

TheatreUNI Stage Management Handbook

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Getting Started and Prep Week

Hierarchy

As you get started on a production, it is important to understand who you will be working with and how everyone interacts. As a student Stage Manager, you will need to be able to work with students as an authority figure, but work with faculty on their level without forgetting you are still a student and we are all still learning. There is a theatre hierarchy graphic in the Appendix of this handbook for you to refer to. However, some of the finer details of these relationships are worth explaining.

Department Head: Eric Lange heads up relations with the university and oversees the academics of the department. He occasionally serves as lighting designer for productions.

Production Manager: Jordan Andrews serves as our Production Manager. She is in charge of helping meld all of the departments for our productions. She also oversees Stage Managers. Make friends with her. She is an invaluable part of your education as a Stage Manager. She is your faculty advisor, and you must meet with her once a week during a production

Department Secretary: Tange Kole is the department secretary. She helps with all sorts of things around the department. She helps re-supply the Production Office, and enroll students in practicum and production courses.

The Costume Ladies: the three Costume Ladies (Amy Rohrberg, Katrina Sandvic, and Jenn Sheshko Wood) teach costumes classes, and run the Costume Studio. They take turns designing shows, and serving as Costumes Technical Director for each show.

Scenic Technical Director: Ron Koinzan serves as the Technical Director for all other areas besides hair/makeup and costumes. He runs the Scene Shop, and occasionally designs lights or set. Stage Managers report to him for updates on the set for check-ins.

Performance Faculty: The performance faculty cover a wide range of duties in the theatre. They direct, and teach many different types of classes.

Design & Production Faculty: Leonard Curtis and Mark Parrott make up the rest of the Design and Production Faculty. Leonard is a scenic artist, and set designer. Mark Parrott designs sets, and lights.

Theatre for Youth Faculty: Gretta Berghammer makes up the Theatre for Youth emphasis in the Department. She runs Spectrum Theatre, and Sturgis Youth theatre in the summers. She also advises students in the Communication/Theatre Education program.

Ethics

As a Stage Manager at TheatreUNI, you will have to balance being a student, peer, and coworker all at the same time. You will be privy to very private information which you will have to keep from your peers. You will have to be understanding with your peers about their frustrations with the rehearsal process without revealing sensitive information even though the knowledge of the sensitive information may lessen frustration levels for your friends and peers. When sensitive information is stated in your presence, you need to remember that you are still a student, and these are still your professors. You need to maintain respectfulness.

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There are many different types of information that you should never give out as a Stage Manager. Never give out contact information or medical information of cast, crew, or production team without their permission. Medical information could be allergies, or disabilities that were brought to your attention for safety reasons through the medical information card you pass out the first day of rehearsal.

Often, directors or other faculty members may discuss issues either in your vicinity or directly to you that you should not repeat like their views of the production or another person's work. Keep these things to yourself. Similarly, a performer may go to the director about a difficult time they are having. The director may tell you about this information so that you can be aware of the situation if that performer begins to act differently. This heads up can help you do your job more effectively, but keep this performer's situation confidential.

One of the biggest blunders a Stage Manager can make is giving out information about casting choices before the list is announced. Until the list goes up, the director has the right to change their minds. It has happened in the past where casting changes have been made at the very last minute due to various reasons.

Make sure you figure out a system to keep certain documents that hold personal information private. Keep the documents in an unlabeled folder that stays in the show bin in the office. Sometimes the least descriptive something is the better.

Remember, the theatre walls have ears. You never actually know how far your voice is travelling. Rumors spread quickly in the department. Do not be the source of the rumor mill. It is the fastest way to lose trust which makes your job very difficult.

Auditions

Start of the year auditions are very standardized. The Sunday evening before classes begin the department will host the Fall Kick-Off event to welcome students back. Immediately after the Kick-Off, returning students will audition. While returning students audition, the Freshman, transfers, and non-majors new to the department will have an audition workshop with a performance professor so that they know what to expect. The new students and non-majors audition on Monday night. Callbacks are handled differently depending on the shows and directors. Frequently, the individual directors will host their call-backs on separate nights and then discuss their final castings after they each have had a chance to see their groups again. It is imperative that all materials for auditions be staged in the North Lobby and that directors and Stage Managers are on the same page before the Kick-Off begins so that there is a seamless transition from Kick-Off into auditions. The actors should be able to leave the Kick-off and begin filling out their paperwork for auditions. Most of the time, auditions occur on the Strayer-Wood stage and then call-backs will be held in the respective spaces of the productions.

The spring semester auditions are scheduled differently based on the needs of the productions. Occasionally, auditions are held toward the end of Fall semester. Other times at the beginning of the Spring semester. The shows do not always cast together, but the directors will continue to be in contact with each other about their casting choices.

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The supplies for auditions are relatively simple, but they are not always simple to track down on a moment's notice. The Production Manager, will have **audition cards** that everyone auditioning needs to fill out. The audition cards have a place for actors to put any scheduling conflicts as well as a place for a resume on the back if they do not have their own. The Stage Manager kits that you will check-out for use each semester, will have **pencils** for you to give to actors to use. Also in the production office, there is a **copier** for use by Stage Management. That needs to be relocated to the North Lobby to copy resumes, audition cards and headshots. All actors need to fill out the front side of the audition cards, but those with a separate resume do not need to fill out the back side. Each director should receive a full set of documents with the **audition card, resume and a copy of headshots** if the actor has a headshot.

At least a week prior to auditions, begin communication with the director for their needs for auditions. They may ask for a table or music stand to write on. They may ask to follow a strictly timed schedule which will require a Stage Manager to be in the room. It is also important to ask them how often they want breaks. Occasionally, the directors will change their minds about breaks during the auditions process, so touch base with them in between auditions to see how they are feeling and if they want to stick with their breaks schedule or if they want to continue longer or take one sooner. A worthwhile question is also how they like to make casting decisions. Some directors will want their Stage Manager in the room to help take notes on their call-backs or casting decisions. However, there is a lot of trust that goes into that, and most directors will make their decisions behind closed doors.

Prior to auditions, the directors will sit down together and decide on the requirements for this set of auditions. Those requirements will then be sent out to the department as a whole. Make sure you are clear about the requirements because you will be fielding a lot of questions about the process. It is helpful to post the requirements in the ports so that it can be referenced quickly by those wishing to audition.

When it comes to signing up, the SM will create a sign-up sheet that will be posted in the ports alongside the audition requirements. To help bottlenecking, those auditioning will sign up for half hour time slots. The sign-up sheet should allow for enough auditions in the time slot that there is little downtime, but enough space should be allowed so that you can fit in a couple extra people if performers show up who have not signed-up.

To set up the room, a **black rehearsal chair** should be placed on the side of the stage the performers will be entering from (usually Stage right) in case an actor wants to use it during the monologues. Make sure the stage has been swept and mopped. More on sweeping and mopping in "Rehearsals" section. On the Strayer-Wood stage, the **main rag** should be brought in to mask the upstage area. Also, the **lights** should be adjusted so that there is adequate light on the stage. The Scene Shop should be taking care of focusing the lights, but the Stage Manager will be responsible for turning them on and off. Most of the time, the lights should be up on the stage and the house, but the stage lights should be slightly brighter than the house.

Performers should check-in with you when they arrive to auditions. You will give them an audition card to fill-out, and write their name down on the list. Performers will audition in the order they arrive for their time slot. Once the performer has finished their audition card, they will return it to you to make copies of the card, their resume, and headshots. Then the performer is free to do what they like until they are told they are about to be on deck. Warm-up space should be available in the

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BMT. If this is new student/non-majors audition night, the students may choose a side to work for the audition.

It is common courtesy to give actors a warning before they head into the room. That means once the current actor is in the room, you call out who is on deck and who is in the hole. If you do not see either person, do a quick look around the lobbies and BMT. They are probably warming up somewhere. The person on deck is the person who is going into the room next. They should be ready to walk in as soon as the other person exits the space. This usually means standing right next to the door ready to go.

As you show actors into the space, make sure to read them to know how they are feeling. Many people get very nervous for auditions. Sometimes it is helpful for an actor to chat and joke around a bit before they audition. Generally, let the actor speak to you first. Avoid topics of a social nature. Other performers will not want to talk to anyone. Make sure you answer any of their last minute questions concisely and confidently. Whatever you do, do not make them more nervous.

There is typically one SM in the space all the time. This SM will keep time for the directors if they want a strict time limit enforced for each audition. The SM inside the room also retrieves paperwork from the lobby on the current actor auditioning and distributes this paperwork to the directors. The person outside in the lobby should have the paperwork in hand to pass off to the next SM.

There should also be at least one SM who takes the audition cards, copies them, and passes out monologues to those who do not have their own. This task generally requires at least one or two people for a grand total of at least 3 people working auditions. More is helpful because copying and collating takes quite a bit of work especially when there are many people arriving at the same time. Up to 5 people could be helpful so that people can take breaks without the audition process being interrupted.

In the event of auditions for a musical, the actors will be asked to prepare a certain number of bars of music to sing in addition to a monologue. This means that a **piano**, and **stereo system** will need to be set-up on the stage. The stereo system typically used is the Foundations system, which can be found in their locked cabinet. The Production Office and Costume Studio also have stereo systems but they are typically not as powerful as the Foundations system. The piano is typically stored upstage on the Strayer-Wood stage or on the Mezz. level. If the black upright rehearsal piano is missing in action, there is also one in the APR that can be used. Place the piano near the Proscenium on stageright. Performers will carry in their sheet music for the accompanist themselves.

Occasionally, a show will have some unique aspect to it that may cause a director to make special requirements for auditions. Respond to those as you see fit.



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Prepping Paperwork

Preparing paperwork ahead of the start of rehearsals is important to help save you time later on. Often before a show begins, life is much quieter. In the professional world, this time is called prep week. Stage Managers get a paid week of work to get their paperwork in order before the run of a show begins. Take advantage of the quiet time by beginning the process of creating forms and paperwork so that all you have to do later on is fill-in the information.

You will need to make a **book** or Stage Manager's Bible for the production. The book will be the go-to location for all information concerning the production. It holds the **script with blocking, contact lists, deck sheets**, and other pertinent paperwork. It should also have copies of all **Production Meeting Notes, Rehearsal, and Performance Reports**. In the professional world, the book travels with the production so that it can be reproduced. Occasionally, the book will be lent to other companies to reproduce the exact same production even though creating the same production without the original people is impossible.

Documents that can be created ahead of time include **contact lists, Rehearsal Report forms, Production Meeting Note forms, Performance Reports, deck sheets, and rehearsal calendars**.

Using the information you get from audition cards, you can create a contact list for the cast, crew, and production team. This list should include names, position of the person (role if they are in the cast), email address and phone number. I like to add a column on whether or not that person can send and receive text messages. I also like to star which contact method they prefer to be contacted by to expedite the flow of information if necessary. This star will help you know which is the most likely form of communication to elicit that fast response. Once the list is complete, have everyone on the list double check that their information is correct.

Rehearsal Reports are reports sent out after each rehearsal held for a production. These reports detail the progress of the show in relation to production aspects. Each report should have a section labeled for each **production area** involved in the show, a place for **attendance, schedule for the day, meeting location, start and stop times**, and information for the **next rehearsal meeting**. More details on this paperwork are given in the "Rehearsals" section of the Handbook. Some Stage Managers not only create rehearsal report forms to type in their notes after rehearsals, but they print off extra blank copies on which they can handwrite notes in rehearsals. These blank copies go into a small binder or clipboard so that the report can be passed from SM team member to member and all of the notes will be in the same place. This works quite well for larger productions where there is a lot of movement of people, but make sure there is plenty of room to write notes.

Each production will have a weekly meeting for the entire production team to get together to update each other on progress in each area and ask questions that may affect multiple production areas. The Production Manager will take care of scheduling these meetings taking all schedules involved into consideration. The SM needs to be at each production meeting and take meticulous notes. The Stage Manager's notes are then translated into a report sent out to all production team members. This is the official record of these meetings so it is important that the Stage Manager accurately represents the decisions made in these meetings. If ASMs can be present at this meeting, they should attend. They should also take notes on the meeting. By comparing notes, the meeting reports will become more accurate.

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Similar, to rehearsal reports, after each performance, the SM will create a Performance Report that details what happened during the show. More details on this paperwork are listed in the “Production” section of this handbook.

Each production at UNI has its own form of electronic communication. Use this time to choose and develop this communication line. This will be a way for the Cast, Crew, Production Team, Director and SM team to communicate back and forth about the direction of the show. Designers and the Director will post research media, and designs. Stage Management can post information about upcoming fittings for easy access for the cast. Often this communication comes in the form of a website or WordPress that allows multiple people to have access to upload information. This decision should be made in conjunction with the director.

Using google drive or Dropbox gives you the ability to share documents with your SM team easily. Since it is more than likely the case that more than one person from the SM team will be working on a document.

Use this time to get your email account ready for the show. Create an **email list** in your email for the Production Team, Cast, and Crews. Make sure the Director is on the list for both the Production Team and the Cast. These lists will expedite the email process later in the show. Create an **automatic signature** for all of your emails that includes your **name, title** (Stage Manager, *Show*), and **contact information**. This way you will save some time typing out your signature every time you send an email and you will never forget to sign your name. You should also create a folder for the show in your email account so that you can keep all of the emails from the show without cluttering up your inbox.

This is a great time to start formatting your **deck sheets** so that as the rehearsal process progresses, you can simply fill it in. Deck Sheets are a packet of information that outline the show and detail the movement of people, scenery, and props. It is best that these sheets are created early on and updated frequently throughout the show process. Theatre UNI generally uses one format for deck sheets that works well for all types of shows. Feel free to tweak it for the specific needs of the production. You can add in entrances, exits and scene changes that the script specifically calls for before the rehearsal process begins. More details on the deck sheets are given in the “Rehearsal” section of the Handbook.

Formatting Tips:

There are many different ways to format paperwork. No matter how you choose to format your paperwork remember that it needs to be functional. If it is difficult to read or comprehend, it isn't worth it. As a Stage Manager, you will learn the in's and out's of Excel and Word like you never thought you could. At this point, you may not care what your paperwork looks like, but soon you will be obsessed with making it look good.

Each document you create should include a **header** with the show's name at the top. Then there should be a **title for the document**. In the footer, there should be the **initials and date of the last person who updated the document**. There should also be **page numbers**, and the **name of the person who created** the document initially.

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Choose a **font** that is easy to read, but sets this particular show's paperwork apart from another show. Typically, you try to choose a font with serifs on it. Serifs are the little lines at the edges of each letter like in this font. Fonts like Calibri do not have serifs. It is easier for people to read lots of text in a font with serifs.

Those are the basics. Here are some other random tips to consider:

- Use tables! It makes spacing out sections and columns much easier.
- Use colors besides black and white especially in tables. Using a gray or different colors allows a person to work through paperwork easier. The Production Office does not print in color, so using gray will be easier for documents that will be updated and reprinted frequently. However, documents that will not be printed multiple times can be printed in the department office for color.
- Play with the margins. This isn't an English paper. More often than not, you will not be using 1 inch margins.
- Play with font sizes. Headings of sections should be larger than the body of a section.
- Eliminate white space
- Play with orientation of page. Don't be afraid to make a page landscape.
- Play with the orientation of the words. This is especially important for contact lists and deck sheets.
- Be consistent with the formatting throughout document.
- Choose a set of colors to be your show colors. These are colors that will be used on all documents just like the show font.

These are not all inclusive paperwork details, but these will give you a good start.

Director's First Meeting

Before the rehearsal process begins, the Director and Stage Manager should meet to discuss some finer details of the process. Each director likes to work a little differently and each director works a little differently with each production.

There are a lot of things that you and the Director will want to be on the same page about before rehearsals begin. You will not be able to have all of your questions answered in one meeting. Some directors would like the SM to have a lot of autonomy and authority in terms of running rehearsals, making announcements etc. Other directors will be making the majority of announcements to the cast and will call rehearsal to begin. A list of questions for the first director's meeting is in the appendix. Pick and choose what you want to ask the director in the first meeting. Through your conversations, you will probably learn more than just what you are asking.

Some major details should definitely be worked out in this meeting. Find out how the director feels about actors bringing **homework and technology into the rehearsal room**. Sometimes, they will say books and homework are fine, but no computers or iPads. Other times they may say bring anything they want or no technology at all.

Some directors feel that during a rehearsal, if an actor is not working onstage, they should be working on memorizing lines or scene work on their own in the lobbies or house.

Find out if the director would like a music stand, table, or nothing to keep their script and paperwork on. Some directors may want a whole large table to keep their work on. Others may never even

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carry their script during rehearsal and rely on you as the Stage Manager to tell actors what pages they are working from.

This is also a great time for you to discuss auditions, and what form of electronic communication the company will use.

Ask the director what contact information they would like to share with the cast. Often you, as the Stage Manager, will have their cell phone number in case something comes up, but they may not want the whole cast to have their cell phone number, and would rather use their office phone only. Do not give out their cell phone number without the director's permission or use it if you are not communicating directly about the production.

This meeting is a very important opportunity for you and the director to establish your relationship and how to work with each other. Being prepared and taking good notes is important. If a director tells you something, write it down and follow through with that note later on. That follow through may mean passing a message on, or you acting on something in particular. The follow through will really show the director you are working hard and paying attention to what s/he says.

How to prep to run rehearsals

Before the rehearsal process itself begins, get to know the space you are working in. This way you know exactly where everything is and can be as prepared as possible. This includes getting to know what rehearsal furniture you have in the room, lighting control etc.

Get to know what other rehearsals are going on nearby. If there is a musical going on, you may be listening to parts of their rehearsal if you are in the BMT, but make sure you are getting all of the doors shut to minimize that disruption to your rehearsal. Similarly, communicate with the Stage Managers of the musical to work out a schedule so that you can have some nights of quiet when you need them for runs right before Tech.

If there is an event going on in the theatre that involves non-theatre folk attending this event, put up signs warning people they are about to enter a rehearsal space. Otherwise, you may end up with some very confused members of the public walking through your space on their way to another space. Make sure to take them down at the end of the night. Otherwise department students will get used to the signs being up and ignore them.

As soon as you receive the Ground Plan for the set, set-up a time to tape out the set. This may not be able to happen until after the rehearsal process begins because of when designs are set to be due. When you are ready to tape out the set, talk with the Production Manager about how to go about it. Make sure to coordinate with the Scenic Technical Director so that you do not plan to tape while they are trying to work on the stage. Typically, there are plenty of other people in the department willing to help you tape. It is generally helpful to have 3 or 4 people helping you. The Production Manager has multiple 100 foot measuring tapes, and shorter tape measures for you to use in this process. You will also want to have multiple colors of spike tape on hand. Plan to have one color for each set of scenery you have. For example, if the show is written in two acts and the set designer has one look for Act I and a completely different look for Act II, you will want two different colors of spike tape. Once this is done, blocking can begin for the show. Step-by-step instructions for taping out a set are in the Appendix.

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After taping out the set, make sure you know where the walkable areas are so that you can explain them to the cast and director. Depending on how complicated the set is, it may take a while for the cast and director to get used to where they can walk and stand. Keep the Ground Plan out during blocking rehearsals so that it can be referenced if necessary. It may also be very helpful for you to walk the cast through what the tape lines on the floor mean.

Before rehearsals grab some tape from the tool shed so that you can tape anything out during rehearsals and not have to wait for someone to run to the shop, get the tape, and come back. You do not need one roll of each color used. Mark it out during rehearsal and write what the marks are on the tape. After rehearsal, you can go back and tape it in the proper color. Keeping a small roll of tape on hand may also come in handy for fixing any rehearsal props or shoes that break.

Get yourself ready to start rehearsal by having your book open to the point in the script where you will begin, and writing utensils within reach. Make sure you know what the rehearsal schedule is supposed to be like, but touch base with the director and make sure there are no schedule changes to be made. Make sure you know which actors are expected to be present and if there is anyone going to be late or excused. If there are any announcements that need to be made have those ready. For some productions, it is not possible for the stage management table to stay set-up in the house, so it will need to be set-up. If there are any new script changes etc., make sure those are ready to be handed out. Also, make sure to close all the doors to the hallways (don't forget the cats) and rope the doors if necessary. If technology is allowed in the room or required for rehearsals, extension cords should be plugged in and ready to go at the beginning of rehearsals for the SMs. Extension cords can be found in the scene shop hanging on the outside of the tool shed. Remember to unplug and return them to their locations once rehearsal is finished. According to fire code, extension cords should not be left plugged into a wall and not plugged into a device on the other end.

Design Presentations

Shortly after rehearsals have begun, the department will hold a design presentation for each show. These events will occur on Wednesday evenings. At this event, designers will present their research, design process, and the final designs for the show.

Each designer will make a PowerPoint with some of their research and design images. The Stage Manager will collect the PowerPoints and make them into one large presentation to run during the presentations. Make sure to request the presentations be given to the SM with enough time to compile the presentations, and make sure that there is time to fix any issues that may arise from different versions of PowerPoint, etc. There should be an introductory slide for the show as well as one for each designer presenting. Some student designers may not present because they have not been a part of the process long enough to have anything to present. Typically the Director will present first with a synopsis of the script, then the scenic designer, lighting designer, and costumes designer. Sound and props will present at the end if they are presenting anything.

Before the presentations, the Production Manager or Stage Manager will lead introductions of the Production Team, cast, and crew heads. If the Foundations class knows which crews they will be on, those crews will also be introduced. After the presentations, there will be a time for questions and then the shows will move into rehearsal mode for the rest of the evening.

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Props Cabinets

Before too long, make sure to claim and label props and costume cabinets for your production. These cabinets will help keep your show props and costumes safe and easily moveable. This is especially important if the Strayer-Wood set involves covering up the lift which it does on occasion. Bringing cabinets up from the basement becomes very difficult without the lift. Choosing cabinets early helps make sure you get cabinets that will fit the types of props and costume needs you will be having. Some cabinets have shorter bars for rehearsal costumes, but they have more shelving for props, shoe, and hat storage. Other cabinets are pretty much just a hanging bar if you have a lot of rehearsal costume needs. With larger productions like musicals, you may need to use more than one cabinet for costumes and/or props. The cabinets are typically stored on the Mezz, but sometimes they are left on the stages between shows. Once you choose cabinets, make sure to label them with what they are so that the shop knows not to bury or move your cabinets when working. Some will already have a padlock on it, some will not. Each padlock is painted with a color. Each color corresponds to a key. That way you have only one key to open your cabinets. Each show should have their own color of padlock. The Scenic Technical Director holds onto the extra padlocks, so if you need to rearrange the padlocks for the cabinets, he can help. The Production Manager has the keys to the cabinets. She will give you keys as appropriate for your cabinets.



Before and after shots of a very messy costumes cabinet.

Props Tables

Shortly after the production process has started, some rehearsal props may be necessary for the blocking of the show. Once props are incorporated into the show, a props table should be pulled and used to help keep track of the props and allow for quick access during rehearsals. Each prop should have its own outlined and labeled spot on the table. Some people use masking tape, others use large sheets of paper and markers. The paper and markers method tends to allow more flexibility with the arrangement of the props. The Production Manager will have some paper in her office. Organize the props table chronologically or frequency of use.

The table allows actors to see the props as they are added. Most of the time, actors are able to guess which props are theirs, but you will need to make sure the actor is clear what the prop is used for and in what part of the show. If the prop is the show prop, make sure the actor has a few minutes to get comfortable with it. Sometimes, mock-up props are made just for rehearsals so that the real prop does not get banged up or fall apart during the rehearsal process. Each prop should have its own labeled spot on the table. As the props grow in number and/or size more than one table may be necessary. It is best to use the long rectangle tables so that classes can use the square black ones.

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Those tables can be found underneath the stairs next to the adjunct professor's office that do not lead to the basement, but lead to the booths upstairs.

Keys

As a Stage Manager, you will need to get a set of keys for the building from the Physical Plant. This key ring will allow you to unlock the building, Production Office, and various other rooms in the building. You will fill out paperwork with the Production Manager, and she will send that form to the Physical Plant.

Obtaining Supplies

There are many department resources available to you as a Stage Manager. You can use the department copier to make sides or other copies if necessary. The Department Secretary also generally has binders that you could use for your book if you do not want to purchase your own. Also, Stage Managers are allocated a small budget for binders, air freshener (those costume cabinets can get pretty smelly!), post-it notes etc. Talk with the Production Manager about what that budget looks like and what you may be able to use it for and what you may need to pay for on your own.



Working in the Office

The office will be a great resource for you as a Stage Manager. You will be able to store your Stage Manager's kit in there. There are cubbies for you to keep your book on and other paperwork. The small computer lab allows you to print more than one copy at a time and does not track your individual print jobs like the other computer labs on campus do. Stage Managers must print a lot more than most students. However, do not abuse this power. The printing capacity of the lab does not allow for everyone to print off their homework etc. Department Secretary does keep tabs on how much paper is taken over to the office.

The office is used for meetings and the occasional class sessions, so it will be closed for short periods of time during the day. At these times, even Stage Managers will not be able to work in the office, so plan ahead. There should be a list of meetings that the office will be shut down for on the door to the office. Some of these meetings will change semester to semester, so check on them each semester. Similarly, special events or meetings may be held in the office like paper tech. Be aware of what is going on and what might be held in the office. After 5pm the office becomes the Stage Manager's hub even more so than it is during the day.

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The office is a place for you as a Stage Manager to get work done, and others can find you easily. You will have a lot of work to get done, and it is frequently easier to stay at the theatre to get it done instead of going back and forth between your place and the theatre. This also helps you not have to take your book home which should never leave the theatre. One main driving idea behind the book is to allow anyone to call your show in case you are not able to for whatever reason. Because of that, the book should not leave the theatre. There are also blue bins for each production to use during their production process for miscellaneous items like ground plans, scripts, etc. Label your bin with your production name.

Occasionally, the office will become populated with people who end up socializing more than working. This can hinder the work that could be accomplished in the office. If necessary, talk with the Production Manager about solutions for having folks move to the South Lobby to socialize.

It may be helpful for you to set office hours for yourself. These would be times throughout the week that you will always be in the office working on the show or homework. This helps you structure your time, and others will get to know when you are in the building so that they can ask you questions. I preferred to keep a block of time in the morning as office hours so that I could get work done before anyone else was in the building. I would get easily distracted when others were in the building. Then I would spend some time in the afternoon in the office so that I could be available for others to talk to me if they needed.

Production Office Guidelines 2014

This is not the lunch room. Please eat in the South Lobby when not using the room as a work area.

This is a work area. Please socialize in the South Lobby.

At times classes and meetings happen in here and take precedent.

Clean up after yourselves. Every Friday the office will be cleaned and things laying around will be deemed trash and tossed.

Please keep the noise level down as others are trying to work.

This room has windows to the outside. Please present a good face to the rest of UNI.

Working with ASMs

Assistant Stage Managers are vital parts of the Stage Management team. As an Assistant Stage Manager, it is your job to help the Stage Manager be everywhere all at once. You are the eyes of the Stage Manager backstage. You help them be on book and move scenery pieces at the same time. You help them problem solve, and decrease their stress.

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In our department, ASMs are often young aspiring Stage Managers. In the professional world, Assistant Stage Managers are professional Stage Managers and may have more than or as much experience as the Stage Manager. Since the ASMs in our department are generally less experienced, helping guide them through Stage Management duties and paperwork is important. Each Stage Management team divvies up work in different ways. The charts below describe some of the duties that can be split between the SM and ASMs. These charts are only examples that can be used. They are not hard and fast rules or exhaustive of all of the duties of Stage Managers.

Duties split between the Stage Manager and the Assistant Stage Manager	
Stage Manager	ASM
Costumes	Scenic
Rehearsal reports	Updating website
Production Reports	Rehearsal report note taking
Book updates	Line notes
Rehearsal Calendar	Deck Sheets
Calls breaks	Contact List
	Takes attendance

Duties split between two Assistant Stage Managers		
Stage Manager	ASM 1	ASM 2
Music	Scenic	Costumes
Book Updates	Scenic Deck sheets	Costumes Deck sheets
Rehearsal Calendar	Takes Attendance	Shows cast new props/costumes
Production Meeting Notes	Rehearsal Reports	Update Website
Correspondence	Update and Post daily schedule	

Rehearsals

Straight Plays

When operating in the realm of a straight play, rehearsals can be more basic (not necessarily easier) depending on the production. Either way, every other type of play rehearsals are based off of how you work with a straight play. Below is information on how to run a straight play. The last sections on Musicals and Devised Plays are information on how to adapt the information from straight plays to work for those types of shows.

Set the Tone

As the Stage Manager, you set the tone for the rehearsal room. You cannot do it alone, but you definitely play a huge role. Basically, make sure that you laugh, and remain serious when appropriate to the appropriate level.

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You can help set the tone for rehearsals by being prepared and ready at all times. That means anticipating the needs of others and being ready to respond with either action or a verbal solution. For example, if you know that the schedule says that you will be working a different scene next, and you know that scene requires a change of scenery, then perhaps you take a short break so that you can change the scenery while everyone else takes a break. If you can't take a break, then the ASMs should be up and ready to make the change with scenery pieces staged to move. While the ASMs change the scene, the SM works with the director to find an appropriate place in the script to begin work so that the cast knows exactly where they are to begin as soon as you are able.

Being sure to pay attention to how everyone in the rehearsal room is reacting to people will help you set the tone. Pay attention to small cues that may mean something has caused someone to feel uncomfortable like body language and reactions to other people. Maintain your professionalism and expect it of others. Sometimes you will have to tell other students what being professional looks like, and someone else may have to tell you. That is fine. We are all learning.

At any given moment, actors make themselves extremely vulnerable on stage. This means if the scene calls for any type of sensitive situation, you need to be aware of it, and accommodate for it. These situations could be anything from scenes where an actor is working through extremely negative feelings to nudity and kissing scenes. For example, if an actor on stage is supposed to be crying, do not allow yourself or others to be laughing in the house. They may not be laughing at the actor on stage, but it is distracting and the actor may not be able to tell that others are laughing at something else and not the actor's work. Remain engaged with the work onstage.

If the situation causes the actor to be even more vulnerable like a nude scene, work closely with the actor to know what they are comfortable with. Restrict access to the rehearsal space by only calling necessary people for that evening. Provide a robe for the actor/s. Hang signs on doors and keep all doors closed. If you can, lock doors that can be locked safely to prevent people who do not understand what might be going on from accidentally walking in. At all times in situations like these you must conduct yourself with decorum and expect it from others. This means not laughing, or making inappropriate comments. If anyone even whispers something negative or inappropriate ask them to leave the space for the remainder of the rehearsal. Sometimes what they are saying is not inappropriate, but for a vulnerable actor, it can be distracting. As the actor/s become more comfortable you can relax the precautions you take. That means allowing more and more people into the room. Keep the signs on the doors, though.

Space Prep

As mentioned in the "Getting Started" section, before each rehearsal certain space preparations need to occur. The **props** should be set out, and the **costume cabinet** unlocked. The stage needs to be **swept** and **mopped**, and **rehearsal furniture** needs to be placed on the set. You need to have a **complete idea of what needs to be accomplished** that night and **anticipate the needs for the rehearsal** that evening. Are you working with small groups of actors and will need to find them as it becomes their time to work? If so, assign an ASM to be available to find those actors ahead of when they are needed onstage. If you are working with small groups of actors onstage, is there going to be a spot for you, the director and your ASM to take breaks or are you going to have to invent times for your breaks? Are you re-blocking and need to be very focused on your book? If so, hand off some duties to your ASM so that you can focus. Is it going to be a light night and you can let your ASM

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work on paperwork? Great! Have them bring their laptop to rehearsal so that they can work. Are you running through scenes and need to be ready to move furniture etc.? Then make sure you and whoever else is helping is ready and able to get to the stage quickly. That may mean moving closer to the stage. These are all questions that can help you be ready for what is to come for your rehearsal.

When it comes to sweeping and mopping, it is important you do a really good job. In our department, we build sets in the same places we rehearse. That means there could be screws, sawdust, or metal shavings sitting around that would not be safe for an actor to walk on. The brooms are located in the corner of the scene shop next to the door leading to the Graphics Room hallway. Each space has its own dust mop to use. In the SWT, the dust mop is located between the two garage doors. The BMT dust mop is located in the corner diagonally across from the main entrance. Do not use the dry mop from the scene shop on the stages. That dust mop holds so much dust you will make your floor dustier from using it. When sweeping, identify a center point that makes sense for you to create a dust line down. It is easier if you have two people sweep and mop, but that is not always possible. This dust line will help you know where you have and have not swept.

The mops are located in the custodians' closet in the hall leading to Jenn's office. In the closet, there will be three mops and two mop buckets. One mop bucket will be labeled as Joanie's and it will have one of the three mops sitting in it. The other mop bucket will look older and say students on it. The two mops hanging on the wall are for students to use. We only mop the floors with warm water. Soapy water will pull up any floor treatment that has been laid down. Keep an eye on the mop heads, and let the Scenic Technical Director know if the mop heads need to be replaced. When mopping, use a figure 8 pattern.

Early on, props can be left in the cabinet to be grabbed by actors as the props are needed. As more and more props are added, a table will become necessary.

When you get furniture, tape out where the furniture should go on the set. Mark the two upstage corners or legs of the furniture. Each leg gets a small *L* shaped piece of tape. When you place it, think about the *L*s shaping a part of a box around the furniture piece. That will help you remember what orientation they should go in. This will help you get the furniture in the same place each time and the actors will begin to memorize where everything is supposed to be on the set. As the rehearsal process continues, you will need to replace those tape marks as they get pulled up from furniture and people walking on them. If you have multiple scenes with different furniture that need to be placed in the same area, use different colors to note different scenes. Place a small piece of spike tape on the furniture in an inconspicuous place to help others know that is your rehearsal furniture and it should not be removed. This can also help you know which furniture belongs in which scenes if you break it down by color.

Breaks for Rehearsals

The Department of Theatre at UNI works to operate as professionally as possible. This means that we try to take breaks as close to Equity regulations as we can. Equity requires breaks be taken every 55 minutes for 5 minutes, or every 80 minutes for 10 minutes. As the Stage Manager, it will be your responsibility to help remind directors when it is time to take breaks. You will also need to be keeping your eyes on whether or not you need to take a break outside of the time requirements. When you are ready to call a break, you need to find the best way to have everyone's attention. Check-in with the director to make sure that they are ready to take a break in relation to the work that

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is being done. Then call the rest of the room to attention. Make sure you know how long of a break you are taking and when you are going to begin working again. When calling a break, I typically say, "Alright folks, we are going to take a (5 or 10) minute break. We will be back at 8:45." This tells everyone clearly how long they have, and what time to be back. Send an ASM to sweep the lobbies to make sure that anyone who is working on their own outside of the rehearsal space is aware that everyone else is taking a break. If they are working on their own, I let them decide whether or not to take a break with the understanding that we will not take a special break for them later on because they continued to work. This phrase gives everyone in the room an idea of what they can get done during the break and a specific time to return to the space. When the break is over, **check-in with the director** to make sure they are ready to begin again. Often times, directors are side tracked from their breaks by actors or production team members asking questions. Sometimes, you need to take a longer break to make sure the director gets the time they need to use the restroom or refill their drink. When it is time for the break to be over, it is important to call everyone back. I typically say, "Alright folks, we are back. We are going to pick up _____." This sends a clear message that work is resuming, and where the work will resume in the script.

Rehearsal Reports

After rehearsals, a rehearsal report will need to be sent out that accounts for the events of the rehearsal. Make sure to notate when you start rehearsals and what times you take breaks. Rehearsal Reports serve as a major communication line for production team members who cannot be in the rehearsal room every night of the week. Stage Managers need to be taking notes on any decisions made that will affect any other production staff. Like, "Sarah will be entering Act II Scene 4 from the house left entrance." This type of note lets the lighting designer know that they may need to hang another light or two so that this actor can be lit when they enter. It also tells the scenic technical director and the set designer that they need to have a spot where this actor can get onto the stage from the house. However, a change in the set may not be possible. This is something the scenic TD and the designer will catch when that notes is sent out, and they will remedy the situation. This note is also important for the costumes designer and technical director. This note will let them know that if there is a costume change to be made by that actor before that entrance, that actor may have farther to walk and may need to change in a different spot than initially planned on.

The way you word reports is very important. Make it clear who is making the request. If the director is asking for something, say so. If Stage Management needs something, phrase your request that reflects that. Always make sure to ask for things. Do not assume that decisions can be made in the rehearsal room and they can magically happen. Sometimes budget, time, etc. prevent things from happening. Sometimes a designer simply does not want this type of change to occur. Similarly, if you are wanting to be able to use a prop or something similar in a rehearsal, ask when it might be able to become available especially if you know it is a prop that is being built. This will let the props master know you are ready to work with the prop, but puts less pressure on the props master by letting s/he know you can wait for it to be done. Know that when you ask for things, you may be pulling that person away from working on something else for you. That may mean you get what you asked for quickly but something else gets pushed back. Do your best to phrase notes as positively as possible. When you receive something for the show, be sure to thank that person/technical area in the Rehearsal Report.

Remember to proofread your reports. It is generally helpful to have someone else read over the report to make sure that the notes make sense and help find typos. This is a good rule of thumb for

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all paperwork, and emails. Below is an abbreviated example of a Rehearsal Report. Full versions are in the Appendix.

UNISTA Director: Matt Weedman	<i>Perfect Wedding</i> Rehearsal Report #1	Page 1 of 1 11/12/13 Prepared by Sibyl C.
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In Attendance:			
Not Called: None			
Location: APR	Start: 8:00 pm	End: 9:38 pm	Next Rehearsal: Nov 17, 2013

Schedule:
•
Next Rehearsal's Schedule:
•
Overview:
•
General:
•
Scenery:
•
Lights:
•
Costumes:
•

Deck Sheets

For every show, deck sheets need to be created (also known as tracking paperwork) so that the Stage Management team can know at any point in the show where everything and everyone should be. Typically, ASMs work on this paperwork so that the SM can focus on the book. However, if a team only consists of the SM and one ASM, the SM will choose one document to create and update. When this happens, the ASM and SM can take turns staying on book so that the SM can have an opportunity to work on their tracking.

Inside the rehearsal room, someone should be taking notes on props that are needed or added to the action of the show. Pay particular attention to actors who are miming props on stage. They may be thinking they are playing with a purse, makeup, or newspaper, but they may not be getting that particular prop as of that moment. Clarify with the actor when they believe they bring that prop onstage, and check in with the appropriate departments and director to see if it is possible to get that prop for that actor. If not, that actor needs to find other business onstage. This question can prevent confusion later on when the actor asks for this prop assuming someone has read their action and requested it.

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Working on deck sheets throughout the rehearsal process will help Tech run smoother. Deck sheets should be thorough, specific, and brief. That seems like an oxymoron, but it is totally possible. Specify which style of chair you mean and how many. You can abbreviate on the deck sheets, but make a key. Similarly find a way to label the props and scenic pieces just for an extra layer of fool-proofing. You should basically be able to give the full set of deck sheets to a crew member and the crew should be able to run the show without a Stage Manager. Of course, it does not always work like this. There are bound to be some flubs, but remembering that these sheets will be passed around and every person who reads them needs to be able to look at them and do that job. Frequently, deck sheets will be paired with photographs of props set-ups and/or scenery maps that show how the furniture changes throughout the show.

Blocking

During rehearsals, you should be following along in your book taking notes about the action on the stage. It allows you to help actors and directors know the place in the script if they have moved off book. Your book should be the go to version of the blocking for the production. If someone is not following their block, you clarify with the director and actor about whether or not that blocking was changed. If it has not been changed, the actor should correct their blocking.

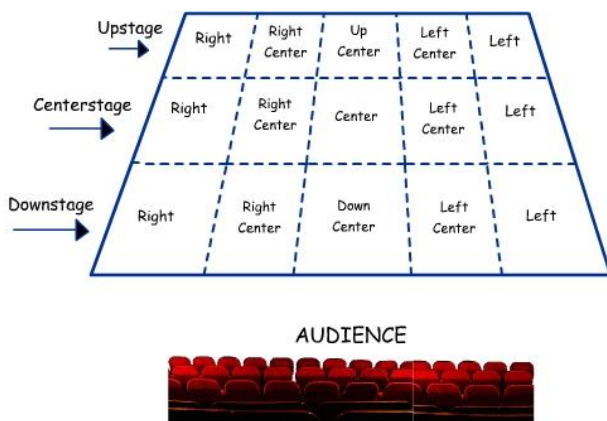
There are many different ways to take blocking. The most used version is the version the Strayer-Wood uses. With this blocking method the script should be printed single sided. Then each page of script gets a facing page that contains a small ground plan on the top and a set of blank numbered lines below. See example in Appendix. Each time an actor moves on the stage, the Stage Manager writes it down on a line. Then the number of the line is written on the spot where the actor is moving to on the ground plan. This number is also written on the script where the action takes place in terms of lines in the play.

When you are ready to put your blocking pages into the script, make sure to hole punch your pages so that they correspond with which hand you write with. If you are left handed, punch the holes on your blocking pages on the right side. The script will be punched on the left side. This will make it easier to write and make corrections when necessary.

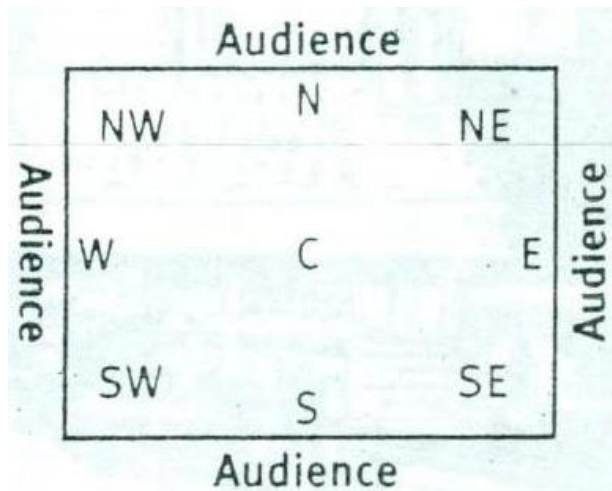
There is a shorthand that Stage Managers use to notate blocking. This shorthand, once you learn it, makes taking blocking notes much faster and allows you to be far more accurate. The chart below will help you decipher the shorthand, and identify acting areas. These shorthands will help you describe where the general direction of where the actor is headed. The charts below demonstrate different ways that the stage can be broken up based on the configuration of the stage.

Blocking Shorthand											
Right	Left	Center	Upstage	Downstage	Cross	North	East	South	West	Enter	Exit
R	L	C	U	D	X	N	E	S	W	NT	XT

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Stage directions for a standard stage setup



Stage directions for arena seating.
Use cardinal directions.

Blocking and acting areas look very different depending on the stage configuration, and the set pieces. A whole dining room table and chairs can take up an entire acting area. In which case, you will have to become more detailed about where the actor is meant to go.

Calling Line and Line Notes

Before rehearsals begin, make sure you know how the director wants you to deal with lines. Some directors will want you to give lines to actors as soon as they start floundering. Others will want you to hold off on being a stickler on lines until later on.

When an actor struggles to remember a line, they will call "line" so that someone can help them remember the line. Wait until an actor asks for the line. Sometimes they will remember if they have a few seconds to think. When you give the line, only give the first two or three words. Most of the time, the actor just needs a memory jog, and a couple words will take care of that. Make sure to speak loudly and clearly so that the actor does not have to break their focus to ask for a clarification. Designate one SM as the person to give lines. Otherwise, it may become confusing.

When you are ready for that time of "sink or swim" for actors and their lines, you will begin taking line notes for actors. This involves writing down the line that the actor said incorrectly, and noting how they misspoke. These notes will help the actor concentrate their work on memorizing lines. Give these notes to the actors at the end of rehearsal. There is a form for taking line notes in the Appendix.

Musicals

Musicals invite much more chaos into the rehearsal process, but this is what makes them so much fun! Musicals bring the added coordination of music, dance, and acting rehearsals. More often than not, musicals will have larger cast sizes which means more costumes, more props, and larger sets. Each director has their own way of dealing with how to schedule these different types of rehearsals. Frequently, these rehearsals will be held at the same time using different actors in different spaces. An ASM should go with one rehearsal and the SM should stay in the main rehearsal space with the director. The ASM should be taking notes and report back with any pertinent information. Even

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with these multiple rehearsals, there will be one rehearsal report. The schedule on the rehearsal report will reflect that there were multiple rehearsals occurring that evening.

In a musical, blocking is only taken for speaking portions of the show. However, you will want to note where actors are entering and exiting for your information later on even if they enter during a song.

Devised

The biggest difference between a straight play and a devised piece in terms of how it operates comes with the fact that just about anything can happen. In a straight play with a script, you can go through the script and with relative accuracy place some of the light cues because the script requires a blackout between scenes. In a devised piece that activity will occur later in the process. The script may change periodically. This means it is important for you to get new copies to the cast, and production team.

Emergencies

The majority of the time, you will not need to deal with emergencies past a moderate level of a non-life threatening injury. However, following emergency procedures and making sure everyone else in the company knows how to respond to potentially dangerous situations can prevent those situations from getting out of hand. Share with the actors what to do about emergency situations at the beginning of the rehearsal process. The crew will be informed at the beginning of Tech Week. We do a lot in the theatre to prevent dangerous situations from occurring. We conduct safety walks looking specifically for anything that could be dangerous particularly while the set is being built. We use caution tape, bright yellow spike tape and glo tape. We follow specific procedures that time has shown will help us minimize the number of injuries we have. These measures and others should be your first line of defense to prevent injuries etc. Remember, if an emergency situation does occur, to stay calm and positive. If you are calm others will be more likely to stay calm which allows better, more effective decisions to be made.

If an **injury** occurs while a student is working on a production, there are some very specific steps to follow due to university insurance policies. First, immediately notify the faculty member directly supervising the activity. If it is in rehearsal that could be the Director or the Production Manager. Injury report forms are in the Production Office in the red folder right next to the Production Manager's door. If the student needs medical attention past basic first-aid, have a faculty member drive the student to the emergency room at Sartori Hospital at the corner of 4th and College Streets.

In case of **fire**, all theatre personnel should evacuate the building immediately and meet in the arts courtyard as far away from the theatre building as they can get so as to not block the work of firefighting personnel. Stage Managers should call 911 and take attendance to identify if there is anyone missing. If there is anyone missing, notify emergency personnel right away to help locate the individual. After evacuation, assess the situation to find a warmer location for everyone to gather until decisions can be made about cancelling rehearsal.

If there is a **tornado warning** issued for Black Hawk County, all company members should relocate to the basement. There is a weather radio that should be plugged in in the Production Office at all times. It will alert if tornado watches/warnings are issued for Black Hawk County. The House Manager should be paying attention to the radio and notify Stage Management if an evacuation is

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necessary. If the event going on is a rehearsal, or a performance that does not have house staff, relocate the radio so that it can be monitored. Or, if there is someone who can be reallocated to watching the radio in the Production Office, ask them to switch jobs for the time being. If there are visitors to the theatre like other community members, guest artists, or audience members, make sure they know how to locate the stairs to the basement. All members should attempt to shelter in the locker rooms. If there are more people than can fit in the locker rooms, the hallways and makeup room can be used. Again, Stage Management to the best of their ability should take attendance to make sure everyone has evacuated properly.

The other major weather issues we run into are **winter storms**. It is just important to keep in mind if weather is expected to arrive during a rehearsal, keep an eye on it. If it arrives earlier than expected, it may be necessary to end rehearsal early so that the faculty and off campus students can get back to their homes safely. The department head may take it upon himself to cancel theatre activities if there is a lot going on, and the storm seems to be bad enough. A good rule of thumb is if UNI cancels evening classes, we should cancel our rehearsals. As theatre people, we sometimes spend so much time in the theatre we forget that the forces of weather can affect what we do.

If **power outages** occur, have everyone freeze, stay where they are and remain quiet. Some people will want to scream and be silly. However, keep them quiet so that you can hear if anyone is actually hurt from a sudden loss of light. Listen for a few seconds for anyone calling out who may be hurt or in a dangerous position. All technicians should keep a battery powered light with them at all times. Those with lights should move others without light to lobbies, outside or to another nearby building so that they are somewhere they can see. Start with those who may be in potentially dangerous situations without lights like those in the APR, basement, Mezz. or Scene Shop. Also check the set for people who may be on a second level of the set where there might not be a safety rail to keep them from falling. It can get very dark in these places quickly without lights. Once everyone seems to be able to move safely, send an ASM through the building to double check everyone is alright. The SM should notify the Scenic Technical Director so that he can call the physical plant. The director and SM should talk to identify whether the rehearsal can continue later on or in an alternate location. If the outage is due to a storm, it is quite likely the power will not come on for a while. It will probably be best to send everyone home.

Before & After Rehearsals

A Stage Manager's job does not start and stop with rehearsals. Knowing what needs to be done outside of rehearsals will help you focus your work and get it done faster.

Paperwork

After rehearsals each night, make sure to write the Rehearsal Report. The sooner you write the report the more you will be able to remember.

This time should also be used to update **tracking paperwork, online resources, and rehearsal calendar**. You should be doing your own check of the rehearsal calendar to make sure you are not forgetting to rehearse certain portions of the show. Sometimes rehearsing part of the show does not happen until late in the process because the director is not ready, yet. Check to see if a scene hasn't been worked in a long time. Perhaps, you need to mention to the director you haven't worked that scene in a while. Make sure you return the fitting sheet sign-ups to the costume studio even though

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that information should go in the rehearsal report as well. This is a time where correspondence can be caught up on, but occasionally, that needs to be left for during the day when you are not horribly exhausted.

Check-Ins

Checking in with the Scenic and Costume Studios at the end of each day is critical for the progress of the show. The Scene Shop and Costume Studio work Monday through Friday 1 to 5, and occasionally on Saturdays. The work that gets done on a daily basis can change dramatically how you work in rehearsals. The Costume Studio may have new rehearsal costume pieces for the cast to work with. The Scenery Shop may have added an element that will dramatically alter how you and the cast work during rehearsal. It is possible there is an element in place, but it is not safe to use yet. Sometimes, the work that was done requires more of your attention to make the set safe for the cast.

The method set by the department for establishing communication lines between the productions and the Shop and Studio is a check-in process at the end of the day each weekday. If the Studio or Shop is working on Saturday, make an effort to stop in at the end of the day as well. This is particularly crucial if you have a Sunday afternoon or evening rehearsal. On a daily basis, someone from the Stage Management team needs to check-in with the Scenic Shop and the Costume Studio. That Stage Management member should be the same person each day and needs to speak with the technical director and set up a time for them to come in and speak about any updates that need to be passed on. That should be a time between 4:30 and 5pm. However, the closer to 5 the better because some projects can be finished during this window of time, and you may not have knowledge of it until the next day if you check-in closer to 4:30.

Cleaning the rehearsal space

Immediately after a rehearsal, make sure your team restores the space back to classroom readiness. A unique aspect of our department is that we hold our classes on the same stages that we teach on. That means we have to switch from rehearsal readiness to classroom set-up and back again each day. This includes but is not limited to removing your furniture from the stage, storing props and costumes in cabinets, and moving SM tables from the house.

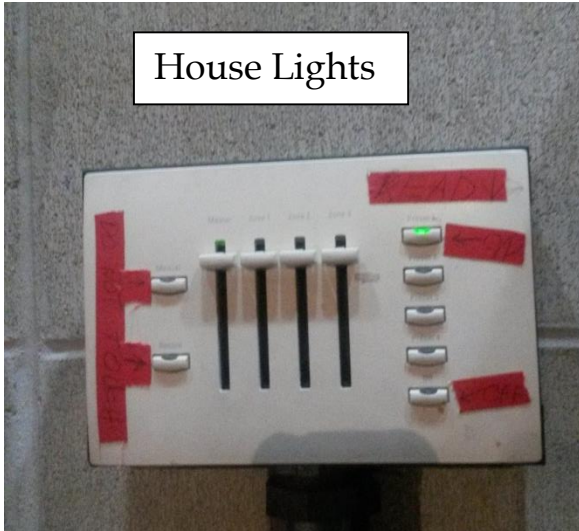
It is also a great idea to walk through the house, lobbies, and stage areas checking for personal items that may have been left by the cast including water bottles, sweatshirts, and scripts. If you know who it belongs to, you can keep it for them and send them a message saying you have it. If you observe trash that is sitting around, it is nice if you pick it up for the custodian, Joanie. However, you are not the mother, and you should take steps towards encouraging the cast to keep the spaces clean. That might mean being stricter about having food during rehearsals. That might mean asking the cast to help look for trash at the end of rehearsal each day or once a week.

Checking for scripts is particularly important. Scripts are irreplaceable once it has started to be used by an actor. It is difficult to replace the notes that they have written in there. Also, depending on the show, the department may have to return the scripts at the end of the production. If one goes missing, issues can arise with the company that lent us the scripts in terms of the rental policy and copyrights for the show.

As for lights, make sure you shut down the light board if you are using it, and shut off the house lights. Before leaving the space, make sure you set up a ghost light of some kind.

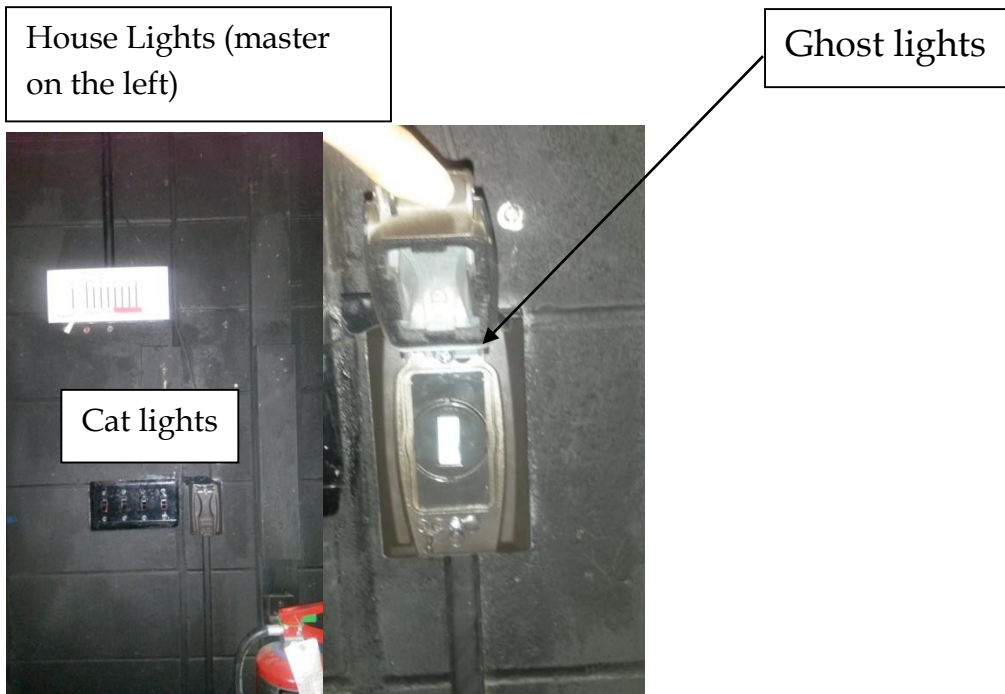
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If you are in the Strayer-Wood, the wobble light serves as the ghost light. It has a yellow base, and is labeled for the BMT (The SWT light was round kicked one day and broke. The BMT has a different system now.) Set the wobble light in the middle of the stage so that you can light up as much of the space as possible. The house lights can be controlled from the house or backstage. However, whichever set the lights are turned on with should be the set it is turned off with. When you turn out the house lights from backstage, don't push on the face plate of the control panel, it will cause the system to go berserk. When you turn off all of the other work lights on the second panel that looks like a big scary old power panel, make sure the lights actually turn off. Occasionally, they don't turn off the first time you push the switch. Also, the note about not turning on the grid lights is true. It is very difficult to change out those lamps. Don't use them. They don't give you that much more light anyway.



The main lights panel for the BMT is conveniently located right next to the main house entrance to the space. You will see a white panel with sliders on them. You should only need to use the one labeled as master. You will also see a set of black light switches. Those control the catwalk lights. If you are struggling with lighting levels, you may want to turn those on for extra brightness. Make sure the lights in the BMT get turned off every night. If they do not get turned off, the space is small enough that the temperature will rise dramatically overnight which makes for a not so comfortable class and rehearsal space the whole next day. The BMT has ghost lights hardwired into a switch on the wall next to the main house entrance. The switch has a black cover over it to make sure that people do not turn it off accidentally. The lights have sensors to know when it is dark, so that they can turn on. When you turn off the lights in the BMT make sure these lights turn on. If the lights do not come on, make sure the switch is in the on position. If they do not turn on, turn the house lights back on and then turn them off again. That should trigger the sensors in the ghost lights to turn on.

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Work Calls

Periodically, the various technical areas of the production will hold work calls late at night after rehearsals or on the weekends. You do not have to be at these, but it is nice for those crews to see that they have your support and appreciation for the long and odd hours (longer and odder than typical) they are working. That can take the form of you helping out for an hour or two, or you checking in with them at the beginning or end to see how things went and if you can do anything for them.

For an all day Saturday work call, try to check in towards the end of the day to find out the progress that was made that day. These are just like the daily check-ins with the Shop and Studio just on a Saturday.

The paint and electrics crews are the two crews most likely to be working after a rehearsal. Remember to communicate with the crew heads about your end of rehearsal time so that they can call their crews at an appropriate time and not have them waiting around too long. Usually, a crew head will call their crew a bit before your end time to get materials and supplies ready so that when you give them the stage they actually begin working. More than likely, there will be no down time for the work being accomplished on the stage. If the electrics crew is working, check in with the master electrician to see what furniture or props they may want left out. If you leave a scene set on the stage, share with the crew how to store it properly when they are done so the space restores back to classroom setting.

It is important that you stick to those end times for your rehearsals. These crews will probably be working late into the night, and your rehearsal running past the time you stated will force them to be up even later. Warn the director and actors ahead of time they will need to leave the space promptly at the end of rehearsal that evening so others can work. Letting them know ahead of time will also allow you to leave the space faster since you should be the last person out of the space each night except for the crew that is working.

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Outside the Theatre

If you are in the theatre building, people will assume that you are available to work on your show. As you work in the theatre, you will find out just how tight-knit of a community it is. This means your life will be sucked in by the theatre more than you ever thought it could. This section gives advice on how to deal with your outside life intertwining with your theatre life. Keeping these things in mind will help you avoid burnout, and make your theatre experience much more pleasant. These are tips and tricks that a lot of Stage Managers had to figure out on their own. This is one time you can take a short cut.

Stress

Being a Stage Manager can be very stressful at times especially because you are still learning. Every person deals with stress differently. Also, stress manifests itself in each person differently. It is important that you learn how stress presents itself in your behaviors, and how you have to deal with your own stress.

Think about some of these questions. When you are stressed, do you eat a lot or very little? Do you become very short with others? Do you stop sleeping? Do you become more introverted and try to do it all yourself? Are you good at asking for help? I hope after reading some of the other sections from this book these questions make sense as to how stress manifests itself in you can affect how you work.

Once you know what your stress looks like, you can more effectively take steps towards mitigating it. If stress affects your eating and sleeping habits, you need to be careful that your health doesn't suffer. That may mean you try to make extremely healthy food choices during the semester you are stage managing which may mean you need to go grocery shopping more regularly so you have easy access to healthy choices.

If you become short with others, make sure you begin to recognize that in yourself. Your stress cannot interfere with your working with others. If you become short with others, they are less likely to come to you with problems. When that happens, half your job goes out the window. On the flip side, some people avoid all of the looming stress. They refuse to deal with what is happening. That becomes difficult not only for you, but for others who are looking for answers from you.

Some people find breathing techniques work well. When I realize I need to breathe, I think about breathing in the problem and my frustrations, breathing out the frustrations and then dealing with the problem.

Everyone has their own ways to deal with stress. Find what works for you. It will help you remain the person to look to for the production. Being able to remain calm will benefit you greatly in the long run as a Stage Manager.

Life Outside

Outside the theatre, you will be hard pressed to find a family like your theatre family, but often you will need to find some time without your theatre family because it is a very tight-knit group and families simply drive each other crazy sometimes. It is important to find ways to get yourself out of the theatre. It will help you unwind, make friends you don't have to discuss the theatre with, and

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feel successful somewhere else besides the theatre. This could be joining a student organization outside of the department, having another major/minor, or getting involved in other Cedar Falls community events like volunteering at the Western Home.

This time is important on a daily and weekly basis. The student organizations, and volunteering are great for time away from the theatre on a weekly basis. However, daily time is also crucial. This could mean eating meals outside the theatre at home or in the dining centers. Those meals might be with friends or by yourself depending on what helps you unwind. You can also workout on a daily basis, or go for a walk. I do my best to walk to and from school. That walk may be the only quiet time I get that day. As always, find what works best for you. Don't let yourself or others tell you you don't have the time. For your sanity, do something. It doesn't have to take a lot of time.

Take care of yourself

Theatre demands a lot of a person no matter their role. As a result, it can take a toll on you emotionally and physically. Similar to stress, everyone needs to take care of themselves in different ways. Figure out how you need to take care of yourself. For some that may mean more friend time or less. It may mean adapting food and sleep habits. Taking vitamins is an excellent way to help stay healthy. Throughout your days, you will encounter many different people each bringing with them a whole host of new germs for you.

Eating right will help you maintain your energy and clarity of thinking. Personally, I keep a balance of comfort food and healthy options available. I know that I stress eat junk food, so I try to keep fresh food around when that happens. Keep healthy snacks around like crackers, nuts, fresh fruit, and veggies. Hummus and salsas (depending on the kind) can give you protein and energy.

Incorporating some kind of exercise will help you be able to maintain the long days you will be having. That may mean you take an hour out of your day to go to the WRC. It may mean walking or riding your bike to school instead of driving. Some people do yoga to relax and work out their bodies. I like yoga because you can do it anytime of the year and day, it relaxes while strengthening your body. I also love running, but running at 11pm after dark is dangerous and difficult to motivate.

Caffeine and Energy Drinks

One infamous thing that theatre artists are known for is using caffeinated drinks in place of sleeping. This is a dangerous game to play. If you ever hear people comparing their hours of sleep, beware. Some see it as a badge of honor, but this can also lead to dependency on caffeine. If you get headaches from not drinking caffeine, you need to re-evaluate. Caffeine definitely has its place, but dependency on it is no good. I have witnessed friends collapsing to the floor because they have run their bodies for so long during tech on little to no sleep and only drinking energy and caffeine drinks. Avoid energy drinks at all costs. They take a larger toll on your body than pop, coffee or tea due to all of the chemicals in them.

Instead, think about drinking water or 100% juice drinks. Those juices may be slightly more expensive, but they are much healthier than what is in any of those energy or caffeine drinks. Also, water is free and makes your body work more efficiently. Get yourself a re-usable water bottle. Make a goal for yourself to drink one or two of them each day (depending on the size). Efficiency is the name of the game particularly during tech week when most people go without sleep and rely on

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the caffeine drinks. If you can avoid these drinks, you will feel better physically which will translate into the way you deal with stressful situations.

Caffeine is a supplement, but not a substitute. Prolonged use is very hard on your heart and the rest of your body. Work to get more sleep instead of main-lining the caffeine. Pay attention to when and why you are drinking these drinks. Avoid drinking the caffeine late in the day. It will disrupt your sleep patterns at night even more than you already have disrupted it with the late night rehearsals and paperwork. Some studies have shown that it is best to drink the caffeine between 8 and 10 am. That is when the caffeine has the biggest impact on your energy levels. Otherwise they do not make a big enough difference to be worth it. Similarly, ask why you are drinking the caffeine. Do you really need it? Are you really that tired? Do you have time for a nap sometime today? Perhaps a nap would be a better idea than the caffeine.

On the weekends and school breaks, try not drinking the caffeine. Clear your body of that stuff. It will help you avoid dependency and give your body a break.

Tech

Tech is quite possibly the most exciting and fun time of the production process for Stage Managers. It pushes the limits of Stage Managers in terms of problem solving and efficiency. This is when everything comes together for the production. Tech week is meant for the Stage Manager, Designers, and Crew to get everything right on the technical side of the production. Once, tech week begins, the Stage Manager becomes the total and only go-to person for everyone to report to. There will be new elements almost daily.

General Things to Know

Every tech process is a little different, but there are some things that stay the same.

The Most Challenging Part

Starting and Stopping is the most challenging part of tech. Always. It doesn't matter what you are starting. The starting or stopping for an Act, scene, the show, picking up from a break. The great news is that once you get past that, the middles fly by!

While going through this process, pay attention to your actors. This is tiring for them as well. Be open for them to name a line that works better for them to start with than where you want them to be. If it is easier for them, then it may mean that your cues will flow easier as well.

Remember to be patient. Monitor yourself. Are you spending too much time on something? Move on. Find another time to pick it up again. Generally, if you stop whatever is taking a long time, and pick it up the next day, it will go very quickly.

Remember to take advice from others. This takes practice, but it may allow tech to run smoother. On some occasions, there will be a lot of people trying to give you advice on how to deal with something. That can become very intense. Take a deep breath, and listen to them. Remember, that you are in charge, but someone else may have a better idea. Sometimes you just need to ask everyone to leave

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you alone. If you get to the point of needing everyone to leave you alone, it is probably time for a break for you. Call a break, and leave the room for a few minutes. It will help you clear your head.



Breaks

Breaks are extremely important for everyone involved. Do not forget to take breaks for yourself as well. Often, during tech, the Stage Managers, Designers, and Director spend much of their breaks fixing what needs to be fixed or answering questions so that the rest of the run will be smoother. If you get caught up in the ironing, fixing, and answering or if you see someone else who has been caught up in that, make sure you/they get a break too. That may mean the crew and actors take a 10 instead of a 5 so that you get a 5. That is alright if it helps you keep your sanity and stress levels down. Similarly, if you see that you need to take an extra break to help you or someone else keep calm, take it. Even if you had taken a break 20 minutes before, take the break. There is nothing worse than putting a damper on a tech rehearsal because someone loses their cool or even multiple someones.

Paper Tech

Paper Tech occurs for all productions. It is a meeting between the designers and the stage management team to make sure that cues make it into the book where they are initially intended. It allows the Stage Manager to be a step ahead when it comes time to tech by identifying areas that may be difficult due to the number of cues. As a Stage Manager, begin working on those sections of cues before you go into tech. You can identify which cues you need to bundle together and areas you will be in a long standby so that you can call multiple cues close together. Often, these cues will change position slightly throughout tech, but it is an excellent starting point. Paper Tech is held generally on the Monday before crew view. That gives the Stage Manager around 48 hours to get cues into their book.

The entire production team is invited to sit in on this meeting. Similar to a production meeting, changes in a paper tech may occur which may affect another technical areas. Not everyone will be present. It just depends on the production.

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Creating Call Times

Before Crew View, call times need to be set so that the schedule can be passed out at Crew View. Call times need to be as compact as possible and take into account that everyone involved will need time to eat dinner.

Since this is an educational institution, the call times for actors do not follow the industry standard. In general, the actors have significantly more time than they would in the professional world. This is for several different reasons, but mostly because we are all students, and need a bit more time to get our work done.

When making call times, there should be a **master grid, space breakdown, and call times for each individual crew**. Keep in mind that some crews will be able to work on the stage at the same time. However, this is different for each show, so check with the crew heads to see whether or not they will be able to share. Electrics crew should have the stage totally on their own.

Make sure to schedule **prep time for makeup and costumes crew**. They will use this time to do things like plug in curling irons, and set out supplies. **Fight calls, mic check, walkabout, and blackout checks** all need to be scheduled (unless not necessary for that production).

All of these events need to happen before 7pm. Examples of call times are in the Appendix.

Crew View

Crew View is an event held the Wednesday at the very beginning of tech week. Everyone from each crew attends a run of the show this evening. It allows the actors and crew to see each other's faces before they begin to work. It also gives Stage Management an excellent formal event to show themselves as being in charge and the person to report to. This event gives those who will not be able to see the show in full production a run to know what they are working with. Lastly, crew view is an excellent way to start off tech week in a positive energetic manner.

At this event, all crews should be given their rehearsal calendar and call times so that they can plan ahead. If there are special characteristics that a crew member may need to possess to operate a technical element like not being afraid of heights, you can find out now or at orientation. At this time, Stage Managers should identify some basic expectations to the entire group like being on time etc. If there is a special technical element that the whole cast and crew should be aware of in order to be safe, now is the time to tell them. For example, during the show, *Bat Boy: The Musical*, there was a gunshot using a prop gun that would actually eject shells. Due to this, no one could be in the stageleft vom during that particular moment of the show. The entire crew needed to know about this so that they would not wander through the vom at that time.

The Production Manager will go over some basic emergency information, and possibly run some type of a fire drill.

Basic Schedule for Tech

Each Tech Week follows a basic schedule. As always, each production is slightly different. Wednesday, a week and one day before opening, Crew View occurs. Thursday and Friday are for teching through the whole show which generally comes in the form of a cue-to-cue. Saturday is tech adjust for the shop, studio and any other crews to fine tune any small details that need to be worked

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out. Sunday holds a rehearsal even if the company typically hasn't rehearsed on Sundays. This Sunday rehearsal should be set for a matinee performance time. It should be a dress rehearsal without hair and makeup. Monday through Wednesday are also dress rehearsals. If the hair and makeup designs are relatively straight forward, hair and makeup can be added on Tuesday. You can have certain people begin hair and makeup earlier in the process if you need the extra practice. The hair/makeup crew head and the designer should be in contact with you about their needs. Wednesday for Final Dress occasionally becomes an invited dress rehearsal. This means cast, crew and production team can invite friends and family to view this rehearsal. An invited dress rehearsal allows the actors to hear an audience respond to the show. When an invited dress is planned, be sure to make it clear with the production team about who will be allowed to invite people to the production. The invited dress audience should remain somewhat small so that there is still an audience for the shows themselves.

Generally, tech adjust is scheduled and all cast and crew are asked to keep it open to be available to rehearse on this day if necessary. Occasionally, brief rehearsals are held with a limited number of actors and/or crew to iron out some work. Most of the time, the cast and crew are not needed.

Once in tech, weekly Production Meetings turn into nightly post-rehearsal meetings. The Rehearsal Report will cover this meeting. No Production Meeting Report is necessary.

10 of 12s

10 of 12s are a special way to deal with tech. These types of rehearsals refer to an all-day event where you work for 10 hours during the day, and have a total of 2 hours' worth of break throughout the day 1 hour of which must be a lunch break. The other hour can be broken up into 5 or 10 minute breaks or longer breaks.

These are relatively common in professional theatre because a lot can get done. However, they are not very common at UNI generally because they are not necessary. When TheatreUNI holds a 10 of 12, it is usually due to some funky scheduling conflicts and/or some technical elements that the actors and crew need extra time to work with. The most recent 10 of 12 that was held was for Mother Hicks which had a high school student cast as the lead. Due to the technical elements and the high school students' special needs for his rehearsal calendar (needing to be home at a certain time of night), the production held a 10 of 12. Usually, these days hold at least one full run of the show.

If a 10 of 12 is planned, schedule carefully for one of these rehearsals. If one time slot runs long, it will throw off the rest of the day. Also, be very clear with the cast and crew about what the schedule will look like. It is often a good idea to announce the schedule several days ahead of time so that everyone can plan ahead. Designers will probably want to attend the run, but not the entire day. Some people may have family in town and will want to plan lunch.

Fight Calls

When a production requires a fight scene, some very important and specific steps will be taken to work the fight. First, a fight captain will be designated to run fight calls, and make sure that when the fight occurs on stage everything goes smoothly and safely. Often, the fight captain is a Stage Manager. Also, someone with stage combat experience will be designated as the fight choreographer. Everything in a fight scene on stage is highly choreographed. It rarely ever changes because the actors should be operating with muscle memory by the time the show begins. Typically, the fight

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scene will begin work early on in the process so that these scenes can become second nature to the actors. There are some guidelines to follow for fight calls that should not be altered. With fight scenes there is very little wiggle room for interpretation.

Whenever, a fight scene is worked during a rehearsal or run, a fight call will be scheduled. Fight calls for a production give the actors opportunities to warm-up with the scene and remind their bodies what is going on. Occasionally, an actor will be having an off day and these calls help identify that before the moment that the scene is performed in front of an audience where adrenaline is making the actors move faster. For a rehearsal, the fight call will be to make sure everything is working the way it should be.

Fight calls should occur after actors have warmed up physically, and in a very controlled environment. If an actor's focus breaks during a fight, it is much easier for someone to get hurt, so we try to control for that. This means no unnecessary personnel walking around in the house or on stage. There should be no one talking except for those who are working. In the early stages, try to eliminate those in the room to the essential people. This helps those who are working to concentrate and feel less self-conscious. The Stage Manager should take notes on the fight so that during the rehearsal and production process, if something is not working, the stage manager can help identify what is going wrong. Often the Stage Manager is the only person watching with a decent enough vantage point to be able to pin point what is going wrong if anything.

A fight call begins with this controlled environment. Then it proceeds with the actors walking through what they remember from the fight at a very slow speed. This slow speed sometimes makes it difficult for some moves to be performed, so the actors talking through what they are doing can be helpful, but is not necessary. As the actors become more comfortable, the speed can pick up gradually. Typically, the terms used to describe the speed are in percentages (25%, 50%, 75%). Fights should never actually be rehearsed at a full speed because the actors will become accustomed to this speed and the full speed will become their 75%, so the speed onstage is actually 125% even though to them it feels like 100%. Instead, rehearse at 50%. This creates a dangerous situation quite quickly. If something is not working for the actors, request a rehearsal so that the choreographer can help identify the problem, and fix it. For a pre-show fight call, this is where it ends. If everyone is comfortable, feels safe, and the runs were smooth with no mistakes, release the actors with a thank you. If it is a rehearsal, the choreographer may take more time to work out a few bugs.

Once, a fight is introduced to the actors, a fight call should occur regularly just to let the actors work it and not forget what happens. Generally, it is not a good idea to schedule one on a daily basis because all involved will become complacent with the scene and safety. Occasionally, a fight scene is complex enough that it needs to be worked everyday for a time period. Just be on the look out for complacency. When that occurs, back off the number of calls. A fight should not be rehearsed without the fight captain or choreographer watching. Similarly, a fight should not be altered without the choreographer knowing.

Deck Sheets

Throughout the tech process be sure to proofread the deck sheets so that there are no errors. Give a copy to all run crew members so that they can keep track of their assigned duties. The crew can also help you find typos in the sheets.

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Working with the House Manager

The House Managers are the very last people to enter the production process for a show. They will watch several runs to get the feel for the flow of the show and identify any potential confusions or safety issues for the audience and actors.

House Managers create appropriate signage to hand in the lobbies for each performance. These signs may include warnings about nudity, gun fire, intermission information, or information about a change in casting. They organize and recruit ushers for performances. House Managers give ushers information necessary for them to help work with the audience including whether or not tickets have seats specified, intermission information, and emergency procedures.

The sound crew will give a headset to House Managers so that they can communicate with the Stage Manager throughout the production. At 7pm, the Stage Manager relinquishes control of the house and stage to the House Managers so that they can seat the audience. House Managers should have their headset on prior to 7pm so that they know whether or not there will be a need to hold house open for any reason. In addition, if the Stage Manager is ready for the show early, and can release the house earlier than 7pm, they should let the House Manager know. This way if the lobby becomes extremely full from early arriving audience members, the House Managers can open the house earlier and relieve some of that congestion.

Throughout the period of time referred to as house open, the House Manager should keep the Stage Manager aware of the number of patrons that have arrived and have not. This relates to whether or not there will be a house hold. If there is a house hold, the Stage Manager will have to wait on calling actors to places. While the Stage Manager waits for the beginning of the show, they can keep an eye out for any audience members who may be taking photos of the set which is a copyright issue. The SM can let the House Manager know about these audience members to try to ask them to delete the photos. When the House Manager is ready to close the house, they should give a warning to the Stage Manager that they will close the house so that the Stage Manager can be ready to begin the show as soon as they can.

Once the show begins, the House Managers should watch the lobbies to make sure that if latecomers do arrive, the House Managers can seat the audience members at an appropriate and safe time. This seating time will be pre-determined by the director, Stage Manager, and House Manager during the tech process. Typically, the House Manager will not want to seat latecomers during a scene, they will want to wait between scenes, but if there are actors taking their places from the main entrance in the blackout, this may not be the most appropriate time. For some productions, after a certain amount of the production has passed, the House Manager may not be able to seat the late comers until intermission. These decisions must be made on a show by show basis.

For intermissions, the Stage Manager should designate a point in the show to notify House Managers that intermission is approaching. This point in the show should give plenty of warning to HMs to be ready to open the house doors for intermission. The Stage Manager should communicate the time that should be the GO for after intermission. During intermission, ushers should be monitoring the house to make sure the audience is not taking pictures etc. of the stage. At about 5 minutes to house close, the House Manager should flicker lights in the lobbies to let the audience know that the show is about to begin again. As people begin to enter the house, the House Managers need to monitor people leaving and entering restrooms and the lobbies. The doors should not close if there are people

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in the lobbies still, but occasionally, you will have the audience that operates on their own schedules. Seating these audience members late from intermission may be necessary.

Similar to intermission, the Stage Manager should give the House Managers a heads up over the headset about the performance ending. House Managers should be ready to open the doors and have the baskets for recycling programs.

House Managers are expected to do a Performance Report like a Stage Manager, but their reports have slightly different information in them. The Production Manager will have more details about this for the House Manager.

In inclement weather, the House Managers should monitor watches and warnings and help the Stage Manager know if special steps need to be taken to insure everyone's safety i.e. sheltering in the basement for a tornado.

Faculty on Call

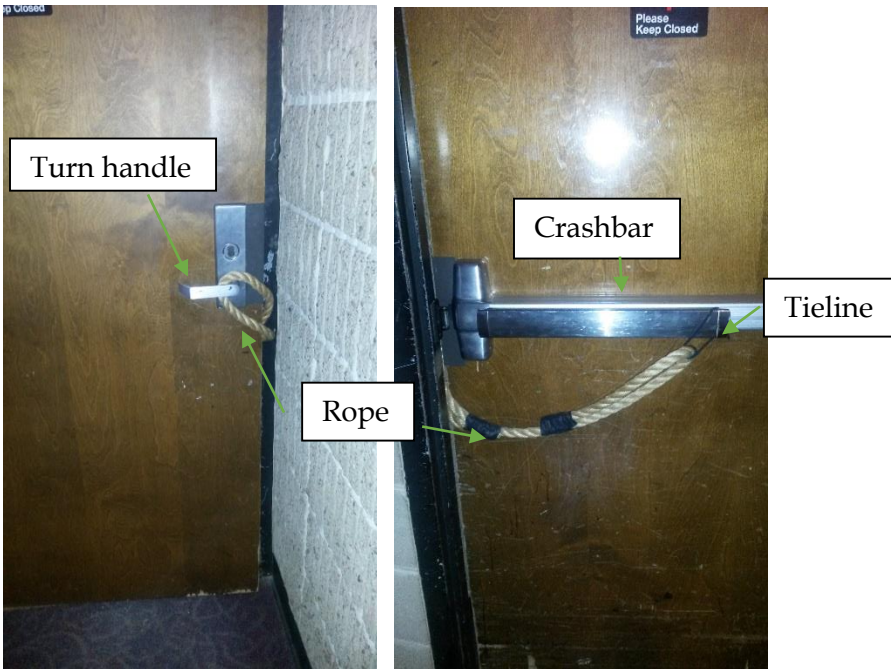
For each production, there will be a "Faculty Member on Call" schedule. This schedule names one faculty person for each night who will be available in case anything were to happen like injuries of a student or audience member. The Stage Manager should be emailed this schedule by the Production Manager prior to opening night. This faculty member will help give guidance to students in case of these out of the ordinary situations and help contact the correct people for the situation i.e. campus security, department head. Ask for the schedule if you do not have it. Also be sure you have a way to contact this faculty member if something were to happen. Frequently, the faculty member will pop their head in during pre-show to make sure everything is going fine and then work in their office the rest of the night. Make sure you have their cell phone or office number for fast contact.

Supplies

As you enter tech, you will find you need different supplies than rehearsals. You will need to find ways to keep doors from slamming shut, lights so that you can see your book and the crew and actors can see backstage. You may need even more prop tables and ways to mark them out.

In our department, we rope doors to keep them from slamming shut. These ropes are specially sized for our doors. They are not labelled for specific doors, so it will be a puzzle game for you to figure out which ones should go with which doors. These ropes hang on the wall located in the hallway leading to Ron's office behind the microwave. They are hemp ropes with tieline on either end. The tieline is meant to loop around the handles and crashbars of doors. The hemp rope is meant to be the buffer. There are a couple very short ropes not with tieline on them. These are meant for the doors to the ports that only have turning handles not the crashbars.

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As for run lights, the master electricians will set those up for you. However, you need to be able to tell them what areas of backstage you want lit. With experience, you will learn where you want run lights. However, if you are in a new space, or configuration, it is helpful if you take a few minutes to do a safety walk with all of the masking in place and the lights off backstage. Have some lights turned on focused on the stage so that you get that spill like you would during a regular show. Walk around with a flashlight for safety and identify the particularly dark corners where people will have to be. Let the master electricians know where these corners are. If people don't have to walk or stand in these corners, do not worry about lighting those areas. You may not get all of the corners lit because the lighting on the stage sometimes changes the way you work backstage, but it gives you a starting point.



Stage Managers have special tables that are skinnier than typical tables, but still long and fit nicely in the house of each space. Those tables are located on the Mezz. The shop will sometimes bring the table upstairs for you and set it up. Other times you will have to find it for yourself. If you already have the table for rehearsals, but plan to move for the tech process be sure to move the table before

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electrics and sound set up the comm and desk light for you. You should fully move to the booth so that you call two or three dress rehearsals from there before opening night.

For clear comm, the sound technician or A2 will inform those who need comm on how they want to administer the wireless comm units each day and whether or not those with wireless will need to put their own batteries in or not. More details are in the "Headset Etiquette" section below.

Run Crew Orientation

Run Crew Orientation looks very different from show to show. This is based on who is teaching the Foundations class, and the needs of the show. Run Crew Orientation is held on Tuesday and/or Thursday of Tech Week. This ends up being the day before and/or after Crew View. With the new Foundations schedule, it is possible for you to do some of the paperwork type information like expectations with the class Tuesday evening, and then do the actual scene change and tour of the show space in the mornings. The Stage Manager needs to be in discussion with the Foundations professors about the needs of the show in terms of number of people for each crew and schedule for Orientation.

Orientation gives you the opportunity to teach your crew their duties before you get to rehearsals. Teach them how to sweep and mop, do scene changes, read the deck sheets, go over their schedules and what appropriate blacks look like (long sleeves, pants, comfortable all back shoes, black socks, shirts crew neck, not plunging, no logos). This orientation is extremely important. It will save you a lot of time later on during tech rehearsals. Typically, the Technical Directors for the Shop and Studio will show the class their own parts of the production. The Costume Technical Director will teach the class how to whip stitch to sew up tears in costumes during a performance. The Scenic Technical Director will show the class how each of the scenic elements work, and how the fly rail works.

Crew Orientation focuses most directly on the crew members who are working on that particular show. It is likely you will have others who will not be working on the crew for that show, but the information you pass on can be very valuable to them for their later work in theatre. Try to remember to explain some of what you are telling your crew so that the others who are not needing the specific information get general information that they can apply later in their careers.

This is an excellent time for you to practice scene changes with your crew so that it already runs smoothly for tech. If you are orchestrating and practicing a scene change explain the quick and smooth theories and wanting it to go as fast as possible. Explain that scene changes can't make noises, and you want the crew members to make as few trips on and off stage as possible. Often, high school directors just tell their kids what to do without explaining the how's and why's. Giving them this type of information will greatly help them in the long run. Also, make sure the crew is taking the most direct route on and off stage, and that there will not be a traffic jam with actors who may be exiting or entering.

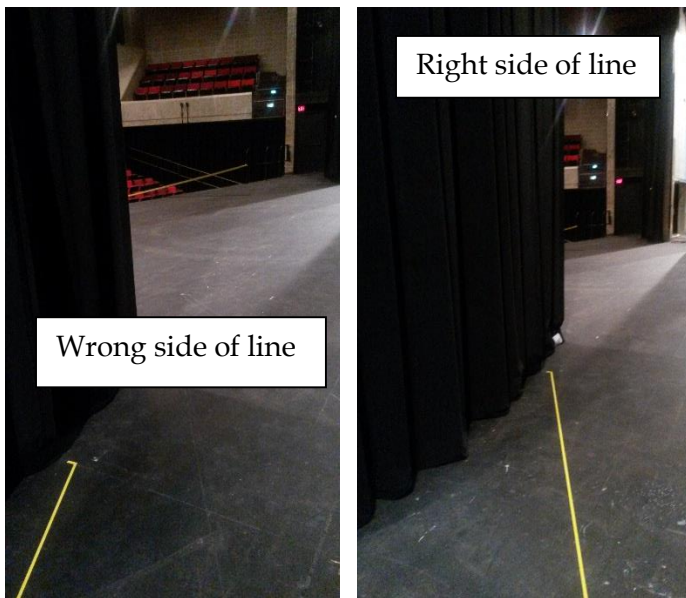
As the Stage Manager, do your best to be there. Your ASMs should as well. The Scene Shop Technical Director and Production Manager will also be available to help, but this is your crew and this is your opportunity to form it the way you want to work. It also gives you an excellent opportunity to learn about your crew.

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Sight Lines

Sight lines are tape lines on the floor of the backstage area that show where it is safe and not safe for cast and crew to walk and stand during a performance so as to stay out of the sight of the audience. These lines can be put in place as soon as the main structure of the set is up and the masking is built and determined. Sightlines are helpful throughout the process but absolutely necessary for tech week so that the cast may develop a routine as to where they can stand where, etc. Since the lines are laid in tape, they can easily be torn up by the shop working on the stage. You can prevent this by laying clear packing tape over the lines. A good rule for determining where to lay down sight lines is "If you can see the audience, the audience can see you."

It is easiest to lay down sight lines with the help of two people. One person stands in the house and one on the stage. Begin by bringing in all soft goods that will be used to mask during the show such as legs and borders. Walk around backstage where the cast and crew might reasonably be walking or waiting to enter. Identify places where people may want to be and check with your helper to see if the audience can see them. When taping out lines, place one person on the opposing side of the house in the first row being seated. That person should sit. The person on the stage should move on the edges of the space being taped out. The person in the audience lets the person onstage know when that person is no longer visible. At that point, place a small tape mark on the stage and continue to make tic marks along the sight line edge. Then connect the tape tics with one continuous piece of tape. Show where it is safe to stand by creating small arrows where pointing toward the side of the line people should stand behind. Double check that the line cannot be seen from the audience.



Headset Etiquette

Working with a headset can be very fun. It's like being part of a club that only so many people can hear. However, this makes it all too easy to abuse. Remember, headsets are a tool for communication. Since headsets are an atypical way of communicating, there are several things to remember concerning etiquette for the smoothest and most professional use of this tool. Each theatre may have slightly different phrases to use, but most all of them follow similar protocols.

The sound technicians for each show will set up the Clear Comm. headsets. Stage Managers need to communicate with sound about how many headsets are required, wireless or wired, and where the wired headsets need to be located. The SM needs to communicate about when they would like to begin using headsets and how the wireless headsets are obtained each day. The department owns 4

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wireless headsets, and many wired sets. Due to the limited supply of wired headsets, those should be reserved for ASMs, House Management, and the A2 (Audio 2). Wired sets may be used for the fly rail operator, board operators, and spot light operators. In these cases, the sound team will need to know where these people will be based so that they can set up the headsets appropriately.

When a person puts on a headset, they should take note of which buttons are the call and talk buttons. A person should only push the call button in an emergency. Each person should announce themselves when they get on and off comm. At any given point you should know exactly who is on the headset. When announcing yourself on headset, make sure it is on, listen for a few seconds to be sure you aren't interrupting a conversation, then push the talk button and clearly say, "your name on headset." When leaving, you do the exact same thing, but instead say, "your name off headset." That lets everyone know that you can no longer be reached by headset.

Anytime you use a headset, think before you speak. Make sure it is important. During the run of a show, there should not be any chatter that does not deal with the business of the show. It is difficult for a Stage Manager to break through chatter when they need to call a cue. Make sure what you have to say is respectful to those on headset, and the person it concerns. If the communication concerns a problematic situation, gather as much information as you possibly can including a possible solution. This can help avoid unwarranted alarm of others who cannot gauge the severity of the situation for themselves. Make sure to never talk during a standby. Specify who you are talking to and give that person a few seconds to respond. They may be finishing another face-to-face conversation with someone else before responding to you.

Headsets have a setting that allows you to leave your microphone open so that you do not have to hit the talk button every time you talk. This should only be left open if you are doing a lot of talking like during tech. Occasionally, someone may request that a person near the stage leave their mic open so that others can hear what is going on on the stage easier. This is helpful for those who need to keep track of the progress of the show. Other than this type of situation, keep your mic closed. Similarly, do not drink/eat while keeping your microphone open. People will be able to hear it.

If the Stage Manager is calling a cue, they will call a standby paired with the cue type and number. For example, the SM will say, "Standby lights 31". Then the person who is being called into a standby should respond, "lights". Everyone else on headset needs to remain quiet to allow the Stage Manager to call the cue when necessary. When it is time for the cue, the SM will restate the cue then say, "GO!" No response is necessary here. The SM will be able to see that the person heard when the change is made on stage. Be sure to avoid words that sound like "go" while speaking on headset. The SM is the only person who gets to use the word "go" while on headset. Words like "ghost" and "stratego" may cause someone to jump and follow through with a cue early. It takes practice, but it is crucial others besides the SM find synonyms for the word "go". The phrase "let's do this" works just as well as "let's go".

It isn't uncommon for Foundations student to be on headset, so at the beginning of tech rehearsals, make sure you review these etiquette rules with everyone who needs to be on headset. An abbreviated list of do's and don'ts is in the Appendix.

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Straight Plays

For straight plays, follow the information above. There are a few things to note with the two main styles of straight plays.

If you are working with a comedy, an invited dress rehearsal will probably be an excellent idea so that the actors can hear genuine laughter. Feel free to laugh yourself. Just don't let it be distracting. Since you set the tone for the room, others will feel freer to laugh if you laugh.

If you are working on a drama, be sensitive throughout the process about the fact that actors may have a difficult time getting into a scene. Also be sensitive to which scenes you should interrupt. If an actor gets on a roll, you may not want to interrupt their flow, but if they are going to keep going, you may want to stop them so that they do not expend more energy than they need to. Try to avoid making actors do intense scenes over and over again. Cut them off within a line or two after the cue.

Musicals

Tech for musicals simply involves a few more days of rehearsal to put all of the elements together. Otherwise follow the general information.

Before Tech Week arrives for a musical, start easing the actors into the process. The theatre does this with rehearsals called sitzprobe or wandelprobe. These rehearsals are the first meeting of the orchestra and actors. It is a crucial first step towards tech. During these rehearsals, the entire show will be run through with just the music. A sitzprobe is when the actors are given chairs next to the orchestra pit, and when their song comes up they either sit or stand where they are and sing with the orchestra. The actors will give their lines that lead into each song so that the orchestra can practice with that. A wandelprobe is when the actors get the opportunity to wander around the stage while they sing.

Pay very close attention to how many rehearsals the orchestra is being paid to be at, and for how long. This is often different from how many rehearsals the accompanist is being paid to be attend. Sometimes they are told to be available for only 3 hours a night. At that three hour mark, you are expected to let them leave. You can get this information from the theatre department head or the music director for the production.

The call times for a musical become far more complicated because there are more people involved, and they often need a fight call and sound check for microphones. When making call times, think about how many people will be in the makeup room. It may be necessary to break the cast up into two groups to relieve congestion and make it easier on the hair/makeup crew. However, if the hair/makeup designs are more natural, it may not be necessary to break up the groups. Also, make sure the cast has some time to do dance warm-ups in addition to acting warm-ups. Often, these warm-ups will be led by a dance captain. Sometimes, due to scheduling, the actors will be left to do their own warm-ups. Try to find time to do dance warm-ups before the actors are in costume. Many do not like warming up in costume because their range of motion is restricted.

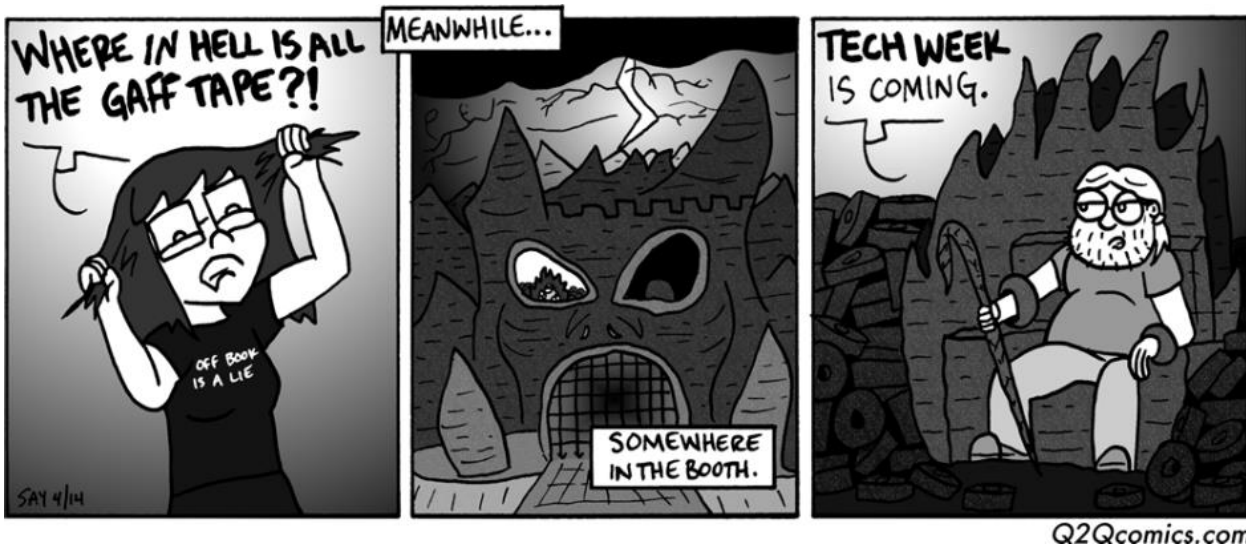
Devised Shows

Devised shows are the shows where just about anything can happen. They do not fit into a mold, so it is difficult to describe the various differences in their tech processes.

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Tech for devised productions can be a very different experience. Often the script is only becoming final as you enter tech, so your actors may still be learning some of their lines.

Often devised productions have not gotten the chance to run the whole show start to finish which will mean the production team is problem solving on the fly in tech rehearsals. This will cause the process to be slow. Just be patient with it. Once you can get through the show, everything will be just like a straight play.



Performances

Once in production, each show should run the same each night. Routine will help you not to forget anything. However, do not get lazy.

Writing Performance Reports

Just like rehearsal reports, after each run of a show, a Performance Report needs to be created and sent out. This report should include the run time of the show. You can use a timer or your cell phone. It should include a comment on the audience's response from the night, whether or not any technical elements did not work or broke during the run, and notes on any perishable props that need replacing. It should never make a comment on the quality of work of those involved in the show. Just like a rehearsal report, send this out by 9 am the following morning.

Perishable Props

Perishable props are props that cannot be used from night to night. This can be food, drinks, fake blood and squibs, and certain paper products that should look unused when first introduced to the stage. These props and supplies need to be closely monitored in case the show goes through them faster than expected. Some of the supplies may need to be special ordered which means it may take a while to get them in, or it will be very expensive. Stage Managers need to be extremely clear about the amount of supplies left and for which shows they will need more supplies in the Performance Report. Some productions will have a props master who remains backstage throughout the production. They will be able to tell you when you need more supplies. Sometimes the props master is responsible for ordering more supplies, other times they will need help with that.

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Emergencies with an Audience

For each show, there will be a pre-show announcement for the audience asking them to turn off cell phones and letting them know what to do in case of an emergency. If an emergency does come up while there is an audience, it is crucial the Stage Manager stay calm and give clear instructions.

If there is an emergency, the production should be put on hold. The house lights should come up and the SM or ASM should immediately enter the stage or use the god mic. The Stage Manager should inform the audience that something has happened (they do not always need to know specifics) and what the audience needs to do. That may include the audience evacuating the space or building or staying exactly where they are and remaining quiet. If the House Manager is in a good spot to make this announcement they may also make the announcement as long as they are in direct communication with the Stage Manager about what is going on and what the audience should be doing. It is typical for the House Manager to make this announcement particularly in the BMT. ASMs may make the announcement especially in the SWT where they have the most direct access to the stage and quite possibly the closest access to a microphone. The House Manager should help work with the audience according to what is happening. If an actor has gotten hurt, it may be pertinent for the audience to leave so that the injury can be addressed, or it may be best for the audience to remain where they are so that walkways are not clogged.

Giving Notes

In the professional world, the Stage Manager is responsible for keeping the entire production in the exact same form as it was on opening night. This is the closest product to the Director's vision. The Director and designers all move on to their next project. This means if anything needs to be corrected, the Stage Manager must give the notes.

In the Department of Theatre, the Director will remain more involved. The Stage Manager will be in charge of compiling any notes that may need to be given to the cast and crew. The Director may make some notes. The Stage Manager and the Director should be on the same page when it comes to notes and when they should be given. Some Directors will want to email notes. Others would like them given in person before or after a performance. Some directors will take your notes and give them all together. Some will give notes to you as the Stage Manager and have you give them all just like you would in the professional world. Just like with all notes, choose your words carefully and the mode and time of disbursement. Depending on the nature of the note, it may be best to give the note after a performance instead of before where it may interfere with an actor's work. Avoid blaming the actor. Simply let them know what you have observed and how that is different from the past. Ask if something has changed elsewhere in the production that has caused this change. Sometimes, someone else has changed their blocking and you haven't noticed, or the show has simply tightened up so much that their action does not fit like it used to in rehearsals.

Pick-Up Rehearsals

In between weekends of production, there will be a couple days off for everyone. Then on Wednesday, the day before opening the second weekend of shows, a pick-up rehearsal will be called. This rehearsal can look different depending on the production. For most shows, this rehearsal only involves rehearsal costumes, scenery and props. No hair/makeup, costume changes, sound cues, microphones or light changes. For some shows, rehearsal costumes may not even be necessary. Similarly, some shows may use microphones. Others will want their actors to rest their voices, in

TheatreUNI Stage Management Handbook

which case, microphones won't make much of a difference. Perishable props are not typically used during this rehearsal. Check in with the Director and Music Director (in the case of musicals) about the details of this rehearsal. They may have ideas about scenes to work, or whether or not to use microphones.

This rehearsal is basically a warm-up and reminder for the cast, some of the crew, and stage management team of what it feels like to run the show. Most of the time it is just the SM team, actors and selected run crew members. Sometimes, this is a let down for the cast and crew and frustrating for them. Stay positive with this rehearsal. It can be fun or like pulling teeth. No matter what happens it is important for everyone to get their sea legs back before having an audience again.

During this rehearsal the Stage Manager should be checking for accuracy of blocking and lines. ASMs will be occupied with running the scenery and props crews just like during a show.

Strike

After a show, everything related to the show needs to be taken down and put away. This typically occurs after the last Sunday matinee performance. The Production Manager will order a strike meal which is typically pizza, chips, cookies, fruit, etc. After strike meal, the technical director will let everyone know when it is time to begin working. Strike typically lasts between three and four hours. Before everyone can leave, everyone gathers together for any last announcements and thank you's.

Making Assignments

Stage Managers are responsible for making assignments for strikes at the end of each production. The various crews include: scenic crew, costumes crew, electrics, props, and sound. Those who are assigned to those crews for the run of the show are automatically placed on that crew. Stage Managers assign the cast to the various crews depending on how many more people they need.

Stage Management should be in contact with the crew heads and technical directors to know how many people each crew needs to be able to get their work done. Generally, the most people go to costumes, scenic, and electrics. The sound team generally only has the sound board operator and the ones assigned as sound coordinator.

As different areas complete their strike they will report to the Scenic Technical Director to help tear down the set. The technical director may also send people to check in with other areas just in case they could use extra help.

Stage Managers should walk through periodically to make sure everything is going well.

Stage Management Strike

Stage Managers have their own set of strike duties to perform. First, they make sure that **everyone who is required to be at strike has actually shown up for it**. Sometimes someone will try to sneak out, or they will forget about strike because they do not have to be at performances like electrics crew. It may be beneficial for you to send out an email about strike to help stave off forgetfulness.

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Stage Managers **clean up any paperwork** they may have hanging up throughout the building. **Finish off any paperwork** like the Performance Report. They also tidy up the Production Office. Often during the run of a show stuff accumulates in the production office. SMs help **tidy up**, create a lost and found if necessary.

For certain shows that we need to return scripts or librettos, Stage Managers will make sure that everyone in the cast and crew **return their copies of the scripts**. All marks need to be erased. Any copies that may have been made for any reason need to be shredded.

At the end of strike, Stage Managers check off everyone as they leave.

Non-traditional/all week strikes

Periodically, a strike will not be held on the last day of performances. It will run through the following week. This is often done for productions performing at Thespian Festival. For large sets, strike will be held on that Sunday for a fraction of the time and then throughout the following week. This occurs when the technical elements of the show are so expansive the work cannot get done in one standard strike time.

When these types of strikes occur, a sign-up sheet will be posted in the ports for the cast and crew to sign-up for time slots to help with strike. A set number of hours should be designated from the beginning so that everyone knows what is expected of them. Stage Managers should double check that everyone who is expected to participate in strike signs up for a time. If there are people who are not signing up, bring it to the crew head or Production Manager's attention. Pass the sign-ups onto the technical directors so that they know how many people to expect on each day.

Post-Production Forums

One or two weeks after the show, a post production forum will be scheduled. This forum is meant for all involved with the production to get together and discuss how the process went. If there were good things that should be kept going, and if there were issues that should be remedied for the next show. It is important for you to be there if you can be. They are not always the most fun events to attend, but can be important for learning for the future. Also, if an issue does come up related to the Stage Management team, the only ones who can speak for you is you.

After Strike

Once strike is complete, the Stage Manager should polish their book if necessary, update their resume, reflect on the process, appreciate a job well done, and relax! You should meet with the Production Manager and ASMs to reflect on the process. Begin planning for future projects. But remember to appreciate the quiet time without rehearsals. Spend some extra time with friends and family.

Opera: The Other White Meat

Opera is a field of theatrical arts that is often overlooked by many people. It is theatre in nature, but on a much grander classical scale. When working in the opera, there are a few things that you will be doing differently.

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Your relationships with the singers will be different. You will address them with Mr. or Ms. The singers will be given dressing rooms based on their roles and seniority. Leads and more senior members of the opera community will be given dressing rooms closest to the stage. The chorus members will have the dressing rooms farthest away from the stage.

During a performance, singers will not be backstage until they are ready to enter. Pages will be announced for an intercom to the dressing rooms and green room if the singer has not arrived backstage for their entrance.

As a Stage Manager for an opera production, you will need to know how to read music. All opera is measured in seconds and minutes in relation to the music. All cues will be based off of these time stamps. Instead of a script, you will work off of a score. All of your cues will be put into this score.

Opera scores do not change even for different productions. Opera singers memorize certain roles and repeat those roles throughout their careers. As a result, blocking notes are less intricate. Typically, an Assistant Director takes the blocking instead of a Stage Manager.

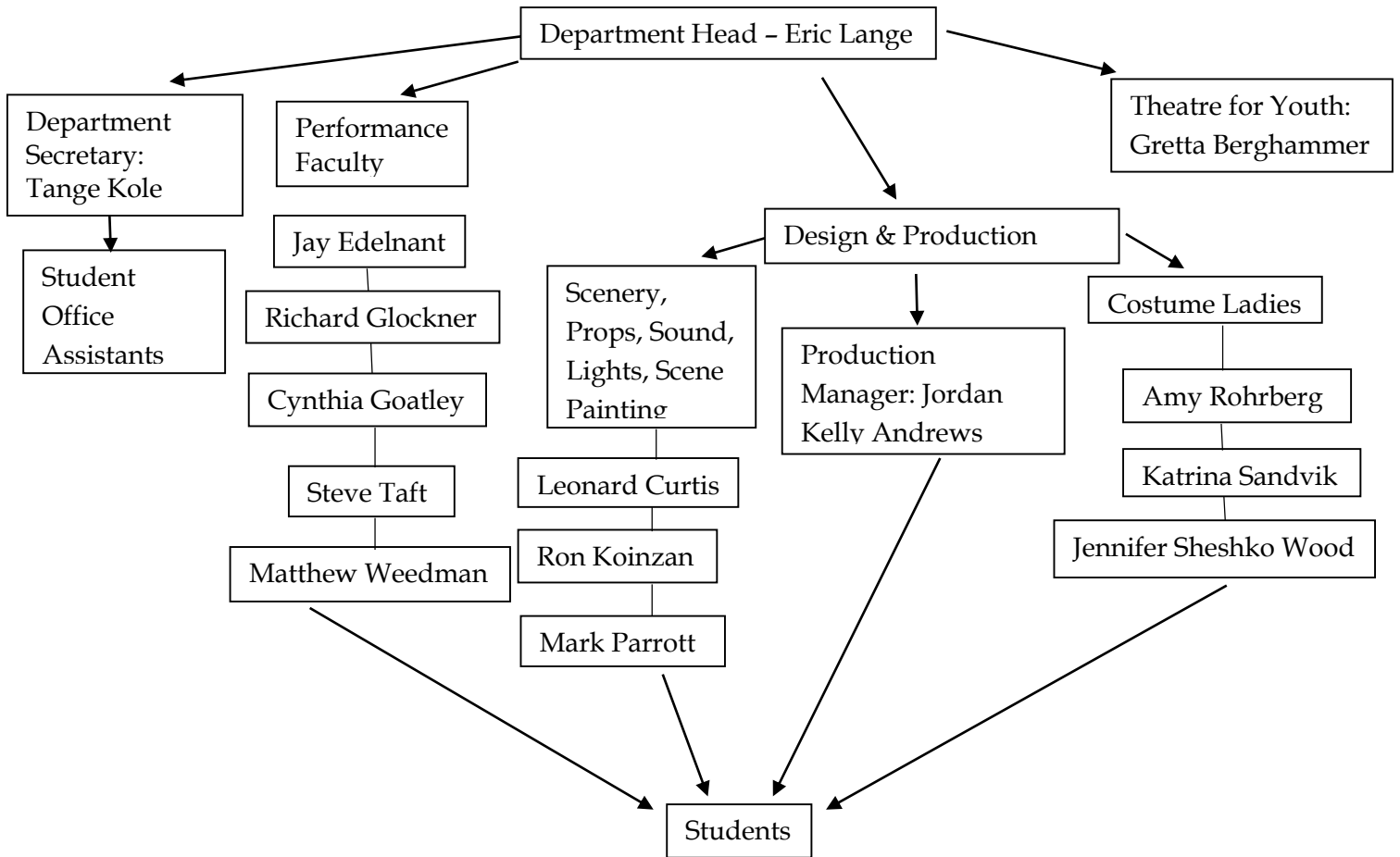
The relationship between the theatre and opera programs at UNI needs to grow in order to flourish in needs to be nurtured. Stage Managers are a huge part of keeping that relationship running. Opera is an extremely valuable style of theatrical arts for you to get experience with for your resumé.

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Appendix

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TheatreUNI Hierarchy



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Auditions Check-List

- Sweep
- Mop
- Audition Cards
- Sides
- Pencils
- Sign-up sheet
- Sign-in sheet
- Copier
- Extra paper
- Table
- Reserve BMT
- Rehearsal Chair
- Table cloths
- Piano
- Stereo system
- Piano bench
- Music stand
- Light for accompanist
- Table, music stand etc. for directors

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Prep Week Check-List

- Contact List
- Rehearsal Report Form
- Performance Report Form
- Production Meeting Notes Form
- Design show header
- Choose show font
- Deck Sheets
- Create blocking pages
- Director's meeting
- Tape out set

TheatreUNI Stage Management Handbook

November

By David Mamet


	Name	Position	Phone	Email
Production Team	Name	Director	###.###.####	email@uni.edu
	Name	Artistic Director	###.###.####	email@uni.edu
	Name	Scenic Designer	###.###.####	email@uni.edu
	Name	Scenic Technical Director	###.###.####	email@uni.edu
	Name	Props	###.###.####	email@uni.edu
	Name	Lighting Designer	###.###.####	email@uni.edu*
	Name	Master Electrician	###.###.####	email@uni.edu
	Name	Sound Coordinator	###.###.####	email@uni.edu
	Name	Costume Designer	###.###.####	email@uni.edu**
	Name	Costume Technical Director	###.###.####	email@uni.edu
	Name	Makeup/Hair Designer	###.###.####	email@uni.edu
	Name	Production Manager	###.###.####	email@uni.edu
	Name	Asst. Production Manager	###.###.####	email@uni.edu
	Name	Production Asst.	###.###.####	email@uni.edu
Cast	Name	Stage Manager	###.###.####	email@uni.edu
	Name	Asst. Stage Manager	###.###.####	email@uni.edu
	Name	Pres. Charles Smith	###.###.####	email@uni.edu
	Name	Archer Brown	###.###.####	email@uni.edu
	Name	Turkey Guy	###.###.####	email@uni.edu
Crews	Name	Clarice Bernstein	###.###.####	email@uni.edu
	Name	Dwight Grackle	###.###.####	email@uni.edu
	Name	Electrics	###.###.####	email@uni.edu
	Name	Electrics	###.###.####	email@uni.edu
	Name	Scenery/Props	###.###.####	email@uni.edu
	Name	Scenery/Props	###.###.####	email@uni.edu
	Name	Light Board Op.	###.###.####	email@uni.edu
	Name	Wardrobe	###.###.####	email@uni.edu
	Name	Wardrobe	###.###.####	email@uni.edu
	Name	Wardrobe	###.###.####	email@uni.edu
Name	Make-up	###.###.####	email@uni.edu	
Name	Make-up	###.###.####	email@uni.edu	

Public Safety	Costume Studio
319-273-2712	319-273-2375

*Preferred method of contact

** Preferred method of contact, can be reached in person in Studio/Shop in afternoons

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	<p><i>August: Osage County</i> Rehearsal Report #9</p>
<p><u>Date:</u> 2-27-2014</p>	<p><u>Late/Injury/ Illness</u> None</p>
<p><u>Today</u> Thursday 6-7pm- David W. and Bill D. 2.1.7 7-8pm- Add: Miriam, Chelsea 2.1.8 8-10:30pm- Finish act 2. All but Richard and Tyler</p>	<p><u>Next Rehearsal</u> Saturday- Begin working Act 3 12pm-4pm 12pm- Matt work the fight with Miriam and Steve in APR 12pm- Sister Scene 3.11 1pm- Add Mattie Fae 4pm- End of Day</p>
<p>Director/Conductor: Angie Toomsen Production Stage Manager: Jordan Kelly Andrews Stage Manager: Nathan Jorgensen</p>	<p><u>AEA Total Work Week Hours</u> N/A</p>
<p><u>General</u> 1. We finished working through Act 2 today. The dinner scene is already a lot of fun.</p>	
<p><u>Scenery</u> 1. Have you picked out Bev's Desk chair yet? We thought today it might be nice if it was a wooden swivel chair. 2. The House Right side of the added platform squeaks rather loudly 3. How big is the "Kids" table for Act 2?</p>	
<p><u>Costumes</u> 1. Miriam's slippers are too small 2. Fittings: 2.1. Monday: Kendra at 2pm 2.2. Tuesday: Chelsea at 1:30 2.3. Tuesday: Jean C. at 3:30</p>	
<p><u>Lights</u> Nothing to Report, Thank You</p>	
<p><u>Sound</u> Nothing to Report, Thank You</p>	
<p><u>Props</u> Nothing to Report, Thank You</p>	
<p><u>Management</u> Nothing to Report, Thank You</p>	

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November

Directed by Jay Edelnant

Rehearsal Report #26

Schedule: <ul style="list-style-type: none">7:32 pm Work pages 9-309:02 pm Break9:14 pm Work pages 30-4010:07 pm End of Rehearsal	Attendance:
General: <ul style="list-style-type: none">1. Nothing to report.	
Scenic: <ul style="list-style-type: none">1. The Stageright set of chairs were spiked incorrectly on Sunday. We moved them to their actual spots today.	
Props: <ul style="list-style-type: none">1. The off-the-cuff remarks get crumpled and thrown away. This may mean we need to have a new version of the off-the-cuff remarks for each performance.	
Lights: <ul style="list-style-type: none">1. See Scenic note #1.	
Sound: <ul style="list-style-type: none">1. There is an additional sound cue for Bernstein on page 33. The cue is Archer's line, "Is, I believe, a Pacific fish."2. Is it possible for the Bernstein sound cue on page 27 to be softened because it occurs offstage so that the lines onstage do not become over powered?	
Costumes: <ul style="list-style-type: none">1. Another of the buttons on Brett's rehearsal jacket came off tonight. It is on a card on the board in the Studio.2. Zach will not be in rehearsal until Wednesday. Sibyl will email him about scheduling a fitting.	
Hair/Makeup: <ul style="list-style-type: none">1. Nothing to report.	
Date: 10/8/12	
Location: BMT	Next Rehearsal: October 9th, 2012

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UNI Theatre 2014 Fall Mainstage Director: Jay Edelnant	 <p>LOVE AND INFORMATION</p> <p>Production Meeting #6</p>	Page 52 of 55 10/7/14 SM: Alex Stickels
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In Attendance: Names		
Location: South Lobby	Start: 9:04	End: 10:07
Our next meeting will be Tuesday, October 14 th at 9:00am in the South Lobby.		

General:

1. Our focus right now is working through our transitions and how they will fit together with the scenes.
 - a. The actors are going to carry off their own chairs.
 - b. We are figuring out where we can place video segments to create transition spaces.
2. Because of the placement of the Skids we are playing the scenes downstage.
3. We would like the videos, “Piano”, “Magazine”, and “Recluse” to be shot as soon as possible.
 - a. For “Recluse” we need a wooden door with a peephole.
 - i. Ron can match door.
 - ii. We are going to check with the Schoolhouse to see if it is available for a filming location.
 - iii. “Recluse” will have to be shot when there is less outside noise.
 - iv. All shots of the school house will have to be tight shots.
 - b. Footage of Jenny walking through the woods will need to be shot for “Recluse”.
 - c. “Piano” will be filmed in Campbell Hall.
4. The table and chairs for the speed dating scenes will be placed during Act 2 and then stay on stage for the rest of the show.
5. Our script and scene order freeze date is October 22.

Scenic:

1. The Skids work but will not be installed until after all the Masonite is put in place.
2. The false prosceniums are built.
 - a. Ron will be painting them Friday night.
 - b. They should be installed by next week.
3. Ron will test the skids to see how much weight they can take while being moved.
4. The motor will be located directly US behind the projector.

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5. There is a cross over possible US of the black drape, US of the projector.
6. For “Memory House” and “Grief” the RP screen will be used to project on.
 - a. It is possible that “Genes” will be projected on the RP screen?
7. The bed sheets for the vertical bed will be a neutral color (Gray, White).
 - a. The color will come from the comforter.
 - i. The comforter will change during each scene.
 - b. The sheet will cover the whole bed to make it look like a mattress.

Video:

1. Cory will be done with the video editing soon.
2. Shawn will be helping Cory with coding the videos.
3. Cory will be contacting Josh about the class videos that the video class has been working on.
4. The “Depression” video of Chelsea that Jay sent might be a bit pixelated, but Jay thinks that will be fine.
5. We will be programming videos on October 18th, along with the light focus.
6. The “Memory House” dance will be filmed with silhouettes in front of the RP screen. It might work well to film from US of the RP screen and have the actors dance DS of the screen.
7. The live camera that films the audience will be located in the House Left Torm.
8. Nate will be taking care of the Facebook things for the Cornerstone talkbacks.
 - a. This was discussed as being either two different videos, one for each talkback, or just one.

Props:

1. Will have cut the camera in “Recluse”.
2. We have an ICN microphone in the Box Office.
3. For “Wedding Video”, we will only need 8 plastic champagne glasses, as well as 8 wedding-like flowers. You can choose the “wedding” colors, but for “Magazine”, the girls are wearing fuchsia bridesmaids dresses.
4. The TV for “Recluse” can be any size and shape, but will need to have a wireless dimmer in it to control the light.
5. Jay, Ron, and Jenna will meet at 4:45 on Wednesday, October 8th.

Music/Sound:

1. Sara would like to see some of the videos that will need scoring so that she can begin to write music for them.
2. For Sunday’s rehearsal, Sara would like to do a full music run and work “Genes”, “Spies”, and the Transitions.
3. Sara is working to complete the backtracks for the transitions.
4. Sara will be purchasing the children’s musical instruments from West Music.
5. For the Transitions, Sara would like to record the songs for her own personal use and for the actors to use for personal rehearsals.

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6. Shawn will be writing the cue list and Sara will give him the list of what songs go with each scene, including the videos.

Lighting:

1. There is a light hang this Saturday October 11th.
 - a. The scaffolding will be installed.
 - b. DS there will be crossbars.
2. For “Grief” there will be different color washes on the RP screen.
3. On October 18th there will be a light focus and a video programming session.

Costumes:

1. Jenn has made a costumes tracking sheet for Stage Management and Jay to use.
2. Stage Management will let Jenn know if scenes or costume elements change via the reports.
3. The majority of fittings will be done this week.
4. Jenn will order more of the light-up gloves for “Memory House”.

Hair/Makeup:

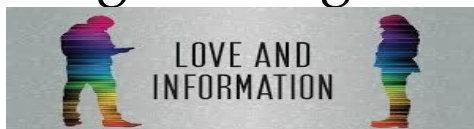
1. Nothing to report at this time.

Marketing:

1. When will we be able to have the Hvac turned off?
2. Sara will be purchasing the children’s musical instruments from West Music.
3. Eric, can you please send Nate the list of names of the Cornerstone students who will be at the talkbacks on each date?

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UNI Theatre
2014 Fall Mainstage
Director: Jay Edelnant



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11/6/14
Prepared by Alex S.

Performance Report

5th Performance: Thursday Nov. 6th, 2014

Start Time	7:33 PM	In Attendance: Cast, All Crew
End Time	9:28 PM	
Location:	SWT	

General:

1. Tonight's performance was a slower in energy, but faster in time. The audience responded well to the video "Cold", but overall was lacking engagement.
2. In the audience we had 149 patrons out of 189 sold.
3. For Thespians, we will be doing Act 5 through part of Act 7. We will either end after "Stone" or "Fate". Total, running through to the end of "Fate", this lasts 30 minutes.

Scenic:

1. THANK YOU FOR A GREAT SHOW!
2. The blanket for "Earthquake" has started to unravel on one side, causing the hook to come off.

Props:

1. THANK YOU FOR A GREAT SHOW!

Sound/Music:

1. THANK YOU FOR A GREAT SHOW!

Lighting:

1. THANK YOU FOR A GREAT SHOW!

Costumes:

1. THANK YOU FOR A GREAT SHOW!
2. Beth ripped her pink shirt for "Rash" and was late onstage for "Genes" due to the shirt not unzipping.

Hair and Makeup:

1. THANK YOU FOR A GREAT SHOW!

Marketing:

1. THANK YOU FOR A GREAT SHOW!