has been given this for their personal use. The phone number on the contact sheet should be the faculty's office number unless otherwise stated.

## **Master Calendar**

A master calendar should be created by Stage Management to have available at casting and to hand out at first rehearsal. The calendar should include all rehearsals including Tech with times. Remember to include items like publicity photos and when bio's are due. Any potential rehearsals should be list as TBD. The production Manager will make every effort to get all tech schedules on the Website at the start of each academic year. Remember to include the Line "Subject to Change" as things will shift during the rehearsal process. An example of a rehearsal calendar can be found in Appendix B.

## **Costume Shop**

The stage manager should stop by the Costume Shop on a daily basis to exchange any notes and receive any requests for fittings. Additional fitting requests may also be sent via email to the stage manager. If the stage manager cannot check in with the shop an assistant should be sent. If at all possible a regular check in time should be established.

## **Actors' Schedules**

The stage manager should get each actor's schedule as soon as possible in order to coordinate rehearsal times and schedule fittings. This should be done no later than the first meeting with the actors. A copy of the actors' schedule should be given to the costume shop as soon as possible. A sample document for collecting schedules can be found in Appendix D.

## **Scheduling Fittings**

Stage management is responsible for scheduling actors for fittings requested by the costume shop. Many times these request will be given to you daily when you visit the costume shop. The stage manager should request a schedule from the costume designer of available fitting times. All scheduled fittings should be added to the rehearsal report which has been emailed out by 8:00AM the next day. Fittings should be scheduled with actors via phone or email. Actors must verify with the stage manager that the appointed time is acceptable, if the time is not acceptable then schedule the next available time.

**\*\*Fittings should not be scheduled during classes or weekly production meetings. A fitting schedule document can be found in Appendix E.**

## **Posted Fitting Schedule**

A copy of the scheduled fittings should be posted to the callboard for actor information as well as included in the rehearsal report.

## **Missed fittings**

If an actor misses or is more than five minutes late for a fitting, then the actor must make up the missed fitting by donating 1 hour of work to the shop to make amends for wasting the shop's time. Stage management is responsible for reminding actors of the shop policy and informing them if they've missed an appointment. Fittings may be rescheduled, or a call may be placed by the actor before the fitting time to alert the shop. The key is to not waste the shop's time with waiting for appointments. If the costume shop misses a fitting then a tangible recompense will be arranged with the parties involved.

## **Rehearsals**

### **Scheduling Rehearsals**

Rehearsal spaces are scheduled by the production manager at the end of the spring semester during the previous year. The location of the production's rehearsal space is listed on the production calendar. Typical rehearsals are M-F 6:30PM-10:30PM. These times and locations should be reviewed with the director before a rehearsal schedule is created for the cast. The best practice is to stay at or under 28 hours a week with 5 4hr rehearsals M-F and the option of a 6hr or 8hr on one day of the weekend.

If the production needs additional time, space for weekend rehearsals, or access to another room, see the production manager to schedule this request. A master space calendar is used to schedule the rooms and whosever's name is present has the space reserved no matter how small or large their need is. So do not assume a space is available without checking with the production manager. Verify all rehearsal venue locations and dates with the production manager before publishing the rehearsal calendar.

For dance, up to the final showing, it is the responsibility of each choreographer to schedule his or her rehearsals with the Dance faculty who oversees the studio schedule. Space availability will be worked out prior to the rehearsal process and distributed evenly in coordination with the dance concert director.



After the final showing and once the program is determined, the stage manager should make sure that each choreographer gets rehearsal time and space. Dry runs of the program in the studio will also be scheduled in coordination between the stage manager and the dance concert director.

## **Respect for Spaces**

Rehearsal halls serve as classrooms during the day. It is stage management's job to make sure the rooms are clean at the end of rehearsal. The space should be clean and ready for stage management at the start of your rehearsal. If the stage manager is having a problem with the space not being clean see the production manager. Multiple parties use the room so please respect the space and keep it clean. If things are brought in remove them at the end, clean up the trash, and if something gets damaged report it.

The stage manager is responsible to make sure the choreographers clean the dance studio space after rehearsals.

## **Prepping the rehearsal hall**

The director should be able to enter the rehearsal hall at the time scheduled for rehearsal and start right way. This means that the stage management team should arrive early enough to perform the following duties.

- Sweep or mop the space if needed
- Prep the stage for warm-ups or the first scene to be rehearsed
- Set props
- Set table for director
- Set any tables for designers
- Setup audio/visual equipment if requested by a member of the production team

## **Rehearsal Costumes**

Throughout the rehearsal process productions may need specialized items to help the actor with character and period stance. If the actor does not have their own items as a part of their "actor kit", then such items like corsets, hats, shoes, etc. can be requested from the shop. These requests can be put on the rehearsal report or made in-person. The stage manager must sign for each item and is responsible for the items loaned. Costumes and accessories can either be stored in the costume shop at night (in this case the stage manager needs to get access to the shop card locks), or one of the rehearsal cabinets can be used for storage. No actual production costume pieces are guaranteed the Saturday tech before dress as the shop could be finishing items for the dress rehearsal. Please talk with the costume director to coordinate that rehearsal and inform the director and actor of any items that will not be present, so accommodations can be made.

\*\*\*\*These items must be returned once dress rehearsals begin.

## **Rehearsal Props**

Talk with the director to find out when they would like props to start being incorporated in the rehearsal process. Work with the props master to pull necessary rehearsal props. Many times the stage manager will not have the real prop until tech so the rehearsal prop is usually a facsimile to just get the feel or weight. There are rolling lockable props cabinets in the prop

shop that can be taken to the rehearsal halls. These are for productions so items can be locked in the rehearsal hall during the day. Each show will have a dedicated rehearsal prop table that can be taped out during the rehearsal process. This table lives with the prop cabinet.

It is helpful to go over rehearsal props with the appropriate actors when introduced in to rehearsals for the first time, so they know what item is 'standing in' for their prop. Be sure props are returned at the end of each rehearsal. Sometimes the real prop will be used in the rehearsal process. Obviously proper care must be taken with the prop for it to make it to the run. Be aware if using real furniture or props, the prop master may remove the item to work on it, but stage management should be informed if the prop will not be returned before the next rehearsal. If a prop needs repair during the rehearsal process coordinate with the props master to have the repairs completed. Communication will help alleviate potential issues.

During the rehearsal process an assistant stage manager should be tracking the props. This includes which side of the stage the prop enters from, which scene it is used in and where it exits the stage. This information will be used to create a props tracking list for the show.

## **Taping Out The Set**

To help everyone understand the space associated with the set during the rehearsal process, the stage management team will tape out the stage in the rehearsal hall. Ask the director which direction they would like downstage during the rehearsal process, and obtain a copy of the ground plan from the scenic designer or technical director. Only use colored spike tape that can be found in the stage management cabinet in the upper scene shop. If a roll of tape is used up make sure the scene shop supervisor is aware so more can be ordered. If stage management needs help taping out the set ask the production's technical director for help.

When taping out a set different colors should be used to represent different levels. Tape each level in a different color so actors can easily tell that there is a change in height. That does not mean to do each stair of a staircase in different colors. Make sure to list the height on each level so they understand how far they are from the floor. Mark any items that will affect the blocking of the actors onstage i.e. counters and couches. Make sure to mark the masking offstage so the actors can plan their entrances & exits. Once the set is taped out, it's a good idea to walk the actors through the set to explain what's what and answer any questions.

For dance the stage manager will work with the dance concert director to tape out the dance studio with the relevant spike marks as they will appear on the theatre floor for the concert.

## **Pianos**

Some productions may require a piano for rehearsals. Discuss with the musical director to find out when a piano is required for rehearsals. A request should then be sent to the School of Music's piano technician by the productions musical director for a piano to be used in rehearsals. Coordinate with the production manager in terms of others using the space during the day to determine where the piano should be stored post rehearsal.

## **Responsibilities during rehearsals**

A stage manager is responsible for making sure everything runs smoothly. The assistant stage managers are there to assist the stage manager and should be kept busy. The assistants should be ready for all scene changes during rehearsals to keep things running smoothly. They should not be waiting for the scene to end and then get up.

For dance the stage manager and assistant do not need to be present for the duration of each rehearsal. Once the dances that are to be in the spring concert are determined, the stage manager should be present at rehearsals to watch and learn the dances for calling cues.

## **Vocal/Text/ Dialect Coach**

A vocal/text/ dialect coach may be assigned to the production to help the actors with their process. The stage manager should meet with the vocal coach and director to determine rehearsal needs and times. Coaching sessions between the actor and vocal coach could happen outside of the normal rehearsal time frame and can be scheduled using the actor's schedules collected at the beginning of the rehearsal process.

## **Blocking**

Each page of the script should have a copy of the ground plan on the back. When the stage manager's prompt book is opened it will allow for the picture of the set to be across from a page for dialogue. The stage manager can now record the blocking of the cast on the set image. All of these notations should be done in pencil as a director may change the original blocking as the process continues. To obtain an 8-1/2" x 11" copy of the ground plan see the scenic designer or technical director.

It is important to take accurate blocking notes. This will serve the director and actor during the rehearsal process. It is also an essential piece of information for the light designer. It is not uncommon for the light designer to need blocking information from the stage manager to set their cues before tech. If blocking has changed after the light designer has seen a run through inform them of the changes. An example of a blocking sheet can be found in appendix O.

All blocking and spacing, including counts, should be notated for dance numbers. The blocking assistant stage manager can work closely with the choreographer and/ or dance captain in this regard.

## **Line Notes**

Once an actor is "off book" an ASM should be following along in the script in case a line is missed or the actor calls for a prompt. A director will become upset if rehearsal is paused because the stage management team is flipping through the script trying to find the actors line, so stay on book.

A director may ask the stage manager to create a line book. This book has a copy of the script in sheet protectors. During the rehearsal the ASM uses a dry erase marker to indicate lines missed or wrong. The next day the actors can check the script for their mistakes and erase their marks. Ideally before the next rehearsal all of the notations have been removed. Some productions may send line notes to each actor via e-mail.

## **Breaks**

See the director for how they would like to run breaks during rehearsals. The director may ask stage management to call a break when they reach a predetermined time or to give them warnings when breaks approach so they can find a stopping point. If the director is working scenes where different actors are coming and going they may not stop for a break because the actors have not been there consistently. Rotate the ASM's out so they have a break. Generally a 10 minute break every 80 minutes is standard.

## **Playback equipment**

Depending on the production sound cues may start to be incorporated during the rehearsal process. In each prop cabinet is a rehearsal CD player for this purpose. Like everything else this equipment must be locked up at the conclusion of rehearsal.

## **Dance Showings**

The stage manager and assistant stage manager need to be present at all 3 showings. In coordination with the dance concert director, the following needs to be prepared:

- The space/floor cleaned
- Make sure the floor has all appropriate spike marks
- Have 4 chairs for faculty/adjudicators ready
- Check sound equipment
- Make sure to have all music from choreographers ready
- Video for recording/filming of (final showing)
- Stop-watch to record time/length of each piece (final showing)

## **Lockup**

It is the stage manager's responsibility to make sure any space they have used is secure at the end of the rehearsal or performance. If rooms are repeatedly left unsecured it could result in the loss of keys which could make the stage manager's job increasingly difficult. The SLAB and VDM are left unlocked, but be sure to lock the props cabinet. If using the Davis remember to check the scene shop doors at the end of the night. All booths should be locked at the end of rehearsal.

## **Rehearsal Reports**

At the end of each rehearsal a rehearsal report should be sent to the production staff, preferably the night of that rehearsal, no later than 8:00AM the next morning. This is because the shops start at 8:30AM, and need to know if the day's priorities need to be adjusted to address something in the report. Reports should be sent in .pdf format to ensure clarity. This is the stage managers line of communication with the production team. This report will address any questions that come up in rehearsal, any items that need to be added i.e. props, fitting schedules, who was late, running times, etc. There should be a section for each department, costumes, sets, lighting, sound, technical director, front of house, rehearsal summary, and misc. At the bottom of the report should be a list of names that the report has been distributed to. If nothing needs to be addressed simply put "No notes today". Appendix F contains an example of a rehearsal report.

\*A note on report entries: Only notes given directly by the director concerning costumes, props, or scenic concerns should be added to the report. Do not add random notes or requests given by actors unless you check with the director first. The stage manager is considered to be a diplomatic liaison between the director, shop heads, actors, and designers. Any inappropriate or catty remarks should never be added to the report or carried to others verbally. To alleviate stress, and promote good morale the stage manager should maintain a professional and upbeat relationship with everyone involved.

The following people should be sent a rehearsal report: scene designer, costume designer, sound designer, light designer, technical director, director, house manager, ASM, dramaturg, vocal coach, scene shop supervisor, and costume shop supervisor. If a student fills one of the positions listed above their faculty mentor should be added to the list.

Reports are to be e-mailed out by 8:00AM the following morning.

Note on props. Props will most likely contain the majority of notes through the course of a production with items being cut and added. Each prop should be assigned a number whether it is 2.5 (Scene, number of prop in scene) or a straight running total of props #73. This will improve communication to say we have added a prop #55 or #32 has been cut. As these numbers accumulate it is important for the stage manager to update the props list and redistribute a new copy form time to time.

For dance, rehearsal reports are only generated after the final showing at the dance studio and full concert rehearsals are underway.

## **Tech**

### **Paper Tech**

Paper Tech is a meeting that should involve the director, light designer, sound designer, and stage manager. If the set has multiple locations and lots of moving scenery it may involve the scene designer and technical director. The purpose of this meeting is to talk through every cue and its placement in the script. This meeting should take place the week prior to 1<sup>st</sup> tech. Cues will change so use a pencil.

### **Tech/ Performance Schedule**

The tech schedule is generated from the production manager's office. The stage manager should work with the production manager to make sure all of the shows requirements are being met, i.e. does the show have a fight call? This will allow all call times for every department to be on one sheet to eliminate conflicts from different schedules. The official production schedule comes from the production manager's office, so make sure it is right before it is distributed.

For the dance concert the stage manager should work with the production manager and dance concert director to help form the tech schedule. The production manager will provide the times that the venue is available. The dance concert director will work with the stage manager to assign the individual rehearsal slots with in the venue times assigned by the production manager.

## **Crew Contact**

The first official meeting for the crew is crew view held the day before tech. All crew are required to attend this rehearsal so they get an idea of what the production is like. The crew should be e-mailed a reminder from the stage manager at least 1 week prior to crew view. Typically the costume shop meets before crew view so check with the production manager and costume shop supervisor for the call times. At this point a tech schedule should also be electronically distributed to the crew so they can plan their schedules. The stage manager should get all contact information from the production manager. All e-mails sent to the crew should "cc" the production manager.

## **Crew View**

This should be treated like a normal rehearsal the crew is in attendance to watch. A run through of the production should be done at crew view. Introductions of everyone involved in the production will be done at crew view. This is a good opportunity for the cast to learn who their dressers are, and who is back stage. At the end of the night remind the crew of their next call.

## **Crew Attire**

The crew does not have to wear blacks until dress rehearsals. Proper black attire includes black pants, black shoes, and black shirt free from logos. It is up to the director if they require long or short sleeve shirts. Tank tops are not permitted. For safety reasons long pants and closed toed shoes are required. All crew should carry a small flashlight. For deck crew a multi-tool is recommended but not required. The board ops in the booth are required to wear blacks as well, but do not have to wear long sleeve regardless of deck crew.

## **Run Sheets**

Run sheets should be generated for the deck and fly crew detailing everything that must move. The sheets should be divided by scene change and list the scenic unit, what the action is, where, spike color, and who moves it. The stage manager should have these sheets ready for the first tech with the crew members pre-assigned. It is less time consuming to shift a person around after then it is to stop tech at every scene change and plan whom will do what. Everything the crew does should be listed in case a crew member is sick or needs to be replaced. The advantage is that a new sheet can be handed to the replacement and inform them that they are to do everything assigned to this name. An example of a run sheet can be found in Appendix H.

## **Sign-in**

Posted backstage should be a sign-in sheet for cast and crew. Their names should be listed down on side of the page and the date across the top. The stage manager will check this sheet at call to make sure everyone is present. If a member of the cast or crew is late, call to find out when they will arrive, if further assistance is need contact the director or production manager. Any party arriving late should be listed in the performance report.

## **Props**

### **○ Check List**

Stage management should create a sign-in/out sheet for all of the props. This will make sure that props are not lost and help to make sure everything is preset for the next

performance. Down one side of the page should be every prop that the production is using. Along the top should be the date with an “in” and “out” column. Have a crew member responsible for props and once complete an ASM should double check that the list has been completed.

- **Tables**

On each side of the stage should be a prop table for actors. These tables are in the prop shop and need to be covered with brown butcher paper. Once all of the props have been distributed to each table the butcher paper should be outlined and each prop locale labeled. This is commonly referred to as a crime scene. Once again this is another method of checking if all props are preset for the production. If an outline is empty a prop is missing. See the prop master or technical director for assistance.

## **Warm-up's**

For main stage theatrical or musical productions the stage is reserved for actor warm-ups the ½ hour before house opens.

For dance productions 45 minutes will be allotted for warm-ups as close to house opening as possible. These should be coordinated with the dance concert director and listed on the tech schedule from the production manager.

## **Headset**

The stage manager is the ultimate authority on headset, and has the final word when the show is in production. The best situation is to keep the communication on headset as business like as possible. It is also not uncommon for all kinds of interesting conversations to happen on headset but a few points should be kept in mind.

- There should be no one but the stage manager talking from “standby” to “go”.
- If there is too much talking “Quiet on headset” is all the stage manager should have to say.
- No one but the stage manager should use the word “GO” on headset. If someone on headset needs to use that word they should spell it out “G-O”.
- If people do not need to talk they should keep their mics off. This is a courtesy to everyone else on headset.
- If someone needs to get off headset they should alert the stage manager. Remember to turn off the mic before removing headset.
- People can pick up a headset backstage without the stage manager knowing and listen in, so be very mindful about what is said. Gossip or talking ill about anyone should be avoided.
- Before the show and at the end of intermission a headset check-in should be performed to make sure all parties are present and ready to start.

The stage manager should work with the sound engineer before tech to make sure the required number of headsets are positioned around the set where required. Headsets are expensive – careful use and storage after every show will ensure they continue to operate as needed.

## **Run Lights**

Run lights should be set by the master electrician prior to tech. Safety is the core concern, but overuse will create a 'blue haze' detracting from black outs. Find the minimum needed. Before tech tell the master electrician where run lights will be needed (prop tables, quick change area, etc).

## **Call Times**

Once dress rehearsals begin it is the stage manager's responsibility to inform the cast & crew how long they have until places. Remember to check backstage, the loading dock, costume shop, and dressing rooms. The following times need to be called:

- 30 minutes before curtain – House open
- 17 minutes before curtain – 15 to places
- 12 minutes before curtain – 10 to places
- 7 minutes before curtain – 5 to places
- 2 minutes before curtain – Places

## **Breaks during tech**

Typically during tech a 10 minute break is taken every 80 minutes. Find a stopping point around the two hour mark so the middle of a monologue is not interrupted. As the production gets closer to opening night intermission can serve as the break time, unless the tech is not going well. If during tech we are five minutes from intermission do not stop, get to intermission. This will help the director get a feel for the act.

## **Hold**

Any member of the production team has the right to call "Hold" during a rehearsal. Each individual is looking at different aspects i.e. safety and accuracy. Once hold is called it is the stage managers job to take control of the situation and determine what needs to be corrected. Keep the room calm, informed, and on task. Once the situation is resolved give the actors a line that you would like them to begin from and tell them when to begin.

## **Glow Tape**

Glow tape is kept in the stage management cabinet in the upper scene shop or in the shop manager's office. Stage management should place small pieces on the set after the set is painted for the actor's safety. Edges, steps, items at head height should be identified by a small piece of glow tape. Remember to only use what is needed. If too much glow tape is applied to the set it will look like an airport runway when the lights go out. Glow tape requires light to charge, so any tape put down backstage in the permanent dark will require crew to hit it (repeatedly) with a flashlight. For Dance concerts please see the Dance Director for glow tape spike marks as well as for stage spike marks (usually in yellow).

## **Tech Notes**

Each night after tech the director, stage management, and production staff will gather in the house for tech notes. These notes take place five minutes after tech ends while the cast is getting out of costume. During notes each person will discuss anything that needs to be done before the next day that needs clarification or involves multiple departments. The director will



begin with their notes and then we will proceed by department. At the end of notes the theatre's schedule will be discussed for the next day. Since the production staff is at tech you do not have to send out rehearsal reports during tech. Anything that would have been included in the rehearsal report should be discussed at notes. Individual calling notes (that don't require all departments) happen between the designers and the stage manager at a mutually agreed upon time, often after tech notes.

## **Quick Change Booths**

If quick-change booths are required for a production in the Clay or Met inform the technical director. This request should be made prior to load-in and inform the technical director as to where the booths will be needed.

## **Sitzprobe**

A sitzprobe is a musical rehearsal to integrate the orchestra and the cast. This rehearsal is a sing through of the show without blocking. Chairs or benches should be set near the front of the stage for the cast. While the majority of the crew is not required the sound operator, crew, and designer should be present at this rehearsal. It is important for the orchestra to hear the cast as it will sound in a production. Coordinate with the costume shop to get any mic packs holders for this rehearsal.

## **Designer Photos**

Designers may opt to take photos during a Dress rehearsal. A flash should never be used. If the stage manager or director finds the photo-taking to be disruptive the designer should be asked to stop.

## **Clearing out of the Rehearsal Hall**

Once the production has moved into the theatre it is up to the stage management team to clear everything out of the rehearsal hall. This includes all props and any item brought into the space for rehearsal purposes. The tape on the floor should also be struck at this time.

## **Lobby Displays**

### **Bios**

During the rehearsal process, the stage manager will collect a headshot and bio from each cast member and deliver them to the lobby display designer one week prior to 1<sup>st</sup> tech. At the first rehearsal a bio example with a collection deadline on it should be handed out to the cast. In order for the stage manager to meet the delivery deadline they should make the cast deadline a few days before theirs. Delivery is preferred digitally with head shots as .jpg format and bio as a word document.

Actors should be informed that headshots should be 8x10 in portrait format, if possible, and will be used in black and white whether supplied as such or in color. Bios should not exceed 100 words. Any bio or headshot not delivered on time may be omitted from the lobby display

Stage management should communicate with dance concert director as to the information and images for the display. Headshots of student choreographers and guest artists will be the only ones displayed. Policy for collecting all this should be similar to that stated above.

For professional continuity and presentation, please give cast and design team a hard copy of the Biography template located in Appendix M of this handbook. One can also be found on the school's website under current students.

## **Performances**

### **House Management**

House management is there to be the line of communication between the patrons and the production. It is the stage managers responsibility to stay in touch with house management so productions can begin on time. The house will open when stage management has given a stage clear to the house manager. Once the stage manager is ready to begin the show check with the house manager to make sure the patrons are in, or if the production needs to wait. The house manager should check with the box office to make sure we are not waiting on a large group of patrons. At intermission the stage manager should give call times to house management so they are aware when stage management would like to begin the second act. Check with house management before you begin each act to make sure the house is closed.

Make sure that the director, house manager, and stage manager have all discussed the late seating policy for the production.

### **Pre & Post Show**

Lighting/Sound operators and crew will have a Pre and Post show checklist, much like deck crew. The stage manager should have a copy of the checklist, and insure that it is completed every performance. Preshow the master electrician will use the scheduled time to set up all lighting/effects and do a dimmer check. Depending on the venue if enough problems develop the stage manager may need to tell the house manager to hold opening of the house for the electricians to clear the grid/ fly the battens/etc. The M.E. should always tell the stage manager after dimmer check that lighting is ready to go, likewise for sound. Then at the stage managers "go" both sound and lights will go into preset/preshow cues before house opens.

### **Intermission**

The stage manager has a few items to address during intermission. If there is a scene change in front of the audience the stage manager should wait to call this until after the audience is up moving around. Items backstage should be addressed first so the audience does not sit there during intermission and stare at the crew changing the set.

If intermission is fifteen minutes the cast has ten minutes so adjust the call times accordingly. Check with the house manager before places are called. If intermission is going to be extend 5-10 minutes due to a line at the bathroom give the actors a longer break.

## Performance Reports

Performance reports are almost identical to rehearsal reports. Included in the performance report is when the production started, stopped, intermission, was any one late, and any notes for each department. Does something need to be repaired before then next performance, or does the production need more consumables? Performance reports should be distributed by 8:00AM the following morning. If there is a matinee and evening performance a phone call should be made in between performances if anything needs to be addressed. Do not assume the production staff is sitting by their computer intently awaiting the performance report. An example of a performance report can be found in Appendix G.

## Photo Calls

Photo Calls are listed on the production calendar and the tech/performance schedule. Typical photo calls are 10 shots in 1 hour. Production photo calls are not to exceed 1 hour. The production manager will attend photo calls to help facilitate the quick process required. The director is to submit a list of shots (generated from them and the design team) to the stage manager at least one day prior to photo call.

The stage manager will take the list and place the shots in order that makes the most sense to accomplish it in 1 hour. Things to consider are costume changes, scenery needs, blood, etc. More often than not it makes the most sense to start at the end of the show and work back to the start. Write the light cue and line by each moment so time is not being wasted searching the script during photo call.

Make sure the assistant stage managers and crew are standing by in the wings to quickly make any scene changes required. All costumes needed for the call should be brought to the theatre so actors do not have to return to the dressing rooms. People can be dismissed once they are finished with their shots i.e. sound operator is not needed for photo call.

Post the photo call list in the order in which the shots will take place backstage for the actors/crew. Give a copy to the ASM's, wardrobe supervisor, and production manager.

### Types of Photo Calls:

- **Final Dress:** (Typical Dance Concert) the first three rows of the house are cleared for the photographer to move back and forth to take shots during the final dress.
- **"In action" shots:** The director may select to start at a particular line in the scene and run a small amount of the script. Sometimes this will involve multiple light cues so the prompt book will need to be handy to call the sequence like during a production.
- **Posed shots:** The director may select to "set up" a staged shot or have the actors pose at a particular point for shots to be taken.

Anyone involved in the production from director down to carpenter is allowed to take photos during the photo call. Make sure that they are not disrupting the paid photographer. If a student is using a flash to take photos ask them to wait until after the photographer has shot theirs so the school's archive photos have the correct color. Random lights should not be added

into the cues during photo call to create looks that were not in the production. All shots should be true to the designer's vision.

## **Strike**

All run crew including stage management are required to attend strike for the production they are assigned. It is stage managements responsibility to make sure all crew members are aware of the time that strike will begin. Strike typically happens at 5pm following the final performance. A dinner break will be allowed for the deck crew of the production. Check with the production manager to confirm the time before announcing.

Students are dismissed from strike if they have a class during the strike time. The stage manager is responsible for getting a list of crew members that cannot attend strike and why. If strike starts at 1PM and a crew member has class from 1PM-2:50PM they are required to be at strike at 3PM.

The Stage Manager is responsible for the following duties during strike:

- Remove any paper work, sign-in sheets, etc. posted around the theatre & backstage
- Clean the control Booth of anything from current production, remember to empty the trash
- Remove all items from the call board
- Check that all spike tape has been removed from the rehearsal hall and make sure all rehearsal items have been returned
- Make sure the cabinets are clean and that all rehearsal items i.e. costumes, props, etc. have been returned
- Assist props with their strike
- Return keys to production manager

## **Crew Evaluations**

The stage managers are asked to evaluate the crew after the production has concluded. See the costume shop supervisor for the form that they use, and the production manager for a form on the run crew, ASM's, house management, and board ops. These forms are to be completed within 3-5 days of the strike. This is merely to help evaluate. THE STAGE MANAGER DOES NOT CONTROL THE GRADE OF ANY STUDENT INVOLVED IN A PRODUCTION.

\*Remember after strike there is still one final performance report to send out.

## **Misc.**

### **Keys**

- **CAC**

Keys for the Creative Arts Center can be checked out through the production manager. The stage manager is responsible for these keys while they are in their possession. If the keys are lost, inform the production manager right away. If the stage manager unlocks an area for another student, the stage manager is responsible for whatever that student does in the space, so do not. Abuse of key privileges will result in the keys being taken away from the stage manager, making their job more difficult.

See the production manager for access to a space that is not provided on the key ring. The following keys are included on the stage management key ring:

- Davis Main Doors
- Davis House Management Closet
- Davis Dressing Rooms
- Load Doors Davis to Scene Shop
- Scene Shop Doors
- Scene Shop Props, Paints, Tools, & SM Drawer
- Props Cabinet
- Lighting Cage

If the keys are lost the college will assess a lost key charge of \$45 per key. Stage Managers are prohibited from making copies of any of the keys provided to them. Keys for the upstairs dressing rooms are in the possession of the wardrobe supervisor.

Stage Managers should also have their student ID cards coded for access to appropriate rooms. This request should go through the administrative associate in the main office. Rooms requested should include:

- CAD Lab
- Davis Booth
- Design Room
- Costume Shop
- Movement Room
- Copy Room
- VDM Booth

- **E. Moore Hall**

E. Moore Hall keys should be obtained from the director of dance and the same rules apply as with keys from the CAC. The stage manager or assistant stage manager is responsible to open and close E. Moore studio (and E. Moore building on weekends) for student choreographers. Do not pass on the keys to choreographers.

- Key to main door of E. Moore Hall
- Key to the Dance Studio

## **Publicity Photo Call**

Publicity photos (PR) is one of the tools used to advertise the school's productions. This set of photos is usually scheduled at 4:30PM on Wednesday's a few weeks before opening. Check the production calendar for the date of your PR shoot. What actors are to be included in PR shots will be determined in a production meeting several weeks before PR so the shop has time to work on costumes for the shoot. Actors must be notified and scheduled (depending on the complexity of their costumes) at least one hour prior to the shoot. The stage manager will email all acting faculty who is involved in the PR shoot and when it will take place. This is for studio purposes.

## Prompt Book

- **Suggestion on Cue Labeling**

Typically lighting cues are numbers and sound cues are letters. This is so through the course of a show they are easy to distinguish from each other. Scene changes tend to be letters but can be numbers if there are too many instances where they line up with the sound cues. The important thing is to speak confidently and clearly over the headset and there should not be any confusion about what is being called.

## Calling a show

- **Suggestions on Cue Calling**

The key to calling cues correctly is consistency. As cues are called during the tech process designers and directors will give that stage manager notes like “call that cue a bump later.” If the stage manager is not consistent with their calls then these notes will continue because the cues timing will always be changing.

The stage manager should go over with all personnel on head set how they will be calling cues. Each stage manager has a little different feel for the way they like to do things, so do not assume everyone automatically knows how things are run.

Some stage managers call a “warning” a page before the cue. A warning is also used to make sure everyone is awake on headset, or if there has been a long time between cues. It is ideal to always give warnings for scene changes. The crew is often spread out backstage so a warning will give the ASM plenty of time to make sure the crew is in place.

Next is a “standby” commonly 3 lines before the cue. A standby should always be called. Be descriptive in a standby by saying “light cue 11 standby.” This will allow the board ops to check which cue is next. If a number of cues are clumped together give a standby for the entire section of cues “Light cue 11-15 standby.” It is the stage managers decision if they would like the board ops to respond or not to standbys. Some want constant silence and some want a response. Once in a standby no one should talk on headset unless it is an absolute emergency. If there is excessive chatter on headset the stage manager should only have to say “quiet on headset” for all conversations to end.

Call the “go” just before the cue is to happen. Humans take time to react so learn how long it takes for the operator to execute the cue. Being a split second ahead of what is happening on stage is referred to as timing. There are two methods to calling the “go”. First is to call “sound cue D...go” and the second is “sound...go”. The preference is up to the stage manager. If they are not going to use the number or letter in the go it should appear in the standby so the board ops are on the same page. A typical calling sequence is below.

- Stage Manager: “Warning light cue 11”
- Stage Manager: “Standby light cue 11”

- Light Board Op: “Lights”
- Stage manager: “Light Cue 11 ... Go”

For some cues it may be beneficial for the board op or ASM to give the stage manager a “complete” once the cue is finished. The stage manager may need this information to know when a transition is complete for the lights to come up on the next scene.

Tech is the time for the stage manager to get the timing down for a cue. If the stage manager needs more practice then say so. A designer and director would prefer to run the sequence one more time and the stage manager to get their timing right then to see the same mistake night after night. It could be beneficial to run a difficult sequence with the crew as part of the preshow routine.

During the day in between techs most likely the light and sound designer will work on cue notes. The stage manager should make a point to meet with the designers each day before tech to get any updates or new cues that have been added. Designers may be resistant to give up time the closer it gets to go the evening of tech, but the stage manager must insist that this happens. Tech can come to a standstill if cues are called that no longer exist or the numbers get off because cues have been added.

## **Appendixes**



## A: Contact Sheet

### Production Contact Sheet

# THE VISIT

Directed By: Victor Maog

West Virginia University,  
Division of Theatre and Dance  
Gladys G. Davis Theatre,  
April, 13<sup>th</sup>-22<sup>nd</sup>

Date: 12/08/11  
Created By: Logan Garrett (SM)  
Email: [XXX@mix.wvu.edu](mailto:XXX@mix.wvu.edu)  
Phone: (XXX) XXX-XXXX

#### Production Staff:

Name:	Position:	E-Mail:	Phone:
Victor Maog	Director	XXX@gmail.com	(XXX) XXX-XXX
Kara Haas	Asst. Director	XXX@mix.wvu.edu	(XXX) XXX-XXX
Logan Garrett	Stage Manager	XXX@mix.wvu.edu	(XXX) XXX-XXX
Sam Mathess	Asst. Stage Manager	XXX@mix.wvu.edu	(XXX) XXX-XXX
Steven Neuenschwander	Production Manager	XXX@mail.wvu.edu	(XXX) XXX-XXX
Ben Lauer	Technical Director	XXX@mix.wvu.edu	(XXX) XXX-XXX
Alan McEwan	Lighting Designer	XXX@mail.wvu.edu	(XXX) XXX-XXX
Robert Klingelhofer	Scenic Designer	XXX@mail.wvu.edu	(XXX) XXX-XXX
Mary McClung	Costume Designer	XXX@mail.wvu.edu	(XXX) XXX-XXX
Staci Hare	Sound Designer	XXX@mix.wvu.edu	(XXX) XXX-XXX
Jessica Bishop	Movement	XXX@mail.wvu.edu	(XXX) XXX-XXX
Laura Hitt	Voice	XXX@mail.wvu.edu	(XXX) XXX-XXX
Cody Riggings	Dramaturgy	XXX@mix.wvu.edu	(XXX) XXX-XXX

#### Cast:

Name:	Position:	E-Mail:	Phone:
Adam Messenger	Ensemble	XXX@mix.wvu.edu	(XXX) XXX-XXX
Alex Estrella	Ensemble	XXX@mix.wvu.edu	(XXX) XXX-XXX
Audrey Ahern	Claire	XXX@mix.wvu.edu	(XXX) XXX-XXX
Austin Barnett	Ensemble	XXX@mix.wvu.edu	(XXX) XXX-XXX
Ben Koontz	Ensemble	XXX@mix.wvu.edu	(XXX) XXX-XXX
Chelsea Roper	Ensemble	XXX@mix.wvu.edu	(XXX) XXX-XXX
CJ Bonde	Ensemble	XXX@mix.wvu.edu	(XXX) XXX-XXX
Cody Wilson	Ensemble	XXX@mix.wvu.edu	(XXX) XXX-XXX
Gailyn Neutzling	Ensemble	XXX@mix.wvu.edu	(XXX) XXX-XXX
Greg Holt	Schill	XXX@mix.wvu.edu	(XXX) XXX-XXX
Lenny Janes	Ensemble	XXX@mix.wvu.edu	(XXX) XXX-XXX

#### Administrative Support Staff:

Name:	Position:	E-mail:	Phone:
Josh Williamson	Director	XXX@mail.wvu.edu	(XXX) XXX-XXX
Carol Kurcaba	Admin. Assoc.	XXX@mail.wvu.edu	(XXX) XXX-XXX

#### Shops:

Scene Shop:	Costume Shop:
(304) 293-6192	(304) 293-7276

**\*\*Please let me know if you have any questions/concerns or corrections.**

Distribution: Haas, Hare, Klingelhofer, Kurcaba, Lauer, Maog, Mathess, McClung, McEwan, McGonigle, Millian, Neuenschwander, Williamson

## B: Rehearsal Calendar

Directed by: Victor Maog

Rehearsal Calendar  
The Visit

Created by: Logan Garrett  
Date: 02/08/2012

March 2012

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				<div>1</div> Rehearsal 6:30-10:30 VDM Blocking Act: II/III	<div>2</div> Rehearsal 6:30-10:30 VDM Blocking Act: III	<div>3</div> Rehearsal Time: 10:00-2:00 Room: TBD Blocking
<div>4</div>	<div>5</div>	<div>6</div> Rehearsal 6:30-11:00 Read-through with Greg. OFF-BOOK	<div>7</div> Rehearsal 6:30-11:00 VDM Act: I	<div>8</div> Rehearsal 6:30-11:00 VDM Act: II	<div>9</div> Rehearsal 6:30-10:30 VDM Act: III	<div>10</div> Rehearsal Time: 10:00-2:00 Room: TBD ROUGH Stumble
<div>11</div>	<div>12</div>	<div>13</div> Rehearsal 6:30-10:30 SLAB Act: I	<div>14</div> Rehearsal 6:30-10:30 SLAB Act: II	<div>15</div> Rehearsal 6:30-10:30 SLAB Act: III	<div>16</div> Rehearsal 6:30-10:30 SLAB Stumble-Through	<div>17</div> Rehearsal Time: 10:00-2:00 Room: TBD Design Run-through
<div>18</div>	<div>19</div>	<div>20</div> Rehearsal 6:30-10:30 VDM TBD	<div>21</div> Rehearsal 6:30-10:30 VDM TBD	<div>22</div> Rehearsal 6:30-10:30 VDM TBD	<div>23</div> Rehearsal 6:30-10:30 VDM Run Through	<div>24</div> Day Off
<div>25</div> Spring Break!	<div>26</div> Spring Break!	<div>27</div> Spring Break!	<div>28</div> Spring Break!	<div>29</div> Spring Break!	<div>30</div> Spring Break!	<div>31</div> Spring Break!

**Subject to Change**

...@gmail.com  
(. )

## C: Production Meeting Report

**Stage Manager:** Kelsey Korona

**Meeting Date:** Friday 10/7/11 12:30pm

**Next Meeting:** Friday 10/15/11 12:30pm

West Virginia University Division of Theatre and Dance

### **The Crucible**

#### **Production Meeting Report**

**Director:** Look at the way the bag for Hale looks. Listen to the music that Alan gave you.

**Stage Management:** No notes

**Actors:** No notes

**Costumes:** Greg will need makeup on his wrists, as if he was chained. Tituba will only be slapped, no hair pulling.

**Hair/Makeup:** No notes

**Lights:** No notes

**Props:** We can get a larger gun for Hopkins, just not sure when yet. Will let us know as soon as possible when we will have it. Stools will be done tonight. The handcuffs will not be worn by anyone. More props that are delicate will be coming in soon.

**Set/Scenic Art:** Finishing up some final notes and pieces will be ready to take down to the Met next week.

**Sound:** Goal is to have some music that we can rehearse with on Monday and at some point we will get a cow. Alan will keep tweaking things.

**Crew:** No notes

**Front of House/Publicity:** No notes

**Misc.:** Paper tech will be in the design room on Monday the 10<sup>th</sup> at 8am. Crew view is Thursday the 13<sup>th</sup> at 6:30pm.

Distribution: Bishop, Blair, Garrett, Goeres, Hitt, Klingelhofer, Korona, Lauer, McClung, McEwen, McGonigle, Milian, Neuenschwander, Phelps, Ryan, Vasquez

## D: Actor Fitting Schedule Form

Name:
Character
Phone Number

	Monday	Tuesday	Wednesday	Thursday	Friday
8:00					
8:30					
9:00					
9:30					
10:00					
10:30					
11:00					
11:30					
12:00					
12:30					
1:00					
1:30					
2:00					
2:30					
3:00					
3:30					
4:00					
4:30					
5:00					
5:30					

**Please fill in your class and work schedules, and highlight free time blocks that would be best fitting times for you.**  
**Thanks and love from your costume staff.**

## E: Fitting Sign-up Sheet

FITTING SIGN-UP SHEET					
SHOW:		DATE ISSUED:			
1.		4.			
2.		5.			
3.		6.			
Time	Monday	Tuesday	Wednesday	Thursday	Friday
8:00					
8:30					
9:00					
9:30					
10:00					
10:30					
11:00					
11:30					
12:00					
12:30					
1:00					
1:30					
2:00					
2:30					
3:00					
3:30					
4:00					
4:30					
5:00					

## F: Rehearsal Report

Director: Jerry McGonigle  
Stage Manager: Krista Whites



### Buried Child

By: Sam Shepard

Gladys G. Davis Theater  
February 24-March 3

### Rehearsal Report

Tuesday 31 January 2012  
Start: 6:35pm End: 10:25pm

<b>Worked today:</b> Ran Act II, Worked Act III scenes i and ii Late: None
<b>Director:</b> None. Thank you.
<b>Stage Management:</b> None. Thank you.
<b>Costumes:</b> Jerry wants Shell's shoes for rehearsals starting tomorrow. Thank you.
<b>Hair/Makeup:</b> None. Thank you.
<b>Lights:</b> None. Thank you.
<b>Props:</b> None. Thank you.
<b>Set/Scenic Art:</b> None. Thank you.
<b>Sound:</b> None. Thank you.
<b>Crew:</b> None. Thank you.
<b>Front of House/Publicity:</b> None. Thank you.
<b>Misc.:</b> Crew view will be on Feb. 16 <sup>th</sup> at 6:30pm in the Davis.
<b>Next Rehearsal:</b> Wednesday Feb. 1st at 6:30pm in the Davis 6:30-7:30 Work Act III scene iii Holt, Stout, Kirchner, Chowen, Berkich, Lemanski 7:30-8:30 Work Act III Scene iv All 8:30-10:30 Run/Work Act III All

#### Costume Fittings:

Monday	Tuesday	Wednesday	Thursday	Friday
January 30	January 31	February 1	February 2	February 3
			12:30pm-Will	10:30am-Sarah
February 6	February 7	February 8	February 9	February 10
	12:30pm-Sarah			

#### Wig Fittings:

Monday	Tuesday	Wednesday	Thursday	Friday
January 30	January 31	February 1	February 2	February 3

## G: Performance Report

### Performance Report

# THE VISIT

Directed By: Victor Maog

West Virginia University,  
School of Theatre and Dance  
Gladys G. Davis Theatre,  
April, 13<sup>th</sup>-22<sup>nd</sup>

Date: 04/21/12  
Created By: Logan Garrett (SM)  
Email:

Phone:

Start: 7:35  
Intermission: 8:50-9:00  
End: 9:41

**Costumes: (Mary McClung)**

1. No notes today, thank you.

**Lighting: (Alan McEwen)**

1. No notes today, thank you.

**Properties: (Robert Klingelhofer)**

1. No notes today, thank you.

**Scenery: (Robert Klingelhofer)**

1. No notes today, thank you.

**Sound: (Staci Hare)**

1. No notes, thank you.

**General Notes:**

1. Good crowd, very responsive.
2. Overall tight show, decent overall energy.
3. Nick Parker's shoulder was hurt slightly during fight call, it was iced and he was able to perform the flip during the run.
4. We held the house for 5 minutes, due to last minute box office sales.
5. There is an optional Talk-Back session tomorrow directly following the performance if anyone would like to attend, you are more than welcome to.

**Accomplished:**

1. Warm-Up
2. Fight Call
3. Performance # 8

Please let me know if you have any questions or concerns, contact me either by e-mail or phone. Thank you for your time.

Distribution: Bishop, Haas, Hare, Hitt, Klingelhofer, Kurcaba, Lauer, Maog, Mathess, McClung, McEwen, McGonigle, Millian, Nuenschwander, Williamson

## H: Run Sheets

### SHIFT: B

Into Phone Booth: Sarah: "....COMES ALONG" (sung) Pg. 34

Unit:	Action:	Location:	Spike:	Who:
Sky Drop	Fly	MID	YELL/ORG	Krista Whites
Sky Electric	Fly	MID	YELL/ORG	Jesse Rothermund
Ground Row	Fly	MID	YELL/ORG	Addison Fogus
Marquees	Fly	MID	YELL/ORG	Nick Hanni
Mission Cross	Fly	OUT	ORANGE	Nick Hanni
Wagon (Mission)	Move	US	WALL	Crouser, Wilson, Sines, Roper
Flippers (Broadway)	Pivot	Broadway	YELLOW	Greene, Troyan
Payphone	Roll On	DSR	PINK	Casy
<b>Once Wagon is CLEAR:</b>				
Sky Drop	Fly	IN	BLUE	Krista Whites
Sky Electric	Fly	IN	BLUE	Jesse Rothermund
Ground Row	Fly	IN	BLUE	Addison Fogus
Marquees	Fly	IN	BLUE	Nick Hanni
<b>On Complete:</b>				
Mission Interior	Move	OFF	PINK	Crouser, Stein, Casy, Wilson, Perone, Sines, Williams
Benches	Move	OFF	PINK	Crouser, Stein, Casy, Wilson
Chairs	Move	OFF	PINK	Perone, Sines
Desk	Move	OFF	PINK	Williams
Hotbox	Move	Wagon	RED	Casy, Stein, Perone, Roper, Williams, Wilson, Sines, Crouser
SL People	Move	Wagon	RED	Casy
SR People	Move	Wagon	RED	Stein

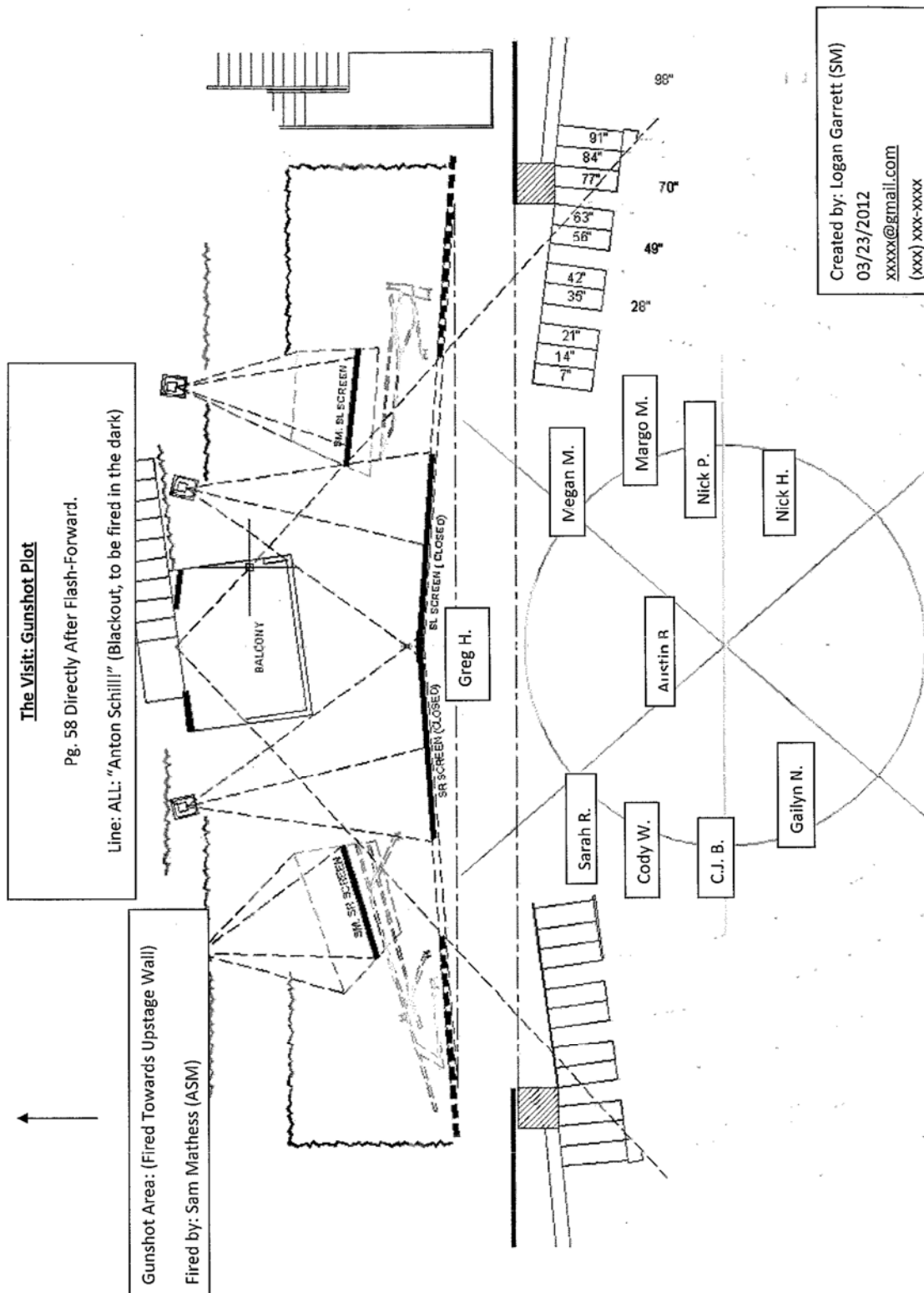
### SHIFT: C

Into Hot-Box: End of hotbox Girls dance break (Girls DS in a line) Pg. 38

Unit:	Action:	Location:	Spike:	Who:
Sky Drop	Fly	MID	YELL/ORG	Krista Whites
Sky Electric	Fly	MID	YELL/ORG	Jesse Rothermund
Ground Row	Fly	MID	YELL/ORG	Addison Fogus
Marquees	Fly	MID	YELL/ORG	Nick Hanni
Flippers (Black)	Pivot	Black	YELLOW	Greene, Troyan
Wagon (Hotbox)	Move	DS	YELLOW	Crouser, Wilson, Sines, Casy Williams, Perone
<b>Once Wagon is CLEAR:</b>				
Sky Drop	Fly	IN	BLUE	Krista Whites
Sky Electric	Fly	IN	BLUE	Jesse Rothermund
Bushel Drop	Pulled	OUT	VISUAL	Chelsea Roper
<b>Once Laura Peters is CLEAR:</b>				
Bushel Drop	Pulled	IN	VISUAL	Chelsea Roper



## I: Weapons Layout



# J: Script Example

SCENE 1 BLITHE SPIRIT 73

sides—legs extended—breathe steadily—one, two—one, two—one, two. Is she comfortable?

CHARLES. Are you comfortable, Elvira?

ELVIRA. No.

CHARLES. She's quite comfortable.

MADAME ARCATI. I shall join you in a moment, Mr Condorcet. I may have to go into a slight trance, but if I do, pay no attention. Now first the music, and away we go! *(She crosses to the gramophone)*

*(MADAME ARCATI turns on the gramophone and stands quite still by the side of it with her hands behind her head for a little. Then suddenly, with great swiftness, she runs to the door and switches out the lights)*

*(Light Cue No. 3, Act III, Scene 1)*

CHARLES *gives a loud sneeze*

ELVIRA *(giggling)* Oh dear—it's the pepper.

CHARLES. Damn!

MADAME ARCATI. Hold on to yourself—concentrate! *(She recites in a sing-song voice)*

Ghostly spectre—ghoul or fiend,  
Never more be thou convened;  
Shepherd's Wort and Holy Rite  
Banish thee into the night.

ELVIRA. What a disagreeable little versel

CHARLES. Be quiet, Elvira!

MADAME ARCATI *(pulling up the chair downstage L and sitting opposite Charles)* Sssh! *(There is silence)* Is there anyone there? ... Is there anyone there? ... One rap for yes—two raps for no ... Is there anyone there? ... *(The table gives a loud bump)* Aha—good stuff! Is that you, Daphne? ... *(The table gives another bump)* I'm sorry to bother you, dear, but Mrs Condorcet wants to return. *(The table bumps several times very quickly)* Now then, Daphne ... Did you hear what I said? *(After a pause the table gives one bump)* Can you help us? ... *(There is another pause, then the table begins to bump violently without stopping)* Hold tight, Mr Condorcet—it's trying to break away—oh—oh—oh—! *(The table falls over with a crash. She falls off the chair and pulls over the table on to her)*

CHARLES. What's the matter, Madame Arcati? Are you hurt?

MADAME ARCATI *(wailing)* Oh—oh—oh—!

*(CHARLES rushes to the door and turns on the lights)*

*(Light Cue No. 4, Act III, Scene 1)*

*(He then goes back to Madame Arcati and kneels above her)*

CHARLES. What on earth's happening?

EE-9gm on

L-43.5 @ lights on

43.6 Starts scene

SB → 43.7

Fogger Load

L-43.7 @ Floor on table

Stand by Ruthy ent.

## K: WVU Operating Procedures for Emergencies Involving Students

### I. OBJECTIVES

To help those involved by responding in the most humane and compassionate manner possible.

To support that part of the academic community directly affected by the emergency.

### II. PROCEDURES

#### **When a serious accident, injury, or death to a student**

**occurs**, the first University representative to be called by the professional who has responded to the emergency (i.e., Director of Residential Education, WVU Hospital personnel, University Police Department officer, etc.) should be:

#### **Dr. Thomas Sloane**

Student Affairs  
Office: (304) 293-5611  
Home: (304) 296-3560  
Cell: (304) 276-1661

If unavailable, please call:

#### **Kimberly Mosby**

Sr. Associate Dean of Student Life  
Office: (304) 293-5611  
Home: (304) 296-3129  
Cell: (304) 216-8227

**In case of death or serious injury involving University student staff/faculty (i.e. work-studies and graduate students while at work)**, the WVU Hospital personnel, University Police Department officer, or other agency handling the emergency are advised to call immediately:

#### **Margaret R. Phillips**

V-P, Human Resources  
Office: (304) 293-2545  
Cell: (304) 290-7569  
Cell: (304) 290-4728

and

#### **John Principe**

Director, Environmental Health & Safety  
Office: (304) 293-3792  
Cell: (304) 680-1262

If unavailable, please call:

**Tom Sloane** (see phone numbers above).

It is expected that the initial call to the next of kin will be made by the agency involved, i.e., at the hospital the attending physician will call, or the police will contact the police in the home city, who will call personally at the home. In any case, after Dr. Sloane is assured that the family has been notified, he will call to offer the support and help of the University.

Dr. Sloane will notify Kenneth Gray, Vice-President of Student Affairs, and Mr. Corey Farris, Interim Dean of Students. V-P Gray will be responsible for notifying the President. If V-P Gray and Mr. Farris are unavailable, Dr. Sloane will make the decision as to whether the President should be called and when to do so.

**If the student is a resident in University-owned housing and the incident occurred elsewhere**, between the initial call from the hospital, police, etc., and

the follow-up call to the student's family, Dr. Sloane will call:

#### **Trish Cendana**

Director of Residential Education  
Office: (304) 293-4686  
Home: (304) 594-1356  
Cell: (304) 376-4306

**If the accident or death occurred in University-owned or leased housing or residence halls, Director Cendana will inform Vice-President Gray and Dr. Sloane.**

If the student resides elsewhere, an attempt will be made to contact roommates, landlord, or the appropriate person to:

- Inform them of the situation
- Help them deal with it
- Gain information about the student's background

If warranted by the seriousness of the accident or emergency, someone representing the University (i.e., Dr. Sloane, Mr. Farris, Carruth Counseling Center Staff), will go to the residence to meet with the appropriate friends.

**If a situation occurs involving the safety or security of University property**, calls to other University officials may be warranted. Dr. Sloane will work with the University Police Department officers to assure that these calls are made properly.

Either Dr. Sloane or a specific designee will continue to be in touch with the family in the days following.

**In cases of the death or serious and incapacitating injury of a student, Admissions and Records, Advising, Financial Aid, Assistant Vice-President of Well WVU, and the chairperson of the department and/or the dean of the college wherein the student is studying will be notified** by someone from the Office of Student Life on the following school day. Withdrawal forms, if necessary, will be completed and the student's copy will remain on file in that office. Refunds will be processed by the Office of Student Accounts.

#### **Academic Contacts**

If a student is enrolled in:  
School of Medicine, call:

Dr. Norman Ferrari  
Office: (304) 293-2408  
Pager: (304) 598-4789  
Pager #0673

Dr. Anne Cather  
Office: (304) 293-2408  
Pager: (304) 598-4789  
Pager #1515

School of Dentistry, call:

Dr. Robert Wanker  
Office: (304) 293-4301  
Home: (304) 842-6467

School of Nursing, call:  
Misti Michael, Assistant  
Dean for Student and  
Alumni Affairs  
Office: (304) 293-8325  
Cell: (304) 534-0121

School of Pharmacy, call:  
Clarke Ridgway, Asst. Dean  
of Student Services  
Office: (304) 293-7806  
Home: (304) 599-4942

Jennifer Clutter, Program  
Manager  
Office: (304) 293-1552  
Cell: (304) 216-4081

College of Law, call:  
Dean Joyce McConnell  
Office: (304) 293-3199  
Home: (304) 284-9551  
Cell: (304) 282-1032

John Taylor,  
Associate Dean of  
Academic Affairs  
Office: (304) 293-3380  
Home: (304) 599-8864

Assistant Dean Janet  
Armistead  
Office: (304) 293-7320  
Home: (304) 296-3880

**If the incident were part of a University group activity**, i.e. fraternities, sororities, campus organizations, call:

**Ron Justice**, Director of  
Student Organizations  
Office: (304) 293-4605  
Home: (304) 292-8044  
Cell: (304) 216-6849

**If the incident involves and/or occurs on University property**, call the Director of Environmental Health and Safety,  
Office: (304) 293-3792,  
Cell: (304) 680-1262.

**In the case of death, letters of condolence** will be sent by the appropriate University officials. Dr. Sloane will provide names and home addresses.

**WVU News and Information Services** will be contacted by the appropriate individual.

### **III. WITHDRAWAL PROCEDURE TO BE FOLLOWED IN SERIOUS EMERGENCIES**

**When a serious accident or injury occurs which results in the death of a student, Dr. Sloane will proceed with the withdrawal.** If Dr. Sloane is unavailable, the Sr. Associate Dean of Student Life shall proceed with the withdrawal.

Upon notification, the Office of Admissions and Records shall complete the deceased student withdrawal form and process it. A COPY OF THE WITHDRAWAL FORM WILL NOT BE SENT TO THE PARENTS OR SPOUSE OF THE STUDENT.

-- Revised 7/15/11 --

## L: Audition Template

LEND ME A TENOR - Audition Sheet

Name: \_\_\_\_\_ Height \_\_\_\_\_ Weight \_\_\_\_\_

Phone: \_\_\_\_\_ Hair \_\_\_\_\_ Eyes \_\_\_\_\_

Email: \_\_\_\_\_ Sing? Yes/Vocal Part \_\_\_\_\_

Last three theatre productions involved with (as actor/tech/etc.)  
or include resume with this sheet

PLAY/ MUSICAL	YOUR ROLE/JOB	THEATRE/ COMPANY

SCHEDULE - JUST BLOCK OUT  
CLASSES OR CONFLICTS

*More than 1 conflict (and the extent of  
that conflict) will affect casting.*

Rehearsal M-F 7:00 – 11:00

	M	T	W	R	F	SA	SU
8-9							
9-10							
10-11							
11-12							
12-1							
1-2							
2-3							
3-4							
4-5							
5-6							
6-7							
7-8							
8-9							
9-10							
10-11							

\*On the back, identify any specific  
conflicts during the reh. or perf.  
schedule (9/ 10 – 10/28, 2012).

Director's Notes:

## M: Bio Template

**PUBLICITY/BIOGRAPHY TEMPLATE:** *The information on this form will be used for publicity/marketing purposes as well as for the construction of a biography for program or publicity use.*

NAME (as you wish it to appear in program/publicity): \_\_\_\_\_

ROLE(S)/CHARACTER(S)/POSITION IN PRODUCTION: \_\_\_\_\_

CURRENT STATUS/POSITION WITH THE SCHOOL OF THEATER & DANCE: \_\_\_\_\_

\_\_\_\_\_

PRODUCTIONS OF INTEREST YOU HAVE BEEN INVOLVED WITH AND HOW (IF APPLICABLE):

SPECIAL THANKS/ACKNOWLEDGEMENTS/DEDICATIONS:

HOMETOWN NEWSPAPER/ CITY: \_\_\_\_\_

*Please take the information above and construct a simple concise biography (fewer than 100 words):*

**EXAMPLE:** GREG HOLT (Man #1) is a recent MFA Acting graduate from the School of Theatre and Dance. WVU credits include THE CRUCIBLE (Proctor), AND THE WORLD GOES 'ROUND (Man #1), and JULIUS CAESAR (Brutus). Professionally, Greg is a member of Actors' Equity Association and appeared in the national tour of LES MISERABLES. A native of Texas, Greg dedicates his performance in PUTTING IT TOGETHER to his vocal coach, Robert Smith. Thanks to Lee and the cast for a wonderful experience! (This bio is around 80 words)

## N: Dance Cue Sheet











KALIMANDO

YOAV KADDAR

LIST #2		
STBY LQ 4-5, CURTAIN & SQ N		
LQ 4 GO		black out
Curtain OUT GO		
LQ 5 and SQ N GO		LIGHTS UP
STBY LQ 7		
LQ 7 GO		first whistle in the music, still creepy getting to places
STBY LQ 10	0.55.00	
LQ 10 GO	~1.05	dancers chests rise
STBY LQ 15	1.55.00	
LQ 15 GO	~2.04	Kalimando; dancers flip hair back; change in music
STBY LQ 18	2.40.00	
LQ 18 GO	~2.52	Chorus comes in
STBY LQ 20	3.25.00	
LQ 20 GO	~3.35.00	drums come in
STBY LQ 27	4.30.00	
LQ 27 GO	~4.40.00	standing in circle; beats start; music is over beats
STBY LQ 30	5.15.00	
LQ 30 GO	5.25.00	Kalimando comes back in
STBY LQ 31	5.45.00	
LQ 31 GO	~6.00.00	Dance Breaks
STBY LQ 33		
LQ 33 GO		before EMILY's solo; Group 1 exits USL
STBY LQ 36		
LQ 36 GO		group 1 off stage exits SL
STBY LQ 43-45		
LQ 43 GO		lull in music; stops singing
LQ 44 GO		lighting
LQ 45 GO		break in musi; dancers roll away from circle
STBY CURTAIN & LQ 48-50		
LQ 48 GO		black out; music end; when MICHELLE is done moving
LQ 49 GO		bow lights
CURTAIN OUT & LQ 49.5 GO		call before second bow
LQ 50 GO		HOUSE AND CURTAIN WARMERS



## O: Blocking Sheet Example

<b>C</b> = Carmen	<b>L</b> = Lillas Pastia	<b>S2</b> = Soldiers (Grp 2)	 = Rise	<b>TW 3</b> = Tavern Wall 3
<b>DJ</b> = Don José	<b>G</b> = Guide	<b>U</b> = Up	 = Lay	<b>Plat</b> = Platform
<b>Mc</b> = Micaëla	<b>E</b> = Escamillo	<b>D</b> = Down	 = Shoot	<b>Tob Wag</b> = Tobacco Wagon
<b>M</b> = Mercédès	<b>FC</b> = Female Chorus	<b>R</b> = Right	 = Take	<b>BFR</b> = Bull Fight Ring
<b>F</b> = Frasquita	<b>MC</b> = Male Chorus	<b>L</b> = Left	 = Give	 = Counter
<b>D</b> = Dancairo	<b>Cig</b> = Cigarette Girls	<b>C</b> = Center	 = Stairs	
<b>R</b> = Remendado	<b>Comm</b> = Commoner	<b>X</b> = Cross	 = Sidewalk	
<b>Z</b> = Zuniga	<b>Smug</b> = Smugglers	 = Stand	<b>TW 1</b> = Tavern Wall 1	
<b>Mo</b> = Morales	<b>S1</b> = Soldiers (Grp 1)	 = Sit	<b>TW 2</b> = Tavern Wall 2	

1. \_\_\_\_\_
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