

This is a guide for students serving as stage managers and assistant stage managers for Simpson Productions.

It is a clear overview of the process and will serve as an invaluable guide throughout the process. There are examples and explanations of required documents as well as an explanation of Simpson Productions protocol and expectations. As a student stage manager, you should read through this information in its entirety prior to meeting with the production assistant for the training session and continue referencing the material during the process. For questions or concerns about the stage management process, contact the production assistant.

The Back Stage Guide to Stage Management by Thomas A. Kelly is strongly suggested to help guide you through the stage management process.

What makes a “good” stage manager?

“Good” Stage Managers manifest professional attitudes: they assume responsibilities gracefully, they think ahead, they are organized and efficient, they are punctual and dependable, they “keep their cool” in times of adversity and they are considerate at all times. While the position of Stage Manager involves heavy responsibility and little official recognition, the success of the show and the pleasantness of the process rests heavily (though not exclusively) on the shoulders of the Stage Manager.

What does a stage manager do?

“Stage managers are responsible and adaptable communicators who have the ability to handle and coordinate diverse groups of artistic personalities with tactful discipline and a sense of humor. They establish a creative environment by combining the ability to prioritize and anticipate and solve problems. With calm sensitivity and grace under pressure. Their ability to do the above stems from organizational ability, acquired technical knowledge (sound, music, lights, design and construction, typing, use of computers, and so on), familiarity with union requirements, and inspirational personality that creates positive energy.” (Kelly 19-20).

Stage Management Positions

Stage Manager: Typically provides practical and organizational support to the director, actors, designers, stage crew and technicians throughout the production process.

Assistant Stage Manager: Assists the Stage Manager in duties as assigned, including blocking/line notes, props tracking, etc.

Production Stage Manager: During the Festival of Short Plays, acts as coordinator of the individual show Stage Managers and provides practical and organizational support to the director, actors, designers, stage crew, and technicians throughout the production process.

Show Stage Manager: During the Festival of Short Plays, provides practical and organizational support to the director, actors, designers, and Production Stage Manager. Acts as a backstage manager during the run of the show.

Check out the websites below for more helpful examples and stage management techniques:

<https://www.thoughtco.com/10-commandments-of-stage-management-2638717>

<http://headsetchatter.com/blog/>

<http://www.stagemanagementresource.com/>

<http://www.theatrecrafts.com/pages/home/topics/stage-management/>

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Simpson Productions

Company Policies

Simpson Productions believes in creating a healthy and productive artistic environment. When producing shows it is essential that we treat each other with consideration and respect. The information and policies listed below will help us maintain a positive and professional environment.

BUILDING HOURS

- M-F, 7:00am-5pm: All doors will be unlocked, including lobby, loading dock, and NE corner.
- M-TH, 5-Midnight: The Main (south) entrance will be the ONLY open access point – all other doors will be locked. ALL EXITS AND ENTRANCES TO THE BUILDING MUST BE VIA THE THE SOUTH MAIN ENTRANCE DOORS. IT IS AGAINST BUILDING POLICY TO “BLOCK” OPEN LOBBY DOORS, ALLOW ACCESS OR EXIT BY ANY OTHER MEANS.
- Fri (after 5 pm) and all day Saturday: All doors will be locked. Students who need access to the building over the weekend must make arrangements with the BPAC secretary prior to 11:00am on Friday. Faculty-led events such as work calls, rehearsals, etc. will access the building with the keys of the staff member or an appointed student such as a stage manager.
- Sun 11:00 am-11:00 pm: The South Main entrance will be the ONLY open access points – all other doors will be locked.
- Performances/presentations: Building access/hours for theatre, music, or other campus/community public events will be subject to the needs of the event, as arranged by the event director/coordinator in collaboration with BPAC staff.
- **In no case will students be allowed to work in academic buildings past midnight without the presence of a faculty member or other college employee.**

BPAC ROOM RESERVATIONS AND SPACE USAGE

- Students may use rooms in BPAC for rehearsals and to work on design projects and class assignments. The following rooms are available for checkout online: BPAC 001 (Greenroom), Barnum Studio Theatre, BPAC 202, BPAC 102 (design room). See the building usage policy for more information.
- **If you are using the space after regular business hours (e.g. Friday after 5:00, Saturday or Sunday morning), you will need to fill out a form to request to have the building unlocked.**
- Return all rooms to a neutral position when you have finished your work sessions. Clean up all trash from the space. If using 202 make sure that you sweep the floor when finished.

ATTENDANCE AT MANDATORY CALLS

- All work calls and strikes are mandatory events for all students working on a production. Attendance at these calls is essential for the professional running of the program and the building of the ensemble.
- Other calls including, Company Meetings, Company Run-Throughs, HSTF organizational meetings, and others, are equally important to the functioning of Simpson Productions and are also mandatory.
- If other academic requirements occur which conflict with the mandatory event you may petition for an exemption. (Note--other work or personal obligations do not constitute a valid reason for missing the work call or strike.)
- Use the form: "Request to Miss Mandatory Call" form available online or complete a hard copy available outside the main office and turn it into the department secretary
 - Submit the completed petition at least one week prior to the event.
 - Petitions will be reviewed at a department meeting and a judgment made upon the merits. Make-up hours need to be scheduled as soon as possible, ideally before the missed call, no later than the opening of the production.
 - If an exemption is granted, you will need to make up the hours missed.
 - If an exemption is not granted,
 - You will be expected to make up the missed hours
 - You will be expected to make up additional hours
 - Additional privileges to which you may otherwise be entitled may be in jeopardy

TECH WEEK

- Please sign in on the callboard every night beginning with the company run-through. Do not sign in for other company members.
- Call time is **10 minutes prior** to the posted call. Call times will vary depending on your assignment for a production. If you will be late, text or call the Stage Manager of the production to let them know.
- Not all company members are called for each tech rehearsal, though everyone, including the front-of-house team, is expected to be at the final dress rehearsal and all of the performances.
- A detailed tech week schedule will be provided approximately two weeks prior to the beginning of tech week. Make the appropriate arrangements with work, etc. so that you can be present for all of the appropriate calls.
- Crew members should report to all technical rehearsals with a pencil and paper. Each crew member should generate a checklist of their pre-show, show, and post-show duties.
- Performers should walk the set and check their props prior to every technical rehearsal and performance.
- Performers should wear clothing for technical rehearsals that approximates the color of their costume.
- Crew will wear black for dress rehearsals and performances. Specifically the black clothing should be long sleeved, solid black with no logos. Shoes and socks should also be black. Blacks are considered the crew costumes and should be left in your locker for the duration of the run. You may change in either the dressing room or bathroom, but please leave your personal items in your locker and do not loiter in dressing rooms.
- For final dress rehearsal and each performance ushers will wear black and white dress clothes. House manager, box office manager and assistant box office manager will wear business casual dress clothes. Front of house staff can arrive at the building wearing their appropriate attire.

PROPS/COSTUMES

- Proper care of costumes is important. You must hang up your costume each night or place it in a laundry basket to be washed. A mending list will be posted on the door of the dressing room.
- Any problems with costumes, props, set etc. should be reported to the stage manager.
- Performers are responsible to check their props before the house opens.
- Performers and technical crew should not handle any set pieces, props, or costumes that are not assigned to them unless directed to do so.
- Do not enter the lobby area once in costume, unless specified by the director to do so.
- Eating and drinking (water excepted) are **not** allowed in the costume shop, dressing rooms, or backstage at any time during tech week or performances. Food and non-water

drinks will need to be removed from the green room after crew call time during dress rehearsals and performances.

- Performers are to not make any changes to their physical appearance (hair color/cut, tattoos, body piercings, etc.) without consultation with the Costume Designer and Director.

DRESSING ROOM POLICY

Simpson Production faculty and staff recognize that gender identity and expression is an important aspect of personal expression. In an effort to provide a supportive environment for all students, regardless of gender identity or expression, it is the policy of the Simpson Production Costume Shop that a student be allowed to use the dressing that matches their expressed gender identity. If any student, for any reason, is uncomfortable using a specific dressing room, they may request to use a private changing space and reasonable accommodation will be made. Different students may require different accommodations, but every accommodation within limitations of space will be offered.

REHEARSAL/PRODUCTIONS

- Check your email regularly!
- It is your responsibility to check your call times and be present at least ten (10) minutes prior to the time you are called.
- If you have a conflict with any of your call times, talk to the director and the stage manager.
- Cast members are not to alter your appearance in any way after casting, unless specified to do so by the director. Please check with the director before getting haircuts, changing hair color, etc.
- Please report all injuries to the SM or ASM as quickly as possible.
- Performers should always have a pencil, paper and the script during rehearsal to write down blocking notes.
- Please enter the building by the south doors for rehearsals and performances.
- All production personnel will stay out of view of the audience before, during and after the performance. Crew must wait for the audience to exit the house before cleaning up or striking props, etc.
- Wear appropriate clothing backstage. This includes black for technicians and comfortable, practical rehearsal clothing for Performers.
- Do not go in the booth or on catwalks unless you are requested to do so.
- Do not disturb the stage manager or crew members during cues or scene changes unless it is an emergency. Headsets are for official use only.
- If the stage manager or any member of the technical staff asks you to leave the stage, please do so quickly and quietly.

- Performers must listen to the monitors for their cues. The stage manager will give calls only before each act.

BACKSTAGE/DRESSING ROOM (Productions and Tech Week)

- Cell phones--turn them off when entering a rehearsal or performance space. During the technical rehearsals and performances actors should not have cell phones on them. Technical personnel can keep their phones in case they need them for notes or other purposes.
- Sound carries in the building. No talking backstage unless necessary for the production. Keep the noise level down in the hallway and dressing rooms also.
- Remember that the Costume Shop is a working space and should not be used as a place to hangout. It is to be used only for costume/wardrobe or makeup-related work. The greenroom is available for those whose work is done or who have a long wait for a cue.
- Do not make any effort to distract other performers or technicians in the backstage, vom, or hallway areas.
- The headset system will not be used to communicate anything other than cues, warnings or other information directly pertinent to the rehearsal or performance at hand.
- No music is to be played in the dressing/makeup area any time after 30 minutes before the show starts or any time before 15 minutes following the end. Please be respectful of those around you as some people prefer quiet when preparing for a show. Vocal volume in the dressing room should never be so loud that you cannot hear Stage Management's calls. Those who need to listen to music after "quiet time" should use headphones and private listening devices. (Though make sure that you can still hear the Stage Management Team when they give you your calls.)
- Verbally respond to stage managers calls. E.g. Stage Manager, "Five minutes to places." You, "Thank you five."

GUESTS AND STRIKE

- We ask that all guests meet with you after the performance in the lobby after you have removed your costume and make-up or running crew “uniform.”
- No one besides company members are allowed backstage or in the dressing room hallway between call time and 60 minutes following the end of the show.
- In the event of a photo call, you may meet briefly with guests in the house area (not backstage). Remember that the sooner a photo call starts, the sooner it gets over. *Note that production photos are generally taken on the final dress during the run of the show. You will be notified ahead of time if any staged photos are needed.*
- All company members are required to help STRIKE the show. Check the calendar for the call time for strike.
- Work clothing, including closed toed shoes, *must* be worn for strike.

FOOD/DRINKING/SMOKING

- There is no smoking in the building unless it is specified for a character on stage. No smoking in costume.
- Eating and drinking (water excepted) is not permitted in costume or on the set at any time, unless specified by character.
- Eating and drinking (water excepted) are not allowed in the costume shop or dressing rooms at any time during tech week or performances.

SOCIAL MEDIA & PROMOTING PRODUCTIONS

Simpson Productions encourages company members to promote the productions through social media services including, but not limited to Facebook, Twitter, Instagram, and Snapchat. We ask that you use discretion when choosing what to post. Don't share something special about the show that we don't want to reveal until the audience is in the theatre. When posting photos of the production before the show closes, only share official production photos from the departmental social media sites.

PARTICIPATION IN SIMPSON PRODUCTIONS

Students must be in good academic standing to participate in department productions. A student who is on probation is not eligible to participate in a major role or hold a design/leadership position. If a student wants to petition to have their involvement approved regardless of an academic probation, this request must be submitted to the theatre department chair for review by the entire department faculty.

SEXUAL MISCONDUCT POLICY and TITLE IX

Simpson College strives to create an environment free from sexual or relationship misconduct of any kind; and in which those who have experienced sexual misconduct get the help and support they need. Simpson's Sexual and Relationship Misconduct Policy outlines expectations the college has for students and employees, including faculty. In order to do all that we can to maintain a safe campus community, and in compliance with Federal law, all employees of the college are expected to report knowledge of alleged sexual misconduct to the Title IX Coordinator. Therefore, if you reveal to any faculty or staff member , in conversation, writing, class discussion, or in any other manner, that you have experienced sexual misconduct it is our obligation to share that information with the Title IX Coordinator on our campus. Please know that if this is a step that needs to be taken, we will do our best to involve you in that process so that you know what to expect as a result of the communication with the Title IX Coordinator. To learn more about the expectations the college has of you with respect to sexual misconduct, you can find the full policy here:

<http://simpson.edu/sexual-and-relationship-misconduct-policy/>

Indianola – Emergency 911
Campus Security - 1711

Simpson Productions Emergency Procedures

If you discover a problem:

1. Contact the house manager, stage manager, and faculty member in the building with information about the problem – what, where, who etc.
2. Contact the appropriate emergency services if required.
3. Remain calm.

In case of fire:

1. The stage manager will bring up the house lights.
2. The assistant stage manager needs to go immediately on stage and assess the situation.
 - a. Clear the stage.
 - b. Put out the fire if you can. Use only 1 fire extinguisher.
 - c. Call 911-Fire Department. Call Security-1711. Call maintenance x1622.
 - d. Cut the fire curtain if the fire is too large or out of control.

If we need to evacuate the building:

1. The house manager will call the fire dept. 911. Notify Security-1711.
2. The house manager will make the evacuation announcement to the audience. 3. All company members are to meet in the south parking lot (across from the football field) unless this exit is blocked by the fire.
4. No one is allowed back in the building until the fire dept gives the all clear.

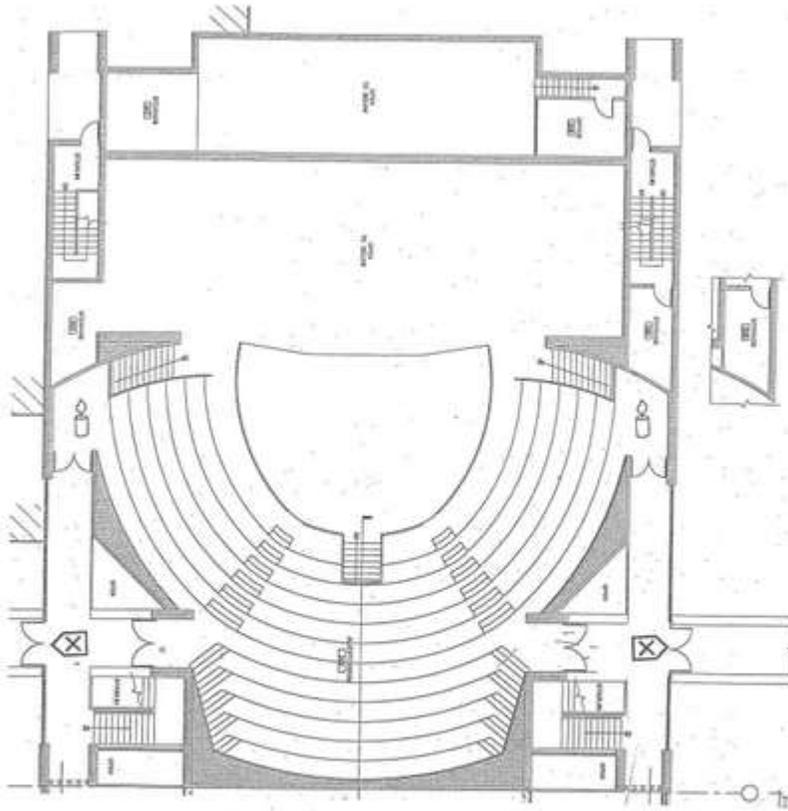
Fire extinguishers and/or hoses are located:

1. Outside doors to east and west coatrooms
2. Stage right by dock door
3. Stage left by shop door
4. Stage left and stage right behind the proscenium
5. House right and house left upper entry stairs
6. House right and house left lower vomitories
7. Both hallways outside of the lift room

In case of tornado:

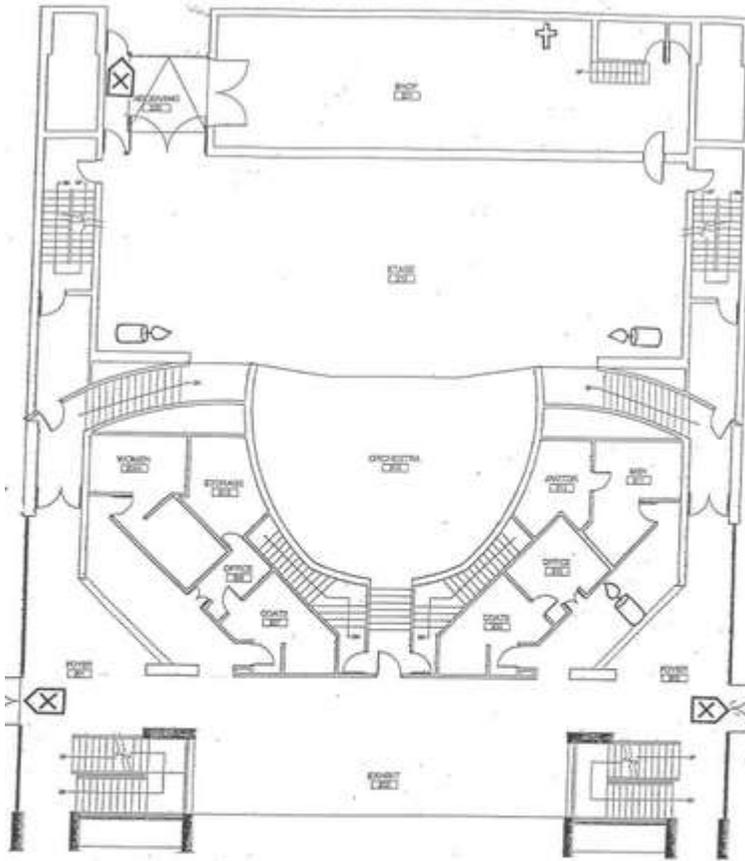
1. The stage manager will bring up the house lights and fade the stage lights.
2. The house manager will move the audience to the downstairs hallways.
3. Company members are to proceed to the green hallway in an orderly fashion.
4. Everyone is to remain seated in this hallway until the stage manager or faculty members present give the all clear.

UPPER LEVEL



- ⊕ = First Aid
- ⊗ = Fire Exit
- 🔥 = Fire Extinguisher

ENTRANCE LEVEL

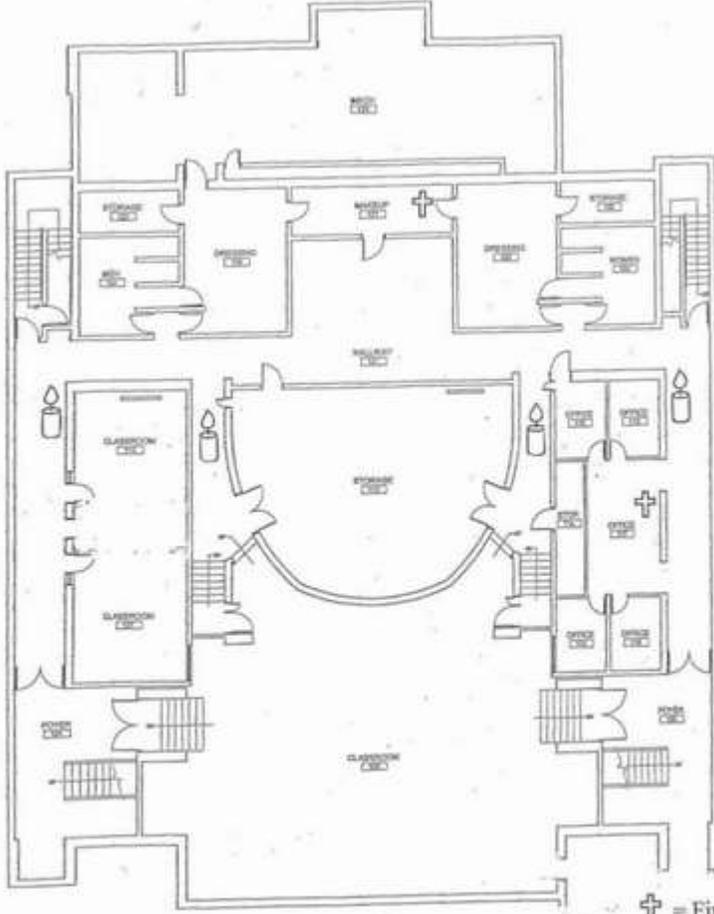


⊕ = First Aid

⊗ = Fire Exit

🔥 = Fire Extinguisher

LOWER LEVEL



- ✚ = First Aid
- ⊗ = Fire Exit
- 🔥 = Fire Extingu

Blank Performing Arts Center

Simpson College

FIRE EMERGENCY ALERT INFORMATION

PULL STATION LOCATIONS:

LOWER ENTRY EAST SIDE IN FRONT OF EAST BOX OFFICE LOWER ENTRY WEST SIDE IN FRONT OF WEST CLOSET (PROPS) MAIN ENTRY INSIDE OF 1ST SET OF DOORS ON EAST WALL
MAIN STAGE LEVEL EAST OF NW STAIRWAY EXIT
LOWER LEVEL NORTH OF WEST EXIT OUT OF STUDIO THEATRE LOWER LEVEL NORTH OF EAST EXIT OUT OF STUDIO THEATRE LOWER LEVEL EAST OF NW STAIRWAY EXIT
LOWER LEVEL WEST OF NE STAIRWAY EXIT
UPPER LEVEL NORTH SIDE OF WEST BRIDGE END
UPPER LEVEL NORTH SIDE OF EAST BRIDGE END
UPPER LEVEL SOUTH END OF HALLWAY ON EAST WALL
NE STAIRWAY EAST OF OUTSIDE EXIT DOOR
CATWALK LEVEL EAST SIDE OF MAIN LIGHTING BOOTH

FIRE EXTINGUISHER LOCATIONS

MAIN ENTRY NORTH END OF HALLWAY ON EAST WALL
MAIN ENTRY SOUTH END OF HALLWAY ON EAST WALL
LOWER ENTRY SOUTH OF EAST COAT ROOM DOOR
LOWER ENTRY SOUTH SIDE IN FRONT OF WEST CLOSET (PROPS)
MAIN STAGE LEVEL BY EAST SHOP DOOR
MAIN STAGE LEVEL INSIDE OF EAST SHOP DOOR ON SOUTH WALL
MAIN STAGE LEVEL SHOP EAST WALL NORTH SIDE BY LADDER
MAIN STAGE LEVEL BY SW PROSCENIUM WALL SR SIDE
MAIN STAGE LEVEL BY SE PROSCENIUM WALL SL SIDE
MAIN STAGE ENTRANCE INSIDE OF NE DOORS ON EAST WALL
MAIN STAGE ENTRANCE INSIDE OF NW DOORS ON WEST WALL UPPER AUDITORIUM LEVEL EAST SIDE
UPPER AUDITORIUM LEVEL WEST SIDE
UPPER LEVEL SOUTH END OF HALLWAY ON EAST WALL
UPPER LEVEL NORTH END OF HALLWAY ON EAST WALL
LOWER LEVEL COSTUME SHOP EAST OF MAIN DOOR
LOWER LEVEL WEST HALL NORTH END
LOWER LEVEL EAST HALL NORTH END
LOWER LEVEL WEST DOOR LIFT ROOM
LOWER LEVEL EAST DOOR LIFT ROOM
LOWER AUDITORIUM LEVEL EAST BOTTOM OF STAIRS EAST WALL
LOWER AUDITORIUM LEVEL WEST BOTTOM OF STAIRS WEST WALL
STUDIO THEATRE LEVEL EAST OF ELEVATOR ON NORTH WALL
CATWALK LEVEL EAST SIDE OF MAIN LIGHTING BOOTH
CATWALK LEVEL WEST SIDE OF SOUND BOOTH
CATWALK LEVEL NORTH WALL OF DIMMER ROOM
LOWER LEVEL BOX OFFICE SOUTH WALL (3)

EMERGENCY OXYGEN

LOWER LEVEL BOX OFFICE SOUTH WALL

AED LOCATION

LOWER ENTRY NE WALL OUTSIDE OF BOX OFFICE

FIRE DOOR LOCATIONS

MAIN ENTRY NORTH END OF HALLWAY UPPER LEVEL NORTH END OF HALLWAY

STAGE MANAGEMENT EXPECTATIONS

- Fulfill all requirements outlined in the document: Simpson Productions General Production Leadership Expectations.
- Meet with the director and establish specific expectations for the production process. Set up weekly meetings with the director during the course of the process.
- Review the Simpson Productions Stage Manager Handbook.
- Create pre--production analysis and provide it to other team members. Create a prompt script complete with 1/8" = 1'---0" scale floor plans.
- Arrange with the Technical Director to pull rehearsal props and rehearsal furniture and with the Costume Supervisor or Costume UGA or Costume Designer to acquire any rehearsal costumes necessary.
- Create a company contact list with the names, positions, emails, and cell numbers of everyone working on the production. Distribute this contact list to all department heads.
- Using the floor plan from the scenic designer, tape out the floor in rehearsal spaces with necessary indications of major scenic elements.
- Assist the director in maintaining rehearsal decorum. Confirm with the director how to call and manage breaks.
- Record and update the staging in the prompt script.
- Create and distribute rehearsal reports for each rehearsal.
- Serve as liaison between director and technical and design staff to coordinate scheduling of matters relating to access to spaces, condition of spaces, access to props, costumes and scenic elements and as a conduit to facilitate scheduling and communication between all parties.
- Run production meetings and company meetings.
- Create and publish production meeting reports for each production meeting noting new concerns for each of the production areas and clarifying old concerns.

- Collaborate with the director and the production team to create a tech rehearsal schedule to include: Company Run--Through, Paper Tech, Technical Run--Throughs, Dress Rehearsals. (Distribute tech schedule two weeks prior to tech.)
- Record preliminary cues for all areas in Prompt Script during formal Paper Tech or before First Technical Rehearsal.
- Oversee or conduct all pre-rehearsal and pre--show checklists and verify that all cast and crew meet assigned call times before tech rehearsals and performances.
- Call cues for each technical rehearsal and performance.
- Create and publish tech rehearsal and performance reports for each rehearsal and performance noting any irregularities.
- Supervise and train Assistant Stage Managers.
- Create a company sign in sheet.

STAGE MANAGEMENT DOCUMENTATION EXPECTATIONS

The following materials are generated at various stages in the process.

- I. PROMPT BOOK (one or more notebooks) INCLUDING THE FOLLOWING:
 - All blocking for cast members clearly noted and including a key for abbreviations
 - All warnings, standbys, and go for all sound, light, set shift, and special effects cues clearly noted.
 - Containing additional following information:
 - A. *Preliminary Research including:*
 - Director's and Designer's initial conceptual statement(s)
 - Preproduction analysis.
 - Scene Breakdowns
 - Action Plot (chart referencing actor presence in scenes by Act/scene or other Scene Breakdown strategy and script pg)
 - B. *Planning and Organizational Paperwork including:*
 - Cast List
 - Production Crew List
 - Company Rules
 - Company Contact List
 - Production Calendars
 - Rehearsal Reports (one for each rehearsal)
 - Production Meeting Reports (one for each production mtg)
 - C. *Tech and Performance Paperwork including: (due at de-brief)*
 - Master and/or Area Preliminary Cue Lists
 - Scenic Floor Plan(s) and Section(s), Scene Elevations or Model Photos, Pre--show Scenic Element Checklist and any other graphic material provided by the Scene Designer
 - Light Plot and accompanying paperwork (Channel Hook-up, Instrument Schedule), Light Cue Sheet, Pre--show Light Check Checklist, and any other material provided by the Lighting Designer
 - Sound Cue Sheet, Pre--show Sound Check Checklist and any other material provided by the Sound Designer
 - Final Prop List, Prop Preset List, Prop Tracking, Prop Progress and Procurement Checklist and Pre--show Props Checklist(s)
 - Costume Actor/Character Garment Lists, Costume Preset Lists, Costume Tracking Lists, and Pre---show Costume Checklist(s)
 - Additional charts, lists, graphics, and paperwork for other areas including: Special Effects, Wigs, Makeup, etc.

NOTE: Examples of many of the following duties are more clearly explained in the subsequent pages of this handbook.

PRE REHEARSAL DUTIES:

- ❖ Informational Meetings with Simpson Productions Producer

- ❖ Pre-Production Analysis

- ❖ Meet with the Director of the Show
 - ◆ Discuss their expectations
 - ◆ Set up a tentative schedule for the process
 - ◆ Talk about the when and what of auditions

- ❖ Set up your prompt book
 - ◆ Obtain a copy of the script that you can Xerox in a workable format.
 - ◆ Mark the scene/act divisions with tabs or dividers
 - ◆ Divide the book into sections for the other information. The layout is a personal preference but you should have the following:
 - Contact sheet
 - Rehearsal reports
 - Script
 - Prop list
 - Technical drawings
 - Blank paper
 - Minutes from production meetings
 - Anything else that you find useful

- ❖ Develop (with the Director) a production calendar
 - ◆ This calendar should be completed on the computer and printed. Some of these dates will be on the departmental calendar and others you can obtain from the technical staff. Important dates that should appear on this calendar:
 - Audition dates
 - Design meetings
 - Rehearsal and build target dates
 - Design due dates
 - Rehearsal props complete
 - Final props complete

- Lighting, Sound, and Set Complete
 - Costumes complete
 - Lobby complete
 - Production meetings
 - Work call
 - Tech week
 - Run schedule
- ❖ Run auditions and callbacks for the show.
- ◆ Auditions
 - Reserve audition spaces
 - Communicate with Simpson Productions Producer
 - Arrive at the audition site at least 30 minutes prior to audition time.
 - Set up space as instructed by director, and be sure you have the following:
 - Audition forms (extra paper copies and computer)
 - Pencils
 - Cold readings
 - Audition sign up schedule printed – One copy for you and one copy for the director
 - Take pictures of auditionees and upload them to Google Drive
 - Send actors into audition at the appropriate time
- ◆ Callbacks
- Set up space as director instructs
 - Have a list of callbacks and schedules
 - Make sure you have scripts or scenes ready
- ❖ Set up a meeting with Assistant Stage Manager(s).
- ◆ Discuss division of duties
 - Blocking – use a pencil for changes, and make sure you record all blocking
 - Taking line notes - see example, email to actors and director
 - Prompting actors
 - Timing scenes and acts as needed for the director.
 - Take out and put away props each night.
 - Call breaks and start times.
 - Calling actors who are late. Start calling 5 minutes before start time.
 - Developing and updating props list
 - Tracking props

- Filling out rehearsal reports
- Be flexible as duties may change depending on the show.

❖ Prepare the rehearsal space

- ◆ Reserve rehearsal space online for all rehearsals designated to take place in BPAC
- ◆ Spike the space
- ◆ Familiarize yourself with space and equipment

❖ Check out the SM box from the Departmental Secretary

❖ Check out the SM keys from the Technical Director

REHEARSAL DUTIES:

❖ First Rehearsal

- ◆ Prepare and distribute a contact sheet.
 - The contact sheet should include the entire company.
 - Phone numbers, box numbers, and email addresses should all be included on the sheet.
- ◆ Distribute rehearsal schedule at the first rehearsal. Inform actors that they are to be dressed and ready to rehearse no later than 10 minutes prior to starting time, so you will be able to begin on time.

❖ Ongoing Rehearsal Duties

- ◆ Arrive at the rehearsal space 30 minutes prior to the beginning of each rehearsal. Be sure it is clean and set up for the first scene. The space should be swept before each rehearsal.
- ◆ Take role as actors arrive. 5 minutes prior to go, if actors aren't present you should contact them immediately.
- ◆ Rehearsal report
 - Each night you should keep a rehearsal report documenting all activities at the rehearsal.
 - The rehearsal report should include any problems, additions, or changes for each area of the production that occurred at rehearsal.
 - Include any running time.
 - Note who was absent and late.
 - Distribute the report within an e-mail and as an attachment to all production staff before noon the following day. Remember to use Bcc when sending it out.

- ◆ If problems arise within rehearsals, discuss the problem with the individual personally.

If the problem continues, the SM should discuss appropriate action with the director. The SM should not, however, discuss the problem with any other company member.

- ◆ After rehearsal, you are responsible for making sure that the space is clean, props and set pieces are put away, building lights are off, and doors are locked.
- ◆ Make sure you have the SM box with you at all times.
- ◆ The stage manager should be the last person to leave the building.

OUTSIDE REHEARSAL DUTIES:

❖ Design and production meetings

- ◆ Coordinate a time with tech staff, designers, and director so as many people as possible can be in attendance. Then set a standing time for the duration of the process.
- ◆ E-mail a reminder of the meeting to everyone a few days before the meeting.
- ◆ Set up tables and chairs for everyone in the space.
- ◆ The SM should run the meeting. Design meetings early in the process may be more brainstorming and idea building. As the process moves into rehearsals and building the function of a production meeting is to make sure everything is on track in the process and to answer any questions that have developed since the last meeting.

❖ Stage Manager's Box

- ◆ An inventory of the SM box is taken at the time you check it out from the Department Secretary. Be sure to report all injuries and keep track of the inventory in this box so that replenishments can be requested when necessary.

❖ Company Meeting

- ◆ Check with individual department heads before the meeting to see if they have business for the meeting.
- ◆ Gather designer presentations so all can be shown from one computer.
- ◆ Establish an agenda in coordination with the production team.
- ◆ Take attendance at the meetings. Have the company introduce themselves. Keep the meeting on track.

TECH WEEK AND PRODUCTION:

❖ Preparation

- ◆ Let the Sound UGA know where headsets need to be set up before cue to cue
- ◆ Double check to see that the tech table was set up.
- ◆ Meet with the director and designers for paper tech. Write all cues in your book, making sure you use a pencil so you can make changes. When writing cues, find a method that is most beneficial to you.

- ◆ Meet with all crew heads and ASMs.
- ◆ Discuss the duties that each crew member is responsible for.
- ◆ Discuss all scene and costume shifts that will need to take place and make a shift schedule.
- ◆ Create and distribute tech schedule, put all call, house open, warm up, and go times on the schedule.
- ◆ Post check in sheet.
- ◆ Make sure running lights are set up.

❖ Tech Rehearsals

- ◆ Be sure call times and go times are followed as much as possible. Note, however, that there may be delays due to unforeseen directing or design difficulties.
- ◆ Meet with your tech crew prior to the first tech and explain each of their duties to them.
- ◆ Run tech rehearsals as close to show standards as possible, there will be a lot of starting and stopping at first. When you need to stop actors to rework a moment say “Actors, hold.” When you are ready to begin, give the actors a line to start from and say “Actors, go.”

❖ Calling Cues

- ◆ Warn board operators of any upcoming cue a full page ahead by calling “Warning LQ1, SQ A”
- ◆ Give a standby cue halfway down the page by saying “Standby LQ1, SQ A”
- ◆ If cues are called separately, give warnings together clarifying that they are called separately. Give them as “LQ 1 GO” and “SQ A GO”
- ◆ Your board operators should indicate to you that they have heard you by responding “Warned,” “Standing,” and “Complete.”

❖ Running the show

- ◆ Confirm tech call times with the appropriate staff members. All crew members and actors will sign in. If someone is late, have an ASM call to check the status of that individual.
- ◆ Prior to house opening you must make sure actors have checked their props, crew has completed all set up, and light and sound levels have been set. Use your checklist and walk the set to make sure all presets are up.
- ◆ Inform the actors when the house is open.
- ◆ Warn actors five minutes before warm ups.

- ◆ Give company calls at 30 and 15 minutes before “places” five minutes to curtain. The ASM may need to call these if the SM is in the booth in Pote.
- ◆ Stay in contact with the house manager and be prepared to hold the go if necessary. Keep company members informed if a hold is necessary.
- ◆ If in Barnum you may ask the house manager to turn off the lights in the East and West foyers when you call house to half. (Breakers #5 and # 6) The ushers are responsible for turning off the entry lights to the house.
- ◆ Remain on headset at all times during the show. This is important in case of problems or emergencies that may arise. Keep conversation over headset to a minimum.
- ◆ Prepare a performance report each night and distribute to the company.
- ◆ Make sure that the booth is clean before leaving each night.
- ◆ The SM should be the last to leave the building. Make sure lights are out and all doors are locked.

❖ Strike

- ◆ Inventory SM box. Let the department secretary know of any supplies that need replenished.
- ◆ Put away the run lights.
- ◆ Clean booth.
- ◆ Turn in the SM box to department secretary and SM keys to TD

Simpson Productions Stage Manager's Checklist	
Pre-Rehearsal Duties	
	Do SM training with the Simpson Productions Producer
	Check out an SM Box with the Theatre Department Secretary
	Obtain the locker combination for the SM lockers
	Set up check ins with the Simpson Productions Producer on a weekly basis
	Obtain a copy of and read through the SM Handbook
	Check out the SM keys from the Technical Director
	Train ASM's
	Meet with the Director
	Complete the Pre Production Analysis (check due date on calendar on website)
	Create a Scenic Breakdown of the script
	Prepare a prompt Script-look at the SM Handbook for an example
	Set up a time and place for production meetings with the Production Team
	Run auditions
	Develop a Production/Deadline Calendar using dates from the SP Deadline Calendar
	Create a company contact list and distribute
	Spike the stage (before staging rehearsals start!)
Rehearsal Duties	
	Execute all Rehearsal duties as outlined by the SM handbook and the Director
	Sign out rehearsal spaces

	Take role nightly
	Create and fill out a Costume Tracking List during rehearsals
	Create and fill out a Props Tracking List during rehearsals
	Complete and distribute Rehearsal Reports before 11:00 am the following day
	Clean up and lock the back door after each rehearsal–put out ghost light
Outside of Rehearsal Duties	
	Prepare for and run all Production Meetings as outlined by the SM Handbook and Director
	Send out a reminder email about the Production Meeting 1-3 days beforehand
	Complete and distribute Production Meeting Notes before noon the following day
	Prepare for and run the Company Meeting
Pre-Tech Week Duties	
	Work with Prop crew to set up and label all prop tables (usually done at Work Call)
	Make a Tech Schedule (approved by the production team) and distribute it two weeks prior to tech
	Post a check-in sheet on the downstairs bulletin board
	Have a Paper Tech to write all cues in your Prompt Book (include Warning, Standby, and GO)
Tech Week Duties	
	Practice calling your cues before each rehearsal and performance
	Prepare for and run all Tech Rehearsals
	Complete and distribute a Tech Report nightly
<p>*This list is to be used as a guideline in your production process, and is therefore more than likely incomplete. Please use the SM Handbook diligently, and contact your director or the Simpson Productions Producer for further questions.</p>	

Tips for Stage Managers:

Developed By Previous Simpson Productions Stage Managers

- As a leader your job is to guide the team toward a successful production
- Sticky notes are a lifesaver. So are lists, always make lists (and checklists)
- Love what you do, others will notice and will follow your lead
- Know the policies
- E-mail reminders, people often forget and need a little nudge
- Keep a level head and take things as they come
- Reach out for help from the department faculty
- Nip gossip at the start, it does no one any good
- Have actors sign up for costume fittings before they leave the rehearsal space
- Take a commanding attitude, you're in charge. However, don't take this too far; you catch more flies with honey than you do vinegar
- It only takes one bad attitude to bring a production down, promote good attitudes
- Remember that you have assistants for a reason; be ready to let the assistants help during tech
- Keep a notebook with you at all times during tech or someone will tell you something and you will forget
- Be as specific as possible on the reports, but don't tell the designers a solution. Present your challenge and let the designers fix the issue, it's their job!
- Don't hesitate to go to the director or another faculty member when you don't know how to do something or you are feeling overwhelmed. They want to help you!
- Do tracking as you go, notice where people are entering and exiting so that when the props of costume designer asks, you can tell them
- Be well versed in the lighting and sound equipment, you never know when something might go wrong
- When you have a chance, get ahead in homework, it will help when tech week comes around
- Have fun!

ASSISTANT STAGE MANAGER EXPECTATIONS

GENERAL EXPECTATIONS:

The Assistant Stage Manager provides practical assistance to the Stage Manager of a production. “Good” Stage Managers manifest “professional” attitudes: they assume responsibilities gracefully, they think ahead, they are organized and efficient, they are punctual and dependable, they “keep their cool” in times of adversity and they are considerate at all times. While the position of Stage manager involves heavy responsibility and little official recognition, the success of the production and the smooth operation of the process rests heavily (though not exclusively) on the shoulders of the Stage Manager.

This document is meant to highlight the responsibilities that are entailed with holding an Assistant Stage Manager position. The stage manager will work with the ASMs to delegate specific tasks for the process. It is possible that an ASM will serve as the primary stage manager for one or two rehearsals. As a team you are responsible to fulfill all requirements outlined in the Simpson Productions Stage Manager’s Handbook.

Pre-Rehearsal Duties

- Attend an informational meeting/training with the Stage Manager to discuss what their expectations of you are and what the division of labor will be.
- Obtain a copy of the script and develop a show notebook and/or binder to write in any line notes or any blocking notes, etc.
- Divide the book into sections for other information. The layout is a personal preference, but should include the following:
 - Contact Sheet
 - Script
 - Props list, including tracking lists (added later in the rehearsal process)
 - Anything else that you may find useful, or that the Stage Manager dictates

Rehearsal Duties

- Always arrive AT LEAST 20 minutes prior to the beginning of each rehearsal. This may change if the Stage Manager sees fit. Be sure the space is swept, and then help the Stage Manager or other Assistant Stage Manager set up any rehearsal furniture/props needed.
- Execute any tasks that have been designated by the Stage Manager or Director.
- Call actors who are late. Start calling 5 minutes before start time.
- Take line notes (See examples in SM Handbook) and email them to the actors and director after rehearsal is over.
- Prompt actors when they call for line.
- Time scenes and acts as needed for the director.

- Take out and put away props each night.

- **Additional Duties that the Stage Manager may ask of you include:**
 - Tracking props and/or costumes
 - Filling out rehearsal reports
 - Calling breaks and start times
 - Recording blocking notes (Use a pencil)

Outside of Rehearsal Duties

- Attend all Production Meetings
- The Stage Manager may have you take notes during the meeting. It is important to take detailed notes during these meetings. See example in SM handbook

Tech Week and Production

- Assist the SM in preparing for tech week according to his/her directions.
- Assist in setting up the tech table
- Assist in setting up the props tables
- Assist the SM in maintaining a timely schedule. Warn actors and crews of 15, 10 and 5 minutes before tasks such as warm ups, props check, light check, etc.
- You will act as both a backstage manager and as part of the run crew during technical rehearsals as well as for the productions
- If the Stage Manager is unable to run the show, you must be prepared to do so in his/her place. Please see SM handbook and talk to your Stage Manager for possible duties.

First Meeting with the Director

In your first meeting with the director it is important to establish a system and gain information about how to conduct rehearsals and what the director's expectations are of you. Every director has a different process and it is important that you become familiar with the process of the director to know the type of structure or flexibility desired throughout the process.

Important questions to consider:

- 1.) At the beginning of the rehearsal process, how long will actors remain at a table reading and discussing? How soon does the director expect to start blocking? Does the director want you to call places and formally begin each rehearsal and scene, or would they prefer to ease from informal small-talk into the rehearsal work without abruptly shifting the mood?
- 2.) What level of rehearsal props and furniture does the director expect and at what point?
- 3.) Does the director want strict blocking kept from the outset or will there be a period of improvisation?
- 4.) How does the director want breaks called – five minutes in an hour, or ten minutes every hour and a half? Does the director wish you to call a reminder ten or fifteen minutes before the scheduled break?
- 5.) What policy would the director like to establish regarding visitors at rehearsals?
- 6.) How would the director like to structure the basic rehearsal schedule and how should you break up the script – by scene, page number, act? Your production analysis should serve as an excellent tool to devise an actors' scene breakdown, detailing the acts and scenes and which actors appear in them.
- 7.) Would the director like to establish any guidelines for prompting actors with their lines? How soon does the director want actors "off-book"? And should you correct them word-for-word or allow them to paraphrase at first if the scene is moving along?
- 8.) How are rewrites to be handled, e.g., passed out and read through outside rehearsals or held to be distributed all at once by the director?
- 9.) How much discussion and leeway does the director want to allow before you prod him or her to move on and stick to the scheduled work for the day? This is a delicate and very important point that should be agreed upon in advance because there should be no sign of quarrel or disagreement between the director and stage manager in front of the cast.
- 10.) Establish a time when the two of you can talk privately each [week] so you continue working on the same wavelength while not having to discuss questions or problems during rehearsal periods (Kelly 36-37).

The Pre-Production Analysis

“All stage managerial pre-production work begins with the reading of the script.” (Kelly 27). Reading the play once through for enjoyment will greatly aid in the creation of your pre-production analysis. Then reread it, looking at what is required for the production as implied or specified in the text. *A pre-production analysis is a breakdown of all of the technical elements required to produce the script.*

To begin you should create a spreadsheet for denoting notes in all of the following applicable areas (you can download an Excel template from the Google drive.

Lights	Sound	Props	Set	Costumes
Hair/Makeup	Fly	Projections	Special Effects	Other Notes

The more detail you can use during this process the more beneficial the analysis is to the other members of the team. Also, this careful analysis helps you gain a better understanding of what is happening in the play.

Things to watch for as you read and analyze the script:

- Doors and their locations
- Whether or not the door frames are large enough to allow costumes, hats, trays, and other props to fit through
- Any indications of a raked stage (a stage floor that slopes down toward the audience)
- Anything that moves onto or off the stage during the course of the action that will have to be handled by actors
- Any playing areas that are elevated and that may require railings and escape stairs so the actors will be able to exit
- Any flying pieces that come in or out during the action
- Any curtains or blinds pulled by actors (Kelly 30-31)
- Time of day specified
- Changes in location
- Special effects indicated
- Potentially quick costume changes
- Sound effects that forward the action of the play
- Specified fights or staged moments of intimacy
- Large dance numbers

Here are two examples of a Pre-Production Analysis:

PRE-PRODUCTION ANALYSIS						STAGE MANAGER: DANILLE BROWN		
<i>A SERVANT OF TWO MASTERS</i> BY CARLO GOLDONI								
Page	Set	Lights	Sound	Props	Costumes	Hair/Make Up	Special Effects	Special Notes
The action takes place in Venice over a single day.								
1	A room in Pantalone's house							
3			Knocking is heard					
7					Beatrice is dressed like a man			
8				Four letters from friends, business acquaintances, and bank manager. One will be opened and read.				
13	There needs to be an entrance to the Inn. Scene 6 takes place on the street in front of the Inn.							
14				Florindo has a large traveling trunk that needs to appear heavy				
15				Florindo hands five pieces to the Porter				Porter gets hit twice

The 25th Annual Putnam County Spelling Bee Pre-Production Analysis SM: Katrina

<u>Song</u>	<u>PG</u>	<u>Set</u>	<u>Props</u>	<u>Lights</u>	<u>Sound</u>	<u>Costumes</u>	<u>Fly</u>	<u>SFX</u>	<u>Other notes</u>
#1 The 25th Annual Putnam County Spelling Bee	1	high school gym, few rows of bleachers or chairs, desk for host, lone looming mic front and center,	trophy, placard with numbers, clipboard for Rona	flashback		Mahoney -- looks like bouncer at gritty bar			
#1a The Rules	9		registration forms		Bell (prop?)				
	11		Phone	flashback	Phone rings				
#2 My friend the Dictionary	14								
Audience Member #1	16		Number placard for audience members?						
Audience Member #2	17								
Audience Member #3	18								
#3 Pandemonium	21								
	24	Gymnasium ropes; bleachers spin	Vocabulary cards (thrown)						
	26			Flashback to study with dads					
#4 I'm not that smart	28								
	31					Coneybear puts on a helmet			
	33			Momentary flashback					

About Yesterday

<u>Page</u>	<u>Location</u>	<u>Set</u>	<u>Props</u>	<u>Lights</u>
3		Park-Like Setting		
3				Lights Up
3		Park Bench		
3	Across Park Bench	Large Standing Mirror		
3	with Edwin		Sandwich	
3	on Sandwich		Cellophane Wrapper	
3	Behind Edwin's Ear		Pencil	
3	with Edwin		Newspaper w/ Crossword Section	
3				
13				Lights Fade

Typhus in Wartime

<u>Page</u>	<u>Location</u>	<u>Set</u>	<u>Props</u>	<u>Lights</u>
0		Shabby Doctor's Office,		
1	Eugene & Stanislaw		Two Stethoscopes	
1		Desk		
1			Paperwork for Desk	
4			Stuff for Eugene to "busy	
8	on Desk	Desk will have Drawer		
8	inside Desk		Sodium Cyanide Pills	
10				Lights Down

Blood

<u>Page</u>	<u>Location</u>	<u>Set</u>	<u>Props</u>	<u>Lights</u>
		A standard doctor's office. One side of the room contains a desk, countertop, and cabinets. Jutting into the center of the room is an upright recliner, alongside an IV stand.		
1	on Desk	Outdated Computer		
1	with Lindy		Pages of Paperwork	
1	Underneath Desk	Half Empty 12 pck of Juice Boxes		
2			Needle, Collection Bags	
3	on Lindy			
3			Blood Pressure Cuff	
3	with Beulah		Clipboard for Beulah to write records on	

4			Antiseptic Wipes
5		Sharps Container	
5		Trash Can	
11	Beulah leaves	Door	

That Last Step

<u>Page</u>	<u>Location</u>	<u>Set</u>	<u>Props</u>	<u>Lights</u>
1		Plain, Empty, Blank Space with White Walls		
1				
2	Kong's Pocket		Phone	
4	Gate		Phone	
9	with Gate		Big Bag with 6 Phones, all with white, glowing screens	
10				Black Out

Sound

Costumes

SFX

Other notes

Shirt w/ Pocket for Edwin

Sound

Costumes

SFX

Other notes

Worn Clothes

Sound

Costumes

SFX

Other notes

Shirt sleeve that
allows Lindy to roll it
up to shoulder easily

Sound

Costumes

SFX

Other notes

2-3 Second Alarm

Burlesque
drummer rim
shot

Mall-Mart The Musical

Preliminary Scene Breakdown

As of 2/27/11
12:15 AM

SCENE	CURRENT PAGES	DESCRIPTION	CHARACTERS
ACT I	3 to 57	1942-1962	
Sc. 1	3 to 9	Gridley. Arkansas, summer of 1942, a train station.	Walt, Ella, Sailor (Wilfred Pickens), WAC (Alma), Chuck; Townspeople (Father, 2nd Father, Sister, Mother , Other Enlistees, Kid selling newspapers)
Sc. 2	10 to 18	Back room, then store floor of a thriving old-style Sterling Variety store in Smithers, Arkansas, early spring of 1947	Benton, Verna, Customers (Mother and Teenage Daughter/Marybeth, Old Lady/Mrs. Giddens, Fat Lady, Mrs. F - mentioned in scene description but no lines?, the New Arrival), Walt
Sc. 3	19 to 25	Inside then outside Walt's new Ben Franklin store, spring 1947	Walt, Ella, Chuck, Verna, Mother and kid, Fat Lady, Old Lady, Mary Beth, her boyfriend Buck, Minister, Businessman (Tom?), Benton, Mrs. F
Sc. 4	26 only	A Chair Factory/ Elsewhere (for Ella - mentioned in description but not in scene)	Walt, Factory Owner, Ella
Sc. 5	26 to 29	Ben Franklin Headquarters, Kansas City, 1948	Walt, District Manager, Regional Manager (Mr. Hocking and Mr. Winters)
Sc. 6	30 to 34	Inside then outside the new Samson's Serve-Ur-Self	Verna, Walt, Customers (Buck, Mary Beth, Old Lady/Mrs. Giddens, Fat Lady/Alice, Mother/Etta, Kid/Tommy, Minister, Businessman/Charles), Ella, John Benton, Mrs. F
Sc. 7	35 to 36	Airborne, in Walt's new third-hand two-seater plane	Walt, Chuck
Sc. 8	37 to 42	The Samson's Home	Ella, Two church ladies (Mrs. Froom and Mrs. Beardsley/#1-Daisy, #2-Ada), Walt
Sc. 9	43 to 47	Wall Street, 1961, a brokerage house	2 Brokerage VPs, Walt, 6 Stockbrokers (1 enters later)
Sc. 10	48 to 51	Back room of the first Mall-Mart, 1962	Verna, Howard, Chuck, Ella
Sc. 11	52 to 55	Store floor, immediately following	Walt, Customers (Mrs. F, Minister, Mother, Little Girl, Mary Beth and Buck - with baby, Fat Lady, Old Lady), Ella, Benton
Epilogue	55 to 57	2007 - set of Mall-Mart, The Musical, Made in USA!	Ensemble minus Verna, Ella & Walt, plus Lydia & Dexter

Mall-Mart The Musical

Preliminary Scene Breakdown

As of 2/27/11
12:15 AM

SCENE	CURRENT PAGES	DESCRIPTION	CHARACTERS
ACT II	58 to 117	2007 (or 2008?)	
Sc. 1	58 to 63	Dexter and Harriet Jean's house, the same day	Dexter, Harriet Jean
Sc. 2	64 to 70	MM world headquarters, Smithers, later that day	2 Fresh-faced MM buyers (M&F), Chair company owner (Son of Act I owner), Levi Strauss CEO, Proctor & Gamble CEO, Disney CEO, Secretary, Howard, Lydia, Chorus (as publicists, assistants, etc)
Sc. 3	71 to 72	Metthachie Marsh	Mayor, Boy
Sc. 4	73 to 77	Mall-Mart in Smithers, a week later	Florence, Harriet, Everett/Asst Manager, Walt (1990 on video)
Sc. 5	78 to 82	Garage in Smithers, same day	Boom Boom (Freddy, drums), The Slasher (Percy, rhythm guitar), Rumble (Evelyn, bass), Screech (Dexter, vocals)
Sc. 6	83 to 88	The Main Office, a week later	Mayor, Howard, Devan, Offstage voice of secretary, Lydia
Sc. 7	89 to 96	Small rented hall in Smithers	Fran, Dexter, Karen, Jennifer, Lydia
Sc. 8	97 to 105	Mall-mart, the store floor, the next day	Everett, Harriet, Florence, Walt (c. 1990 on video), 5 Shoppers, Sapling, Fran, 3rd Activist, Dexter, Security Guard, Associate #1?
Sc. 9	106 to 110	A living room in Smithers, Sunday Night	Pharmacist, Lydia, Sapling, Mazetti the Activist, Fran, Benefactor/Jack
Sc. 10	110 to 111	The Samson home, around the same time	Jack, Ella
Sc. 11	112 to 117	Two nights later, outside Town Hall, night of the big vote	Sapling, Karen, jennifer, Fran, Shoppers 1, 2 and 4, Mayor, Howard, Slasher, Rumble, Boom Boom, Screech/Dexter, Howard, Harriet, Union Rep, Financial Advisor

Managing Auditions

The primary function of a stage manager during auditions is to prepare the space, making sure the room for the audition is well lit and that there is a place for the auditionees to wait and prepare or freshen up. The stage manager should also maintain accurate lists for the director if there are appointments, and make signs and/or notices that will help people find the entrance to the room, studio, or theatre (Kelly, 53).

Remember that those who are auditioning are likely nervous. Do your best to help them to navigate the process.

In preparation:

- Ask the director if they would like you to find the cold readings and ensure that you have an adequate number of copies of monologue options for people to read. Confirm the monologue choices with the director.
- Talk with the director about how auditionees should be brought into the space and by whom.
- Work with the Simpson Productions Producer to get a list of auditionees with their times and if they have submitted their Google Form
- Set up an area for the directors (tables, chairs, extension cords, etc).
- Double check that the lighting is turned on, curtains are flown in, and the boom box/piano is available if needed.
- Make sure there is a chair available for the auditionees to use if they desire.
- Make sure to have a computer on hand for any walk-in auditionees to fill out the Google Form.
- If the auditions are the first set in the fall, take a photo of the auditionee before they go into their audition. The photo should be labeled with their name and uploaded to the Google folder..
 - If the auditions are in the spring, double check that the auditionee has a photo uploaded and only take one if there is no photo online.

Commented [1]: what is 53 in reference to?

Commented [2]: Back Stage Guide to Stage Management

Guidelines for Emailing Documents

Stage Managers will need to send out many documents, and the easiest way to do this is through email.

It can help save time if you have a couple groups set up in your email system. (e.g. one list can be the production team; another list can be the cast [which includes the director/conductor and SM team]; and another list would be the full company working on the show.)

Below are some general guidelines about who you should email in regards to the document you are sending. This is more than likely not a complete list of the emails you'll be sending. Always use discretion when sending information out, and don't be afraid to ask questions about who should have what information. If there are more than 3 people on your "To" list, make sure they are blind-copied (Bcc:)

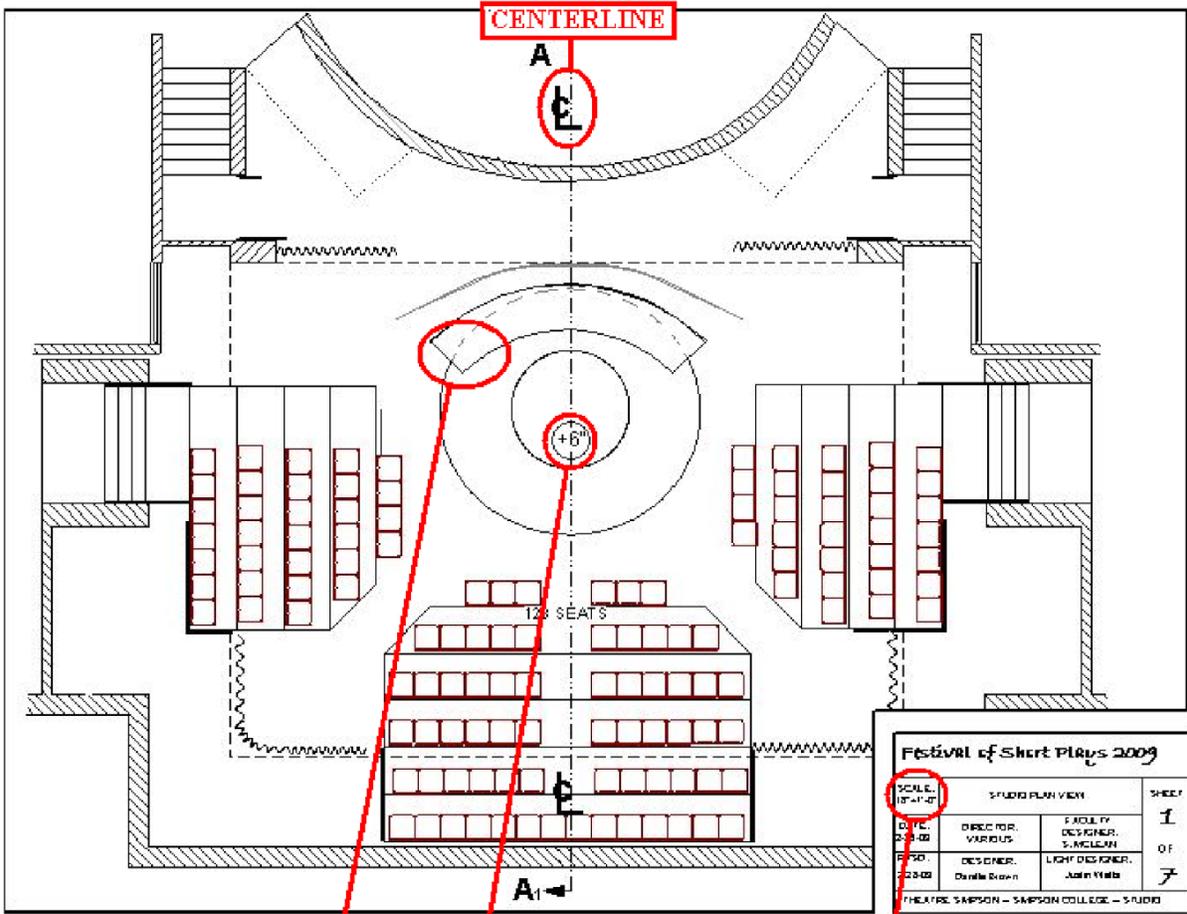
*Simpson Productions Staff: Ann Woldt, Jennifer Nostrala, Kara Raphaeli, Rick Goetz, Natalie Hining, Caroline Frias, Nancy Kirkendall, and Bernard McDonald. (w/McDonald he only needs to receive the materials related to the opera/musical productions.)

Document/ Email Topic	Director	ASM's	Designers	Simpson Productions Staff*	Cast	UGA's	Crew Heads	Full Company
PPA	X	X	X	X				
Scenic Breakdown	X	X	X	X	X			
Production Deadlines	X	X	X	X		X		
Company Contact Sheet	X	X	X	X		X		
Rehearsal Reports	X	X	X	X		X		
Production Meeting Reminder	X	X	X	X				
Production Meeting Notes	X	X	X	X		X		
Pre-work call and pre-tech meeting reminders	X	X	X	X		X	X	
Tech/ Performance	X	X	X	X		X	X	

Reports								
Company Meeting Reminder								X
Work Call Reminder								X
Final Tech Schedule								X

Also, when sending out rehearsal and performance reports you want to attach a copy but also paste the information into the body of the email. This was people have easy access to the information.

HOW TO READ A GROUND PLAN



A CHANGE IN COLOR OR LINE INDICATES THAT ONE OBJECT SITS ON TOP OF THE OTHER.

INDICATION OF ELEVATION

INDICATION OF SCALE

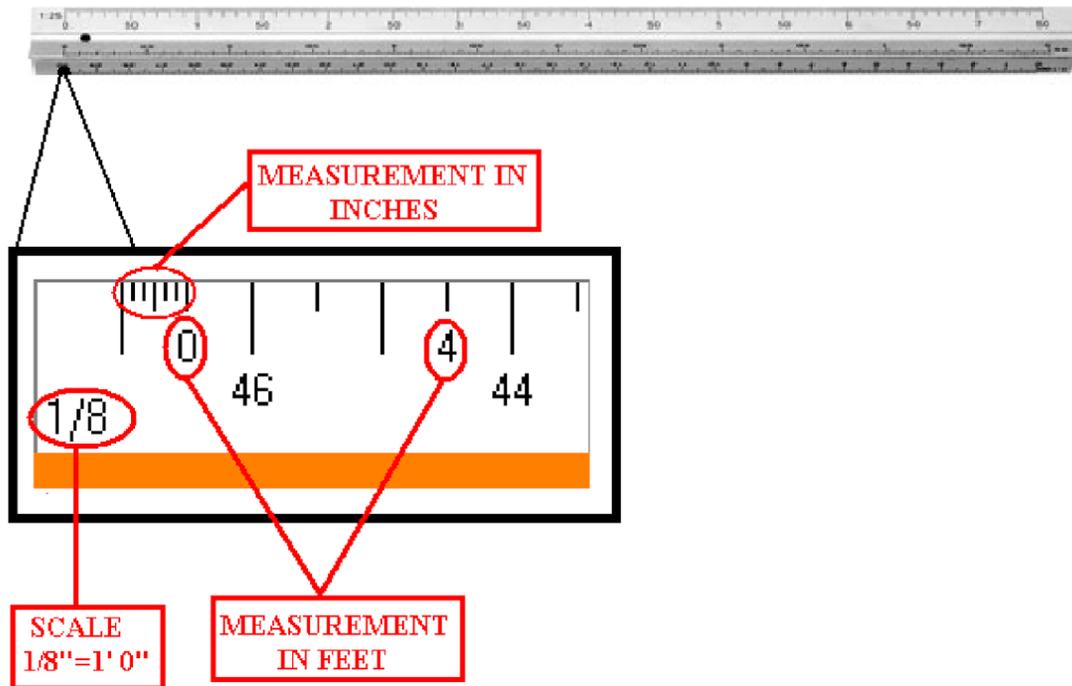
Festival of Short Plays 2009

SCALE: 1/8"=1'-0"	STUDIO PLAN VIEW		SHEET 1
DATE: 2008	DIRECTOR: VARIOUS	FACILITY DESIGNER: S. MCELWAIN	OF 1
PROJ: 2008	DESIGNER: Dwight Brown	LIGHT DESIGNER: John Yields	7

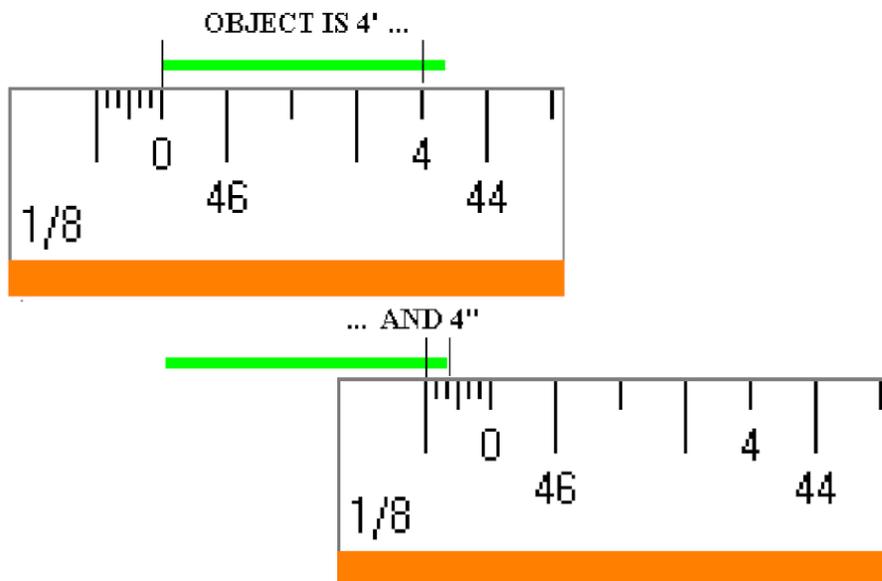
THEATRE, SAMPSON - SAMPSON COLLEGE - STUDIO

SCALE:
1/8"=1'-0"

HOW TO READ A SCALE RULE



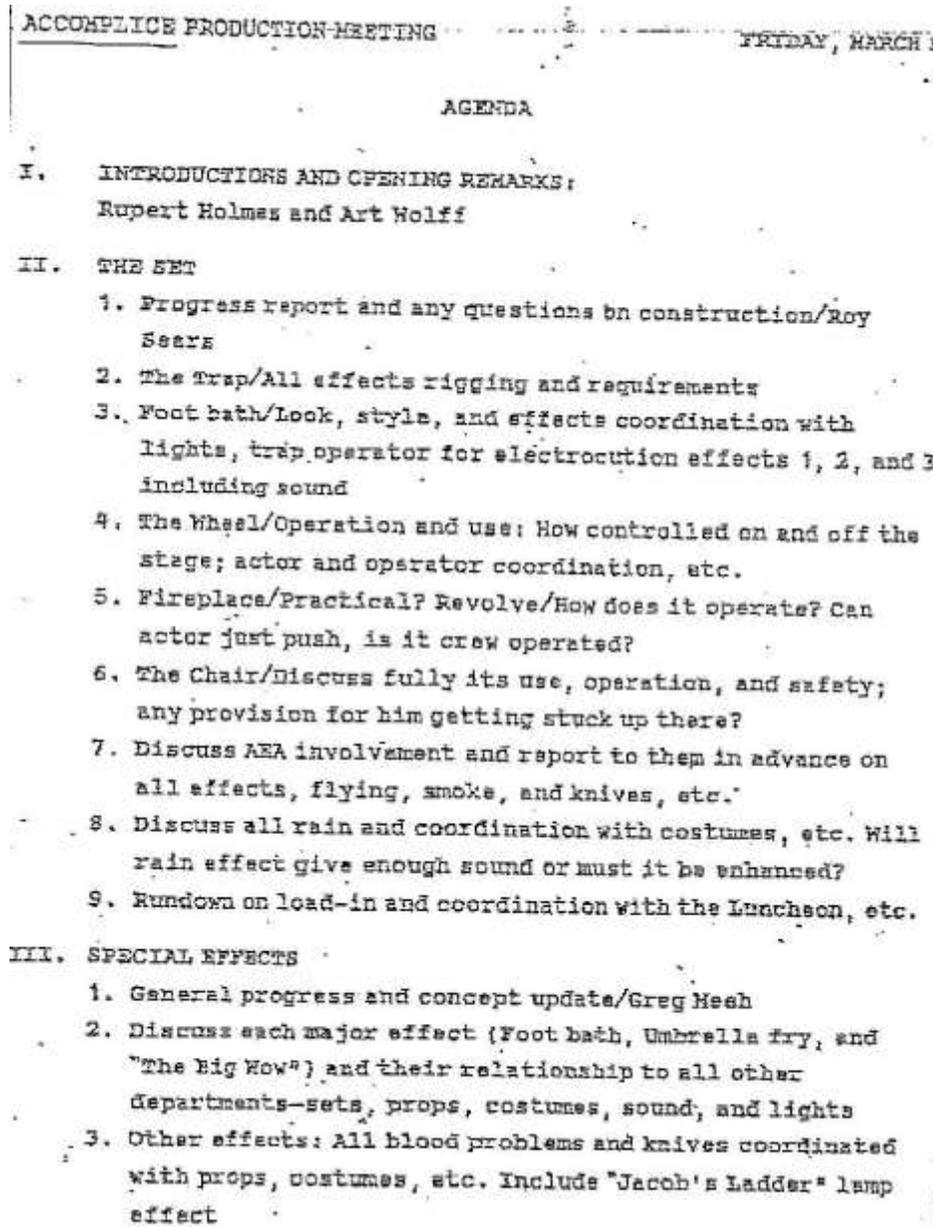
EXAMPLE:



Production Meetings

One of the first jobs of a Stage Manager is to determine a time when the Director, Designers, and Assistant Stage Managers are available for production meetings. The stage manager is responsible for facilitating the meeting—“The stage manager must gently try to keep everyone focused on the agenda and avoid endless stories and bad jokes that sometimes flow if people are avoiding facing the problems that exist” (Kelly 49). Prior to each meeting the Stage Manager should talk with the director and send out an agenda.

The following is an example of a portion of a Production Meeting Agenda:



This is a good example of an agenda for the following reasons:

-It has the name of the play and the date of the meeting.

-It has general overview topics for the meeting (Introductions, the set, etc.).

-Under the general overview topics, there are specific sub-topics that will be discussed at the meeting.

Agendas are important for any meeting because they both remind people about the meeting and allow people to be fully prepared to present on the topics at hand, which in turn makes the meeting run more efficiently.

Production Meeting Notes

At every production meeting, the stage manager or assistant stage manager should keep detailed notes of what happened at the meeting. These notes are important because they keep a record of the decisions made, people can refer back to them to find out what was decided, and, most importantly, people who were not at the meeting can reference them.

Here is a portion of a good example of Production Meeting notes:

University	Production Meeting Report #: 3
	Meeting Date: 9/6/12
Present: Ethan, Shannon, Ann, Laura, Ana, Shelby, Natalie, Jenny, Rick, Steve	
Next Meeting: 9/13/12 at 9am	Time: 9:00-9:28am Space: Conference Room
General Notes: -Ann would like your final designs by next Thursday -Next Thursday night at 7pm in Barnum we will be having a stumble through -Press photo on Monday-maybe take them outside in a "collegiate looking" place	
Director Notes: -Start blocking on Monday evening at 7pm in Barnum	
Set: The height of the benches are at 2' now, Ann wants to change that to a 1½' bench and a 2½' bench -For the costume rack Laura thinks that it would be fine at 4' long -For the hats and anything else there will be a shelf on the top of the rack	
Props: -Shannon has the props list with highlighted rehearsal props needed; she's going to go look in the props closet today -We're not lighting the joint so we just need the visual effect of having a joint on -Ann wants to have the really cheap champagne glasses that the bottom comes off of the stem for "A Leaving Behind"	
Costumes: -The freshman beanie has been moved onto the costume list -Press photo will be on Monday, Ann would like you to find something for them to wear or maybe point the actors being used in the right direction if they have something in their own closets	
Hair/Makeup: - Shelby will be asking cast members who needs a make-up kit or replacements for pieces of their make-up kits at rehearsal tonight	
Lighting: -We could maybe use a coleman camping light or a flashlight for the Camping scene? -Ethan should have the plot ready by tomorrow! -Divided the stage into 7 areas, Ann should know some general acting areas once we're blocking. -Show Ann the 7 areas you were thinking next week to discuss	
Sound: None for now, thanks!	
Production Assistant: There's a dehumidifier in the men's dressing room if we need it	

This is a good example of production meeting notes for the following reasons:

-The name of the play, date of the meeting, start and end times of the meeting, and attendance are all identified.

-The subject topics are laid out clearly

-Not only does it give information that was presented, but it lays out the specific decisions that were made and important information about those decisions.

Simpson Productions Production Meeting Report	
TITLE	Production Meeting Report #:
	Meeting Date:
Present:	
Next Meeting:	Time:
	Space:
General Notes: -	
Director Notes: -	
Set: -	
Props: -	
Costumes: -	
Hair/Makeup: -	
Lighting: -	
Sound: -	
Dramaturgy: -	
Front of House:	
Producer:	
Marketing:	
Audience Services:	
Secretary:	
Distribution List bpacboxoffice@simpson.edu , theatrerecruitment@simpson.edu , bpacmarketing@simpson.edu , bpacsound@simpson.edu , SHOP UGA, LIGHTING UGA, COSTUMES UGA, DIRECTOR, ASM, ASM, SET DESIGNER, PROP DESIGNER, COSTUME DESIGNER, HAIR/MAKEUP DESIGNER, LIGHTING DESIGNER, SOUND DESIGNER/ENGINEER, THEATRE PROFS NOT ALREADY ON LIST, THEATRE SECRETARY	
Sent out by: X	Stage Manager: NAME, c: xxx-xxx-xxxx
	Assistant Stage Manager: NAME, c: xxx-xxx-xxxx
	Assistant Stage Manager: NAME, c: xxx-xxx-xxxx

Rehearsals

During the rehearsal process the Stage Manager should do the following:

- Prepare and distribute a contact sheet via e-mail.
 - The contact sheet should include:
 - You, the director, the ASMs, and cast/crew
 - Phone numbers, e-mail addresses and the person's role/duty
- Arrive at the rehearsal space a minimum of 20 minutes prior to the beginning of each rehearsal.
 - Be sure it is clean and set up for the first scene. The space should be swept/mopped before each rehearsal.
- Take role as actors arrive.
 - Contact actors if they aren't present 5 minutes prior to go.
- Confirm with the director how you are calling breaks. Once a break begins, set your stop watch to the duration of the break. End the break by announcing to those present for the rehearsal "we're back."
- Rehearsal Report
 - Each night you should keep a rehearsal report documenting all activities at the rehearsal. It is important to make sure that you are as detailed and thorough as possible.
 - Remember the people reading the report were likely not at the rehearsal so it is important that you clearly communicate each note.
 - If you are referencing a specific moment in the text include the page number to make it easier for the designer to look up the exact moment.
 - The rehearsal report should include any problems, additions, or changes for each area of the production that occurred at rehearsal.
 - Phrasing is important. When filling out the report with issues, phrase the issue as a challenge for the designer to solve, don't give them a solution you or the director think is best. It is their job to discuss with the director and fix the issue.
 - Include any running time.
 - Note who was absent and late.
 - Distribute the report copied and pasted within an email and as an attachment to all production staff preferably at the end of the rehearsal. Proof your rehearsal report carefully.
- Spike the stage as discussed with the director.
- If problems arise within rehearsals, discuss the problem with the individual personally. If the problem continues, discuss appropriate action with the director. The SM should not, however, discuss the problem with any other company member.

- After rehearsal, you are responsible for making sure that the space is clean, props and set pieces are put away, building lights are off, and doors are locked. The Stage Manager is the last person to leave the building each night.
- Make sure you have the SM box with you at all times. If the supplies in the Stage Managers Box become depleted it is crucial that you communicate what supplies need to be ordered to the Production Assistant.

Rehearsal Reports

A rehearsal report for each rehearsal should be sent out by 12:00 p.m. the day following each rehearsal. Rehearsal reports are important because they serve as a detailed log of each rehearsal and allow the stage manager to inform the production team of updates that came up in rehearsal. A good rehearsal report is complete and specific, and should be able to be understood by people who were not at the rehearsal.

The following is an example of a portion of a good rehearsal report:

University		Rehearsal Report #4	
		Rehearsal Date: 9/10/12	
Rehearsal Work			
Start time:	End time:	Blocks:	Space:
6:58	9:47	None	Barnum
Activities:			
7:04 Blocking Scene 1		8:59 Blocking Scene 3	
8:02 Blocking Scene 2			
Personnel Called:			
Dir:	Asst:	Stage M:	Props:
Personnel Late/Absent: None			
Next Rehearsal: 9/11/12		Time: 7-10pm	Space: Barnum
Upcoming Schedule:			
Tues (9/11): 7pm stage sc 4 , 7:45pm stage sc 5 , 9pm stage sc 7			
Wed (9/12): 7pm stage sc 6 , 8:15pm stage sc 8 , 9pm stage sc 9			
Thurs (9/13): 7-10pm character work			
Mon (9/17): 7pm work sc 1 , 7:45pm work sc 2 , 8:30pm work sc 3 , 9:15pm run sc 1-3			
General Notes:			
-None for now, thanks!			
Set:			
-Natalie, can we meet after the company meeting tomorrow to spike out the seating in Barnum?			
Props:			
-Alexa needs a messenger bag for <i>Freshman Orientation</i>			
-The campus map <i>Freshman Orientation</i> should be smaller than the state map rehearsal prop			
-Caleb and Mason need to have a backpack (drawstring preferred) in Stopwatch			
-There should be a towel in Mason and Caleb's backpack for Stopwatch			
-Changing newspaper to a book in <i>Florida</i>			
Costumes:			
-None for now, thanks!			
Hair/Makeup:			
-None for now, thanks!			
Lighting:			
-None for now, thanks!			
Sound:			
-None for now, thanks!			
Production Assistant: None for now, thanks!			
Marketing: None for now, thanks!			
Audience Services: None for now, thanks!			
Secretary: None for now, thanks!			
Distribution List: Shelby B, Ethan N, Natalie H, Shannon B, Jenny W			
Faculty: Ann W, Jennifer N, Stacy L, Kick G, Steve M, Laura F			
UGA's: TS Marketing, TS Box Office, TS Sound, Production Assistant			

This is a good example because:

- It states the name of the play, date, space, and what was rehearsed
- It has a rolling schedule of the next week's rehearsal schedule
- It is specific in all design notes
- It answers most of the "big questions"-- who, what, when, where, how, and why
- It has contact information for the stage management team in case of questions. Including an email address is also a good idea.

Simpson Productions Rehearsal Report

Play Title

Rehearsal Report #

Rehearsal Date:

Rehearsal Work:

Start Time: End Time: Breaks: SM Left: Space:

Personnel Called:

Personnel Late/Absent:

Activities:

Next Rehearsal: Time: Space:

UPCOMING SCHEDULE:

General Notes:

Problems/Accidents:

Set:

Props:

Costumes:

Hair/Make-up:

Lighting:

Sound:

Dramaturgy:

Front of House:

Producer:

Production Assistant:

Marketing:

Audience Services:

Secretary:

Distribution List: bpacboxoffice@simpson.edu, theatrerecruitment@simpson.edu, bpacmarketing@simpson.edu, bpacsound@simpson.edu, SHOP UGA, LIGHTING UGA, COSTUMES UGA, PROPS UGA, DIRECTOR, MUSIC DIRECTOR, ASM, ASM, SET DESIGNER, PROP DESIGNER, COSTUME DESIGNER, HAIR/MAKEUP DESIGNER, LIGHTING DESIGNER, SOUND

DESIGNER/ENGINEER, TECHNICAL DIRECTOR, THEATRE PROFS NOT ALREADY ON LIST,
THEATRE SECRETARY

Sent out by: X	Stage Manager: NAME, c: xxx-xxx-xxxx
	Assistant Stage Manager: NAME, c: xxx-xxx-xxxx
	Assistant Stage Manager: NAME, c: xxx-xxx-xxxx

Sample Blocking

- ① Jes enters R. on balcony.
- ② Lor hangs onto balcony; Jes kneels down - kisses him.
- ③ Lor drops from balcony.
- ④ Jes rises, moves off R. - gets casket. Jes hands casket to Lor thru bars - (kneels)
- ⑤ Jes rises.
- ⑥ Lor x's L. to C.
- ⑦ Jes exits. Lor x's to L.C. - puts down casket, kneels down.
- ⑧ Graz x's L. to C. Sal x's to below bench.
- ⑨ Lor opens chest, pulls out jewels. Leo runs D. to L. of Lor holding torch.
Man 2 + Viol move DS.
- ⑩ Man 2 gives torch to Graz. Leo x's to Man 2, gives him torch.

THE MERCHANT OF VENICE Act 2 Scene 6

Enter Jessica above in boy's apparel

JESSICA
 ① Who are you? Tell me for more certainty,
 Albeit I'll swear that I do know your tongue.

LORENZO ② Lorenzo, and thy love.

JESSICA
 Lorenzo, certain, and my love indeed,
 For who love I so much? And now who knows 30
 But you, Lorenzo, whether I am yours?

LORENZO
 ③ Heaven and thy thoughts are witness that thou art.

JESSICA
 ④ Here, catch this casket. It is worth the pains. ⑤
 I am glad 'tis night, you do not look on me,
 For I am much ashamed of my exchange; 35
 But love is blind, and lovers cannot see
 The pretty follies that themselves commit;
 For if they could, Cupid himself would blush
 To see me thus transform'd to a boy.

LORENZO
 Descend, for you must be my torchbearer. 40

JESSICA
 What, must I hold a candle to my shames?
 They in themselves, good sooth, are too too light.
 Why, 'tis an office of discovery, love,
 And I should be obscured.

LORENZO 45
 So are you, sweet,
 Even in the lovely garnish of a boy.

⑥ But come at once,
 For the close night doth play the runaway,
 And we are stay'd for at Bassanio's feast.

JESSICA
 I will make fast the doors, and gild myself
 With some more ducats, and be with you straight. ⑦ 50

Exit above

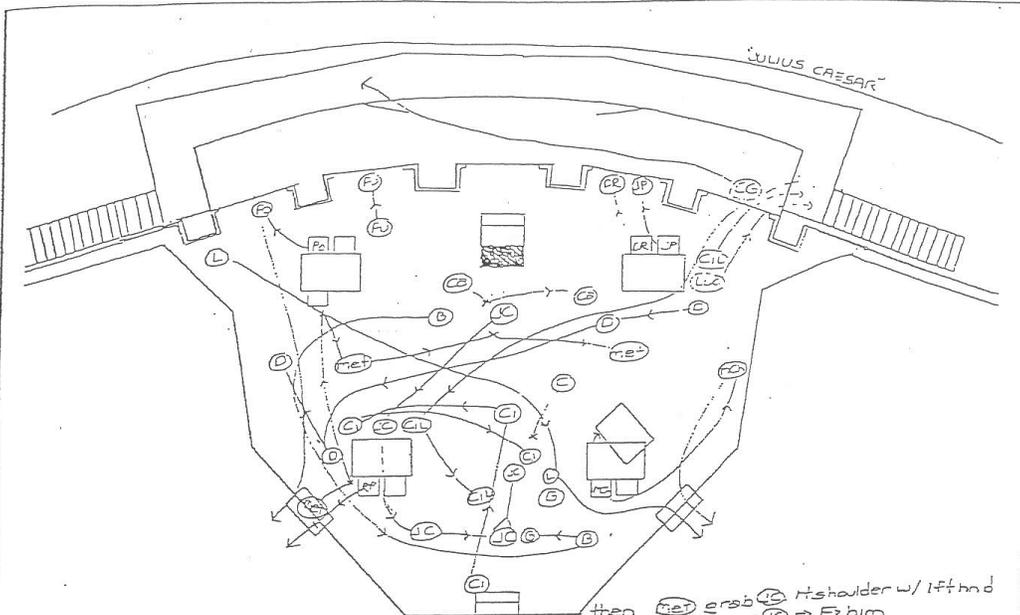
GRAZIANO
 ⑧ Now, by my hood, a gentile, and no Jew.

LORENZO
 ⑨ Beshrew me but I love her heartily,

⑩ For she is wise, if I can judge of her;

(Kelly 108-109)

Sample Blocking



10 (1) XU → ↓ (2) k

14 (1) X R2

16 (1) L → (2)

(1) cut hamstrings on (2)
 + (2) fall → knees
 then (1) cut (2) neck
 then (1) pull (2) off Dr #5

18 (1) L → (2), see he is killed

20 (1) ↑ (2), stab (2) dun in back
 then (1) ∞ C + roll (2) L

(1) move ch 5 U → ↓ UR TT
 (2) J up, x D → DR st
 (1) J up + close Dr 4, S ↓ Dr 4
 (2) XU → R (1)
 (1) J up, x UL → L, R → DR TT
 (2) XU → ↓ Dr Z
 (1) S, x J → ↓ Dr 1
 (2) S, x R → ↑ DR TT
 (1) X C → DLC

then (1) stab R → (2)
 + (2) catch + R → L

then (1) L → (2) (DR)
 (1) lunge in + swipe knife across
 (2) ex DL + LVom (1) Leye
 (2) ex DL + LVom

then (1) grab (2) H shoulder w/ lft hand
 + (2) → R → (1)
 then (1) lunge in L → (2)
 + (2) R → (1) dun → ground L (2)
 + (1) stab (2) in stomach

then (1) stab (2) in back up into
 kidneys
 (2) S, XLZ

then (1) punch R knife in (2)
 stomach
 (2) x → R of DR TT, through 5 U →
 WR TT

then (1) en S, run DR → L (2)
 (1) run → R (2)
 R → (2) head → DR TT, pull (2)
 around → ↑ DR TT
 then pull (2) head up

then (1) cut (2) neck w/ razor
 (2) run ex R vom

then (1) R hand grab (2)'s R arm
 + R → (2) UR

then (1) roll (2) + (1) off → R +
 crawl under DR TT w/ them
 grabbing at legs

then (1) knock DR TT over US
 (1) catch

then (1) S, ∞ L → (2)

24 (1) X L → R (2)
 + (1) stab (2) in stomach
 then lift him up w/ knife
 (2) x D → DR st

28 (1) + (2) fall (1) (2) on top
 then (1) roll (2) off R + (2) S
 (1) ex R vom
 (2) ex U

(Houle)

Blocking Key

JULIUS CAESAR Prompt Script Key

L = Stage Left		hnd = Hand
R = Stage Right		ft = Foot
U = Up Stage		P → = Push
D = Down Stage		L ↙ ↘ = Look at each
C = Center Stage		other
X = Cross		Δ = Change
X _n = Cross n steps		R = Sit w/ legs out
↪ = Shape of path of cross		In this direction
s† = Step		→ = to
○ ← = Position of lying down		↵ = Kneel
ch = chair		h = Hunker Down (squat)
mes Π = Massage table	Ⓢ = Caesar	Ⓐ = Antony
Π = Table	Ⓟ = Brutus	Ⓟ = Portia
cof Π = coffee table	ⓈⒶ = Calpurnia	Ⓝ = Decia
Ⓜ = Table cloth	ⓂⓈ = Metellus	ⒸⒻ = Caius Ligarius
ben = Bench	Ⓜ = Trebonius	Ⓕ = Flavius
⊥ = Stop	Ⓜ = Marullus	Ⓢ = Soothsayer
F = Face	Ⓟ = Publius	Ⓟ = Popilius
T = Take	Ⓒ = Luclius	Ⓒ⒲ = Lucilius
G = Glve	⒲ = Volumnia	ⒸⒶ = Clitus
P/U = Pick up.	ⒸⒶ = Cinna	Ⓒ = Cassius
L → = Look	ⓈⓈⒶ = SS Man	Cop = Cop
S = Sit	Ⓜ = Maid 1	Ⓒ = Octavius Caesar
R = Rise	ⒸⒶ = Casca	ⒸⒸ = Cicero
S = Stand	Ⓐ = Artemidorus	ⒸⓅ = Cinna, a Poet
down = Down	ⒸⒶ = Titinius	ⓂⓈ = Messala
↑ = Up stage of	⒲Ⓐ = Varro	Ⓟ = Antony's Servant
↓ = Down stage of	ⒸⒶ = Pindarus	Ⓢ = Octavius' Servant
∞ = Turn	ⓃⓈ = Dardanius	ⒸⒶ = Carpenter
	ⒸⒸ = Cobbler	ⓈⒶ = First Plebeian

Show: 25th Annual Putnam County Spelling Bee		Key:		
Date: Wednesday February 21		A=Added	L=Called for Line	T=Transposed
		D=Dropped	P=Paraphrased	

character	page	key	notes
Rona	6	A, A	Well did the school... well is your mom...
Olive	6	A	...go into work but he's gonna...
Rona	6	T	All right. (Take your seat.) We'll talk...later. Take your seat.
Chip	6	A	Hey, Marcy? Listen. Don't be...
Rona	7	A	...the children you see on stage today are here...
"	"	D	...Vice Principal Panch is returning to us...
Schwarzy	11	A	And (can you use it in) use in ...
Coneybear	11	T	...bee? Wow, I (don't) can't believe...
Barfee	12	P	(What is it) What's up , Leaf?
Schwarzy	12	T	Oh (no, sweetheart) sweetheart, no , you...
"	"	A, D, D	You understand (all) the other kids will have all won...
Coneybear	13	P	No, but it was (great) fun to...
Olive	14	A, P	(Boathropy, does that come) Is that from the Latin...
Barfee	17	A	It's Mr. Barfee
"	"	"	Why, yes, of course...
"	18	P	A topic (with which I am all too familiar with) I am all too familiar with ...
Rona	18	P	...spells it out on the floor (to) so he can get...
Marcy	19	P	... May I have (a) the definition...
Chip	20	A	...nationals? (do you) Remember me?
"	"	P	(uh) Wait a second, didn't...
"	"	A	But are those (words) rated...
"	"	J	Omphaloskepsis. (panch line) Can that also...
Rona	25	P	(Logainne) Miss Schwartzandgrubenierre...
Schwarzy	25	P/D	May I please have (a definition) the definition of that word?
"	26	A	And (can you use it in) use in ...
Carl Dad	26	T	Segue before siphon
Dan Dad	26	P	(Perhaps) Maybe it's time...
Coneybear	29	A	...what was the (name of the) other...
Schwarzy	31	A	...I have trained (so) hard there's...
Olive	32	A, P, P	... about (how) does flagellate have (two or just one ell) one ell or two ... cause (it) the whole word would...
Barfee	33	A, A	(Why) Yes of course... (meaning) a highly seasoned...
"	"	D	...one moment please
Panch	36	P	That's (amazing) remarkable
Chip	36	D	Sorry - is it...
Panch	36	A	Yes (it is)
Chip	36	D	...ask me two in a row later?
Panch	37	D	The word is: TITTUP
"	"	"	It means "lively..."
"	"	"	..T-U-P. Tittup.
"	"	P	(No you) But first you said...
Mitch	38	T, D	...They don't (know yet) yet know that... I'm here to give comfort.
Barfee	44	P, D	disqualified for that - (ya know if you weren't) if you hadn't already been eliminated!
Olive	45	P	... a really (good) great speller
Schwarzy	46	A	I'd (just) like to take...
Panch	49	P	...(your word is) Please spell INDICANT.
"	"	A, P	(that is) correct... (your word is) Please spell VULPINE
"	"	A	... (your word is) HALLUX
"	"	A	(That is) correct...
"	"	P	(your word is) Please spell PALAVER
Barfee	50	D	...course, one moment please ...
Panch	50	A	(that is) correct...
Barfee	50	D	It's Mr. Barfee

Simpson Productions Line Notes Example.xlsx

Panch	50	P	(your word is) Please spell WEEVIL
Barfee	51	A	(why) yes...
Marcy	51	P	(can) Could you use it...
Barfee	53	A	...and also (that) I will grow up...
Marcy	54	P/A	...hours a night, (that I like to) and I hide in the...
Panch	56	D	Miss Park the word is CAMOUFLAGE
Marcy	57	D	Well yeah is was but...
"	"	"	I don't know, but what...
Panch	59	A	My apologies. (your word is) SLUICE
Schwarzy	59	A	(Sluice) May I have...
"	"	D	And are there any...
Panch	59	A	...to drain (off) or carry...
"	60	D	Yes - it's a body of...
"	"	"	Vice Principal Panch! Vice...
Barfee	66	A, T	Ew. (crepuscule) C-R... C-U (U-C)
Panch	67	A	(your word is) VUG
"	"	"	I'm sorry (that is incorrect) the correct...
"	68		look through "final two spellers" paragraph
Barfee	69	A, A	Zoonosis. (why) yes, of course. (and) does that...
"	70	P	... the letters (in that) of that word...
Panch	72	T	I'm sorry (that is incorrect) the correct... e-n-c-e. That's incorrect.
"	"	P	(sure) That is correct
Barfee	74	A	... I have only (ever) been able...
Panch	75	P	... also a (second place) runner-up prize
"	"		look through "runner-up" paragraph
Olive	75	A	... I can pay the (entrance) fee now!
"	76	D	Well, I made a...
Barfee	76	P, P	I (didn't even know) wasn't sure how to spell that (word) one either
Mitch	77	P	...bee, so he (decided to make) made his...
Chip	77	P	...adolescence, and (eventually) in the course of time came to...
Marcy	77	P	... continued to (enjoy) explore ...
Schwarzy	77	A	...eligibility. She (later) went on to...
Barfee	77	P	...Barfee (went on to study) studied for...
LL READ ME	0	Q	Do penguins have knees? (please respond so that I know you read the line notes :) thanks friends)

Simpson Productions Pre-Work Call Agenda

Meeting run by the Technical Director

Who attends the meeting?

All designers and assistants, shop supervisors, director, some UGAs

Purpose of the meeting: To set clear goals for the work call and coordinate all areas of the production so that the work call can be as productive and efficient as possible.

Each area should explain what their specific goals are for the day and detail what they will be working on in the morning and the afternoon. The items listed under each area are not to serve as an exhaustive list, but rather to help guide thinking about the process. Before the meeting it would be useful to inform the TD how many workers you think you will need.

I. Set/Scenery

-Building any specific pieces? -Painting? -Special projects?

II. Props

-Building any specific props?

III. Costumes

-Building specific costumes? -Inventorying?

IV. Hair and Makeup

-Cleaning Makeup room? -Setting up Makeup Stations? -Setting up wigs? Masks? Etc

V. Lights

-Hanging? -Geling/Coloring? -Circuiting? -Putting cues into the light board? -
Training Board Operator?

VI. Sound

-Speaker placement? -Writing cues? -Uploading show into sound computer? -
Training Board Operator?

VII. Dramaturgy

-Setting up lobby display? -Any other jobs?

VIII. Audience Services

-Box office training? -Lobby Display set up (prepping lobby area)?

IX. Marketing

-Distribution of posters?

X. Stage Management

-Questions of specific areas?

XI. Assignment of workers to each area.

-Clarification of who will be assigned to each area.

COMPANY MEETINGS

The stage manager is responsible for running the company meeting designated specifically for the upcoming production. The purpose of the company meeting is to bring everyone together and prepare for work call, tech week, and performances. The meeting is informational but should also serve as one point in the process where each individual begins to connect to the full company.

Prior to the meeting, develop a specific agenda. Be sure all designers have emailed you their presentations so you can run them all off of one computer. Be sure all designers have their presentations sent in by the deadline, which should be posted on the deadline calendar. Remember that important information may need to be repeated. The agenda should help you clearly cover the pertinent information so all participants know what is expected of them.

The following is an example of an agenda for a “generic” company meeting.

Company Meeting

September 27, 2015

12:30 PM

Welcome -- *Remind everyone to sign in. Their attendance at required events will be reflected in their 001 grade.*

- Explain why these are called COMPANY MEETINGS
 - Everyone has a specific job to make everything come together
 - Everyone has specific obligations he/she must be responsible for
 - Being on time
 - Rehearsal Equipment
 - Always Working Together

Introductions. -- *Ask everyone to say their name, year, and what they are doing for the production.*

Hand out and go over Company Policies. -- *This may change for each company meeting. For instance, policy may need to be gone over more in depth during the first meeting of the year and only reviewed at the other ones. Here is a list of policies to be sure to mention.*

- Building Hours – Using South and Loading Dock Doors after 5pm
- How to reserve rooms in BPAC
 - What rooms need to go through the theatre and what rooms go through conferences
- Work Calls – ALL company members present
- Reminding them of the form to fill out if they miss

- Check emails daily
- Importance of cleaning up after oneself
 - Example – Put props away in appropriate places

Director/Designer Presentations. -- *Please have all designers send presentations to stage management so the meeting will run smoothly.*

- Director
- Dramaturgy
- Set
- Lights
- Costume
- Hair and Makeup
- Props
- Sound

Production Team Comments

- Director
- Designers
 - COSTUMES:
 - Rehearsal Pieces
 - Costume Fittings
 - Eating/Drinking in Costume
 - HAIR/MAKEUP:
 - Fittings
 - NOT changing anything (hair color, length, etc.)
- Shop Supervisors
- Audience Services:
 - Training during Work Call
 - Box Office Hours

Upcoming Events

- Work Call date and time
- Company run date and time

Reminders:

- Review Pressing Production Team Comments (example: Costume Fitting)
- Getting Locker
- Make-Up Kits
- Work Call

Questions

"Show Title"

COMPANY SIGN IN SHEET

Please initial your name for the

Stage Managers

Company Run

Tech

Tech

Tech

Tech

Design Team

Cast

Production Team

Deck/Prop Crew

W/H/M Crew

FOH Crew

EET!

day's date.

Tech

SHOW

SHOW

SHOW

STRIKE

Simpson Productions Tech Definitions 1

DAY BY DAY DESCRIPTIONS

Paper Tech

- ❖ Who should attend? SM, Lighting, Sound & Projections Designers, and Director
- ❖ What does it consist of? During a paper tech an SM will write the cues in their production book.
- ❖ When should this happen? Paper Tech should happen the week prior to Tech

Dry Tech

- ❖ Who should attend? SM's, Designers, Crews, and Director
- ❖ What does it consist of? It's a running of the cues without the actors. You simply call one cue after the next. This includes light and sound cues, scene changes and special effects.
- ❖ This is not always included/necessary in the process

Tech: Cue-to-Cue

- ❖ Who should attend? Everyone from the Dry Tech plus the Actors
- ❖ What does it consist of? It's the running of the cues with actors. Where there is a cue, the SM will run a small portion of the lines and blocking before and after to get the timing and execution accurate. They will try to run as little of the show as possible.
- ❖ When should this happen? This should be the second part of the first day of Tech.

Tech: Stop and Go

- ❖ Who should attend? SM's, Director, Designers, Run Crews, and Actors.
- ❖ What does it consist of? It's a run through with stopping and rerunning cues that need worked
- ❖ When should this happen? Directly following the DryTech/Cue-to-Cue day

First Dress Rehearsal

- ❖ Who should attend? SM's, Director, Designers, Run Crews, Actors, Add Costumes
- ❖ What does it consist of? A run in dress with stops as needed
- ❖ When should this happen? Following the Stop and Go rehearsal.

Second Dress Rehearsal

- ❖ Who should attend? SM's, Director, Designers, Run Crews, and Actors
- ❖ What does it consist of? Same as the First Dress Rehearsal with stops only when things are so messed up it doesn't make sense to continue. The SM will move to the booth to call for this rehearsal.
- ❖ When should this happen? Following the First Dress Rehearsal

Final Dress Rehearsal/Preview

- ❖ Who should attend? The entire company including Front of House Staff
- ❖ What does it consist of? This should be run like a performance without stopping if at

Simpson Productions Tech Definitions 2

all possible. There is also the possibility of an audience.

❖ When should this happen? This should be the last night of Tech rehearsal

DEFINITION OF TERMS

Company Call – The call time for everyone involved in the Company. If it is noted that this call time will not work because it is too early, too late, or the crew is not needed then the area supervisors have the ability to reassign a different time. The Stage Manager will have a list of adjusted times of crews posted on the call board outside the girl's dressing room.

Company Meeting – Gathering of the entire company to distribute/discuss important or pertinent information.

Area Supervisors Meeting – In this meeting the responsibilities of the crew heads and the division of labor between the crew head and designers is discussed. Crew heads will need a typed list of adjusted call times for their crew and should post it on the call board as well.

Light Check – Light Check involves the Light Board Operator and the Master Electrician. During this time they check individual cues to ensure that the lights are functioning properly.

Blackout Check – Calling a blackout before a tech rehearsal or performance to ensure that no backstage light spills onto the stage.

Sound Check – Sound Check involves the Sound Board Operator and the Sound Engineer. During this time they check the levels of the sound cues as well as the speakers to make sure that everything is functioning properly.

Props Check (SM's) – A time in which the SM and ASM check the props to make sure everything is placed properly.

Props Check (Actors) – A time in which the actors check their personal props to ensure that they are in their expected place.

Blacks – Wearing blacks consists of an all black long sleeved shirt, all black long pants, all black socks, and all black shoes. Blacks should not be worn outside the theatre, crew members must change into and out of their blacks in the building since this is their costume.

Sitzprobe – A rehearsal where the singers sing with the orchestra, focusing attention on integrating the two groups. It is often the first rehearsal where the orchestra and singers rehearse together.

Company Celebration – A Company Celebration usually follows the first performance of a show. All of the company members are invited to attend. Guests, however, are not. If alumni have attended the show the day of the company celebration they are invited to attend the celebration.

Strike – The deconstruction of the show following the final performance. All company

Simpson Productions Tech Definitions 3

members MUST attend.

- All “Warning” and “Standby” cues need to be marked in your script as well.
 - If there are a large number of cues being called in a row, you can group them together when you write in “Warning or “Standby” cues. For example, if Light Cues 1, 2 and 3 and Sound Cues A and B are all called in a short period of time, write the warnings and standbys for them together (“Warning Light Cues 1-3 and Sound Cues A-B”)

Here are some guidelines about calling cues:

- ❖ The first time everyone is on headset together, it is a good idea to train everyone on “headset etiquette.”
 - Headset talk should be kept to a minimum—you shouldn’t say anything on headset that you wouldn’t be willing to share with a large audience.
 - If a crew member must be off headset, always tell the stage manager, and find someone to take your place in your absence.
 - If a “Warning” is called, the pertinent person should respond with “Warned” (i.e. if “Warning Light Cue 1” is called, the light board operator should respond.) If a “Standby” is called, the pertinent person should respond with “Standing.”
 - If the stage manager is in “Warning” or Standby” no one should talk except for the stage manager. If something important has come to your attention, wait until the stage manager has said “Go” to speak (unless in case of emergency).
 - Except for the stage manager, keep your microphone turned off if you know you won’t be speaking for long periods of time. Try not to cough, sneeze or yell into the microphone.
 - The only time the word “Go” should be used on headset is if the stage manager is calling a cue.
- ❖ **Always think about timing.**
 - “Warnings” should be called about thirty seconds in advance of the cue, and “Standbys” should be called about 1-2 lines in advance of the cue.
 - Say “Warning” and “Standby” BEFORE giving the cue numbers (i.e. say “Warning Light Cue 1” instead of “Light Cue 1 warning”). Call “Go” AFTER the cue numbers (i.e. “Light cue 1 GO” instead of “Go light cue 1”). This will eliminate confusion of the board operators and will help both you and them to get into a rhythm.
 - Be aware of reaction time.
 - You want the cue to start exactly when the director and designer want

it to start. However, sometimes there are delays in cues, and it takes time for the board operator to press the button. Because of this, you need to anticipate when to call the cue. Figuring out this timing is largely what tech is for, so if you don't feel comfortable with the timing or are confused about when a cue should "Go," don't be afraid to ask questions or to run the cue over again during the tech process.

❖ **Plan ahead.**

- It is useful to practice calling your cues before tech. Find a friend to read the lines of the play, and call the cues the way you think they will be called during the performance.
- If there are cues that are called very quickly together, plan how you will call these. In this case, visual cues along with the verbal cue can be useful as well, so think about if you will need a cue light and inform the board operator of these cues ahead of time.

❖ **Always be patient, polite and pleasant!** "Please" and "Thank you" go a long way in the theatre, and can never be said too many times.

Simpson Productions Pre-Tech Week Meeting Agenda

Meeting run by: Stage Manager

Who attends the meeting: All designers and assistants, shop supervisors, director(s), all UGAs, all crew/area heads (including FOH)

Purpose of the meeting: To set clear goals for tech week and to coordinate all areas of the production so that tech week can be as productive and efficient as possible.

Each area should explain what their specific goals are for the week and then detail what they will be working on before tech, and during tech. The items listed under each area are not to serve as an exhaustive list, rather it is there to help guide the process.

- I. The SM will ask these questions: All areas**
 - A. Do we have an established chain of command? (ex: if the Box Office UGA is also an actor in the show, who do the box office manager and FOH manager go to for help?)
 - B. Review of Tech week schedule & call times (specifically Sunday)
- II. Director**
 - A. -Director's commentary on tech.
- III. Set/Scenery**
 - A. Finishing any pieces before tech? During tech?
 - B. Adding in any special effects?
 - C. Coordinating with the Props Designer and SM about scene shifts?
- IV. Props**
 - A. Labeling the props closet/props tables?
 - B. Coordinating with the SM's (especially the ASM/Props & Deck Crew Head) about props tracking, deck crew and props shifting?
 - C. Have you contacted your deck crew about the tech process?
- V. Costumes**
 - A. Finishing any specific costumes?
 - B. Coordinating with the Director, TD, SM, etc about any special effects?
 - C. Coordinating with the SM's (especially the ASM/Costume Crew Head) about costume tracking, placement, preset, etc
 - D. Have you contacted your costume crew?
 - E. Are the dressing rooms downstairs ready to go?
 - F. Are costume racks set up?
- VI. Hair and Makeup**

- A. Finishing any specific designs?
- B. Are the makeup stations all set up?
- C. Have actors been given clear instructions about their makeup application process?

VII. Lights

- A. Are you finishing any light hanging/circuiting/etc?
- B. Have you contacted your crew (the people running followspots, special effects, etc)?
- C. Is the light board set up? (on Tech table?)
- D. Have you been communicating with your board op?

VIII. Sound

- A. Are there any cues that have yet to be written?
- B. Are headsets ready to go?
- C. Are microphones/special effects ready?
- D. Is the sound system ready to go?
- E. Have you been communicating with your board op?
- F. Page Mic is set up?

IX. Audience Services

- A. Lobby Display set up (prepping lobby area)?
- B. Ticket system is set up?
- C. Lobby furniture is set up?
- D. Have you communicated with the FOH and Box Office Manager about their FOH procedures? Has everyone been trained on the lighting system in the lobby?
- E. Will the lobby be used for actor shifts? (ex: If an actor needs to run through the lobby during the show, are ushers aware and are flashlights available?)

X. Stage Management

- A. Questions of specific areas?
- B. Running lights are hung?
- C. Props/Costume tracking is done?
- D. Shift sheets are ready to go?
- E. Is the tech table set up?

Kiss Me, Kate TECH SCHEDULE

You are required to show up at the COMPANY CALL time unless the head of your crew or the Stage Manager or Director has told you differently. Contact your immediate supervisor if you have questions.

Crews: You will be required to wear your approved garb starting Monday, February 25

Company Celebration: will follow performance on Friday, March 1

A company meeting may follow each tech rehearsal.

If there is an emergency causing you to be late or absent for a call time it is your responsibility to contact the Stage Manager

Date	Action	Call Time	Company Called	Wardrobe	Fight Call	Light Check	Sound Check	Props Check (SM)	Props Check (Actor)	Actor Warm Ups	House Open	Curtain
Saturday, Feb. 2	Work Call	9:00am	Staggered Call (All UGA &									
Saturday, Feb. 9	Work Call	9:00 AM	Staggered Call (All UGA &									
#####	Company Runthrough	8:15 PM	FULL COMPANY									
Friday Feb. 22	Pre-Tech Meeting	4:30pm	SM's, designers, all UGA's, directors, crew/area heads (including FOH heads)									
Saturday, Feb. 23	Tech Act I - w/lights	#####	SMs, Designers (no									
Sunday Feb. 24	Tech Act II w/lights and microphones, work scene changes	#####	SMs, Designers, board ops									
Monday Feb. 25	Piano Dress Rehearsal	6:00pm	FULL COMPANY (W/O FOH)	5:30 PM	6:00 PM	6:05pm	6:10pm	6:20pm	6:30pm	6:45pm		
Tuesday Feb. 26	Orchestra Rehearsal	6:00pm	FULL COMPANY (W/O FOH)	5:30 PM	6:00 PM	6:05pm	6:10pm	6:20pm	6:30pm	6:45pm		7:00pm
#####	Final Dress	6:00pm	FULL COMPANY	5:30 PM	6:00 PM	6:05pm	6:10pm	6:20pm	6:30pm	6:45pm	7:00 PM	7:00pm
Thursday Feb. 28	Performance	6:00pm	FULL COMPANY	5:30 PM	6:00 PM	6:05pm	6:10pm	6:20pm	6:30pm	6:45pm	7:00pm	7:30pm
Friday March 1	Performance	6:00pm	FULL COMPANY	5:30 PM	6:00 PM	6:05pm	6:10pm	6:20pm	6:30pm	6:45pm	7:00pm	7:30pm
Saturday March 2	Performance	6:00pm	FULL COMPANY	5:30 PM	6:00 PM	6:05pm	6:10pm	6:20pm	6:30pm	6:45pm	7:00pm	7:30pm
Sunday March 3	Performance	6:00pm	FULL COMPANY	11:00 AM	11:30 AM	11:30 AM	11:40 AM	11:50 AM	12:00 PM	12:15 PM	12:30 PM	1:00 PM
	STRIKE	5:30 PM	FULL COMPANY									

EVERYONE IS REQUIRED TO ATTEND STRIKE

POSITION	NAME	PHONE #	EMAIL
STAGE MANAGER:	Emily Carey	515-689-5383	productionassistant@simpson.edu
BOX OFFICE:	Addison Grant	515-961-1601	tsboxoffice@simpson.edu
SCENE SHOP:	Rick Goetz	515-961-1676	
COSTUME STUDIO:	Heather Leiseur	515-961-1689	
MAIN OFFICE:	Nancy Kirkendall	515-961-1647	

SEATTLE

THE MISANTHROPE

PROPERTY PRESET LIST

FINAL REVISED ED

FEBRUARY 15, 1984

PAGE 1 of 5

ONSTAGE PRESET

LONG TABLE (US legs on spike marks) w/

1 ARMCHAIR (SR side; faces table; US arm positioned at center of table)

FRUIT BOWL (US of the armchair) w/

FILLER

PLASTIC FRUIT

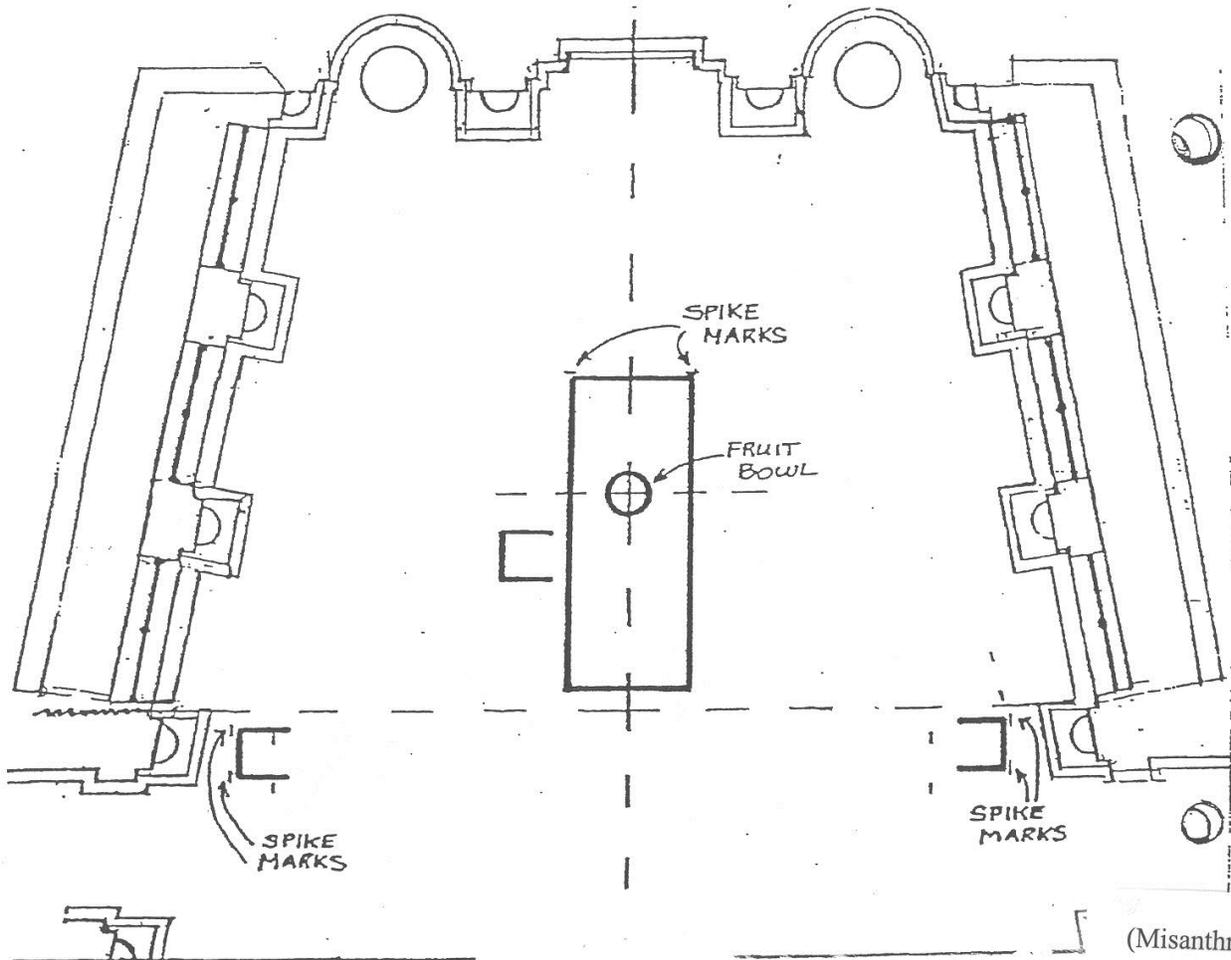
REAL APPLE (on top so it is obvious)

PEELING KNIFE (on SR side of the bowl)

1 ARMCHAIR (DR; back legs are on offstage set of spikes)

1 ARMCHAIR (DL; back legs are on DS/offstage set of spikes)

CHECK: Double stick strip is in place on UC door
UC doors closed
Door handles UC are horizontal
DR doors are closed
Braziers have been checked
Window pane(s) DL has been replaced
Floor has been dry (wet) mopped
Traveller curtain DR is sticking out enough to grab
Act curtain is down



OFFSTAGE PRESET

DR AREA

ARTIST GRID (hidden behind black leg)

PEDESTAL w/

STATUE (head is replaced; clay pinched around it; body of statue is smoothed out; buns are facing DS)

BLACK CLOTH (hides statue from view of actors onstage)

VANITY STOOL

LONG DOWEL (floor banger) w/

PLYWOOD PIECE

WARDROBE RACK w/

ARTIST SMOCK

NUDE'S BATHROBE

NUDE'S SLIPPERS

1ST BROOM (US of traveller curtain; to sweep up glass quickly at end of show)

CHECK: Chairs available offstage

Rail lites are turned to mark (dim setting)

UR AREA

1 ARMCHAIR W/ SCABBARD w/

DAGGER (lightly preset to pull out easily; handle toward floor)

ROUND TABLE

ASM MUSIC STAND AND CHAIR

MUSIC BOX (partially wound up; figures are parallel to footlights)
(1/2 cranks X 25)

UR PROP BOX

ORONTE'S WALKING STICK (on top of box)

CLITANDRE'S DOCUMENT

ORONTE'S FOLIO W/ SONNET

FLAT GOLD TRAY w/

3 CUPS w/

3 SAUCERS

TALL GOLD POT w/

TEA (1/2 full)

PLATE w/

MISC. FAKE CANDIES

WHEAT THINS (set at places call)

3 SPOONS

BUNCH OF WHITE FLOWERS

SUBPOENA

(Misanthrope)

OFFSTAGE PRESET (CONT.)

UR PROP BOX (CONT.)

GREEN MARBLE SLAB w/
WATER PAN (no water in it)
BLOCK OF CLAY w/
SMALL BALL OF CLAY
CAN w/
SCULPTING TOOLS (all upright)
RAG
LETTER FOR CLITANDRE
LETTER FOR ACASTE
BUNCH OF RED ROSES
GOLD PITCHER

DUBOIS' SHOULDER BAG

CHECK: Kleenex
Water pitcher
Dixie cups

UCR AREA

SCREEN (folded so DS side is facing SL: )

UCL AREA

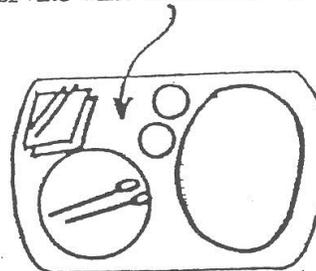
1 ARMCHAIR (turned so facing DS)
LARGE PILLOW (top side with decorations on the corners is facing SR)

UC AREA

WARDROBE RACK w/
CECIMENE'S 2ND DRESS
CHOKE COLLAR
BLUE NIGHTGOWN

UL PROP BOX

TEA CUPS/SAUCERS/SPOONS (as sound effects)
LARGE GOLD FOOTED TRAY (Empty space in middle for the wine decanter) w/
2 GOLD WINE GLASSES
2 PLATES (stacked) w/
2 GOLD SERVERS (on top)
2 NAPKINS (stacked) EACH w/
KNIFE } (on top)
FORK }
FOOD PLATTER w/
MISC. FAKE GARNISHES
2 REAL LETTUCE LEAVES EACH w/
SLICE OF ZUCCHINI
PARSLEY SPRIGS



(Misanthrope)

OFFSTAGE PRESET (CONT.)

UL PROP BOX (CONT.)

WINE DECANTER (gets placed later on gold footed tray) w/

WHITE WINE (colored water)

GLASS STOPPER

LETTER FROM ORONTE (FOR ALCESTE)

SMALL GOLD FOOTED TRAY w/

2 CUPS w/

2 SAUCERS

SMALL GOLD POT w/

TEA (1/2 full)

PLATE w/

MISC. FAKE CANDIES

WHEAT THINS (set at places call)

2 SPOONS

2 CHESS BOARDS

2 TROUGHS w/

2 COMPLETE SETS OF CHESS PIECES

CHECK: Kleenex
Water pitcher
Dixie cups

UL AREA

BATHTUB

NUDE'S DRAPE (Hanging on hook in quick-change booth)

CHECK: Chairs available offstage

DL AREA

NUDE'S PLATFORM W/ COLUMN (dusted) w/

AIR CANNISTER (ready to go)

ROCKS

GLASS PANES } (sound effects)

NUTS

CHECK: Smoke } (operational)
Rock pusher
Fan

2ND BROOM (to strike roses quickly at end of show)

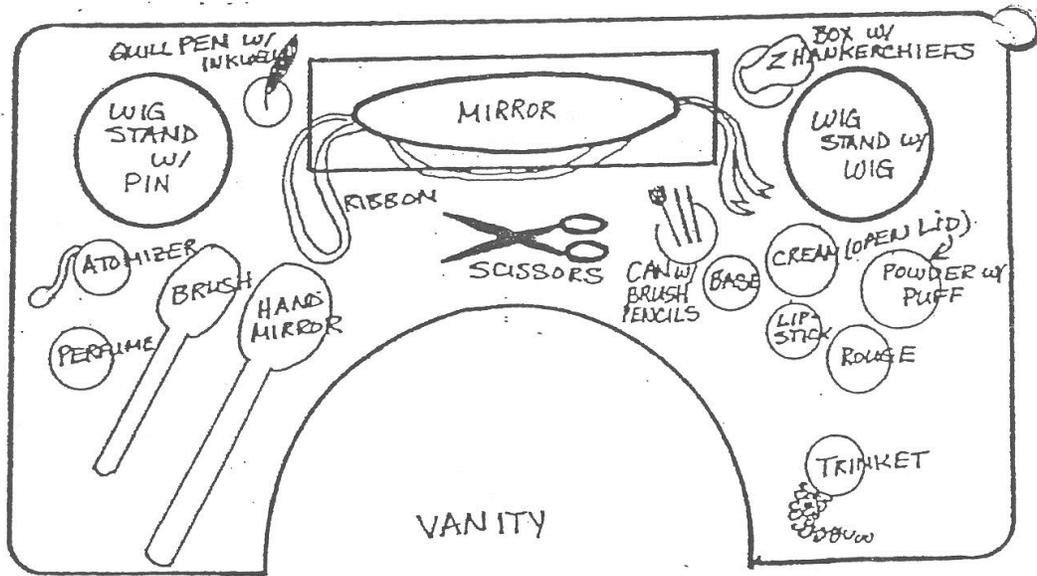
DOG LITTER

OFFSTAGE PRESET (CONT.)

DL AREA (CONT.)

VANITY w/

- PIN (on left wig stand)
 - WIG (on right wig stand)
 - ATOMIZER
 - PERFUME
 - BRUSH
 - MIRROR
 - RIBBON (must be draped so the loop is easy to grab on left side)
 - ROUND BOX w/ 2 HANDKERCHIEFS
 - CREAM
 - POWDER (Lid is open) w/ PUFF
 - BASE
 - LIPSTICK
 - ROUGE
 - CAN w/ MISC. BRUSHES
 - MISC. EYE PENCILS
 - TRINKET (must be on right side, toward you)
 - QUILL PEN w/ INK WELL
 - SCISSORS
- CHECK: Ribbon is strong enough to be pulled hard onstage



Macbeth

Props Running

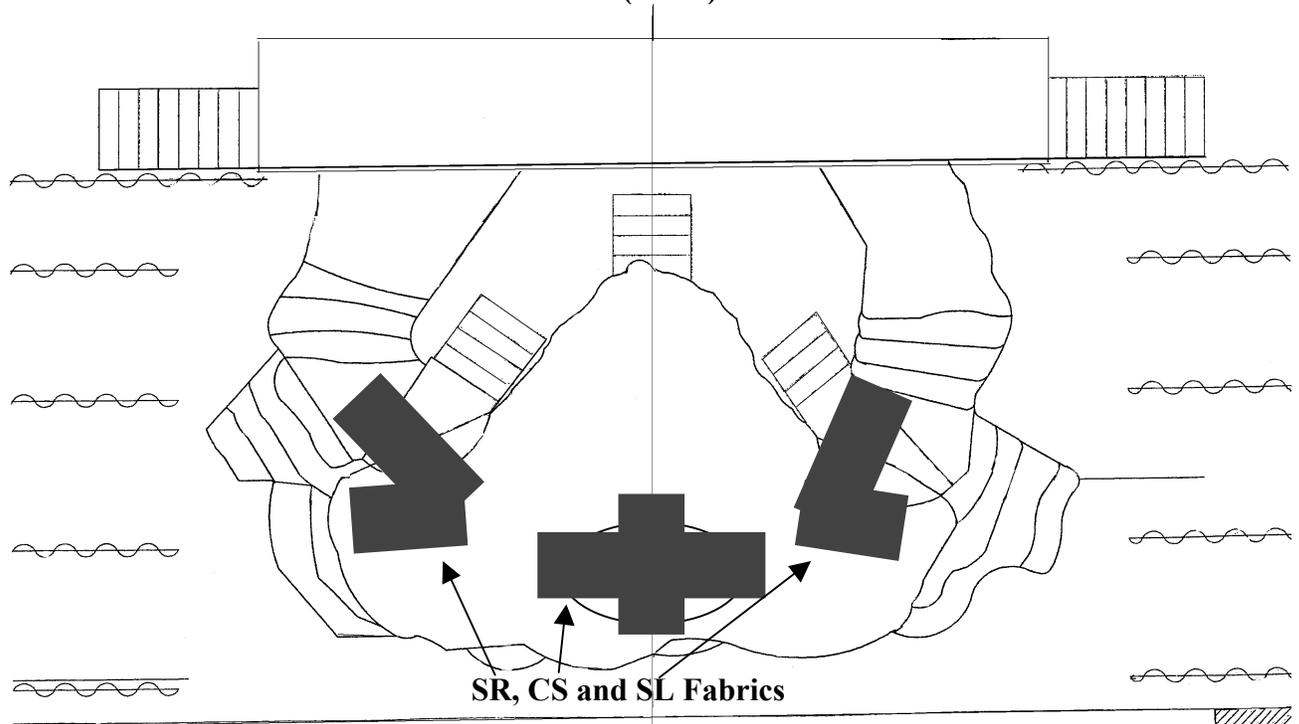
At Hour Please (FYI - There is a fight call at 1/2 hour):

- *Wash 8 Goblets, 1 Pitcher. (Goblets on trays do not need to be washed, and 1 pitcher is unusable for liquid.)
- * Have liquid ready for banquet pitcher (though not in prop pitcher yet)
- * Check torches and candles.
- * Preset all stage blood, including setting bloody dagger.
- * Track washed Assassin's handkerchief from wardrobe to SR Prop Table.

At Places Please:

- *Place cup of hot water for Macbeth onstage (hidden)

ACT I (72:50)

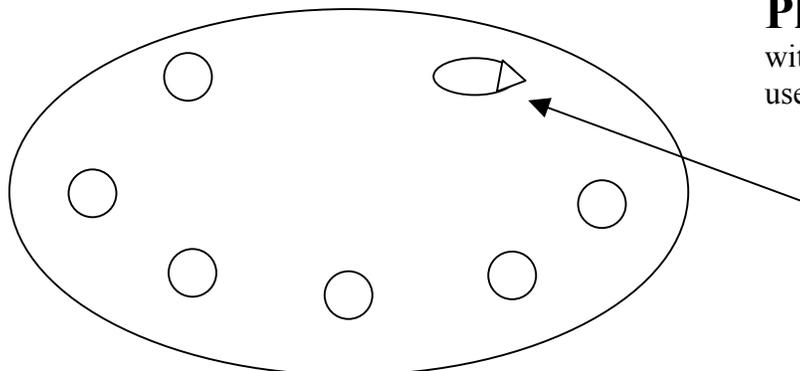


ACT I – Props Placement Photos

US

Platform set as Banquet Table

with 6 goblets, 1 pitcher - preset after platform is used as bed.



Pitcher with liquid

DS

Macbeth

Props Running

ACT I Running Notes

Time into Act	Who	What	Notes
6:55	SL PROPS	HANDOFF: SL Prophecy Banner	SL Wing #4?
	SR PROPS	HANDOFF: SR and UC Prophecy Banners	SR Wing #4?
9:15	BOTH	LIGHT/HANDOFF: Torches (currently 2 SL, but think will change to 1 each side.)	SL/SR Wing #6
9:30	SL PROPS	RECEIVE: SL Prophecy Banner, Insert Batten. TRACK: SL Prophecy Banner to Witch Child Elyse	SL Wing #1?
	SR PROPS	RECEIVE: UC and SR Prophecy Banners, Insert Battens in both. TRACK: UC Banner to Witch Child Ben and SR Banner to Witch Child Libby	SR (One from above bridge, one from DR)
14:00	BOTH	RECEIVE: Lit torches (currently 2 SL, but think will change to 1 each side).	SL/SR Wing #6
15:00	SL PROPS	ASSIST: Witch Child Elyse with Prophecy Banner On	SL Wing #5
	SR PROPS	ASSIST: Witch Child Libby with Prophecy Banner On	SR Wing #5
15:15 (immediately after child enters)	SL PROPS	LIGHT: SL Brazier PRESET?: If needed, preset Bedding, Knife, Pillows and Sheet closer to wing #1.	SL Wing #1
	SR PROPS	LIGHT: SR Brazier	SR Wing #1
16:00	SL PROPS	HANDOFF: SL Brazier to Jennifer	SL Wing #1
	SR PROPS	HANDOFF: SR Brazier to Mary	SR Wing #1
17:30	SL and SR PROPS	STRIKE: Writing Table and Stool through UC bridge (when panels are in)	UC to USR
25:30	SR PROPS	HANDOFF: 2 Pitchers to John and Jeff (after they strike the bed)	SR Wing #1
26:10	SR PROPS	RECEIVE: Tray with 2 Goblets	SR Wing #1
26:30	SR PROPS (Or Both?)	TRACK: Blood Dagger from bedding, reset for Banquo killing, and place on SR Prop Table STRIKE: Bedding	SR Wing #1

Fri (11/16) - Opening! 6P

Distribution List: productionassistant@simpson.edu, tsboxoffice@simpson.edu, theatrerecruitment@simpson.edu, tmarketing@simpson.edu, tssound@simpson.edu, SHOP UGA, LIGHTING UGA, COSTUMES UGA, DIRECTOR, ASM, ASM, SET DESIGNER, PROP DESIGNER, COSTUME DESIGNER, HAIR/MAKEUP DESIGNER, LIGHTING DESIGNER, SOUND DESIGNER/ENGINEER, THEATRE PROFS NOT ALREADY ON LIST, THEATRE SECRETARY

Sent out by: X	Stage Manager: Name, c: xxx-xxx-xxxx
	Assistant Stage Manager: Name, c: xxx-xxx-xxxx
	Assistant Stage Manager: Name, c: xxx-xxx-xxxx

Tech and Performance Reports

A Tech or Performance Report should be filled out and sent after each night of tech or performance. It functions in the same way as a rehearsal report. All information should be filled out completely and accurately, and anyone who was not there should be able to gather information from it.

Here is a good example of a tech report:

Simpson Productions Tech Report				
<i>Alice's Trip</i>			Tech Report # 1	
			Rehearsal Date: 11/10	
Rehearsal Work:				
Company Call Time: 12:00P	Start: 12:00P	End: 6:10P	SM left: 6:20P	Space: Pote
Personnel Called: Whole Company (W/O FOH)				
Personnel Late/Absent: D. Fraeme (late 15 minutes), S. Burgus (Absent), S. Hill (Absent)				
Activities:				
12:00P - Company Meeting		3:43P - Work 2-4		
12:15P - Set up and Organize		5:50P - Teardown		
1:23P - Work from Scene 1-2		6:10P - End		
3:24P - Break				
General Notes:				
1. We will continue from Scene 4 and go as far as we can tomorrow				
Problems/Accidents:				
1. Accidents				
a. N. Hining scraped her foot and needed a bandaid. One was placed by H. Bland from the costume shop's supply				
b. C. Priester caught part of her toenail on something (not sure what) and tore partially into her nail bed. Bandages and tape were placed by M. Moore from the SM box				
Set:				
1. The newest cube has a screw poking out from the bottom of the seat, it will be taped over for tomorrows work, please see if we can grid it down on Monday				
Props:				
1. Ali is updating the new preset sheets and deck cues tonight, they will be ready by tomorrow				
Costumes:				
1. Erin did wonderfully, Shelby will be back with us tomorrow for tech				
Hair/Make-up:				
1. N/A				
Lighting:				
1. N/A				
Sound:				
1. Will we have Sara tomorrow? Please keep Ali Posted				
Dramaturgy:				
1. N/A				
Front of House:				
1. N/A				
Producer: N/A				
Production Assistant: If we could have a few more sets of gloves that would be great! Thanks!				
Marketing: N/A				
Audience Services: N/A				
Secretary: N/A				
Upcoming Schedule:				
Sun (11/11) - Tech 12P-6P				
Mon (11/12) - First Dress 6P				
Tues (11/13) - Second Dress 6P				
Wed (11/14) - Third Dress 6P				
Thurs (11/15) - Final Dress 6P				
Fri (11/16) - Opening! 6P				

Here is a good example of a performance report:

Simpson Productions Performance Report		
<i>Alice's Trip</i>		Performance Report # 3
		Performance Date: 11/18
Performance Details:		
Company Call Time: 11:30a	Start-End: 1:05p-2:43p	Space: Pote
Intermission: -	SM left: 3:18p	Ticket count: 150
Personnel Called: Whole Company		
Personnel Late/Absent: E. Larson (late 17m), G. Randall (Late 10m), T. Lengeling (Late 20m)		
Activities:		
11:32a Video Check	1:05p Start Show	
11:40a Sound Check, and adding levels	2:43p End of Show	
11:44a Light Check		
12:00p Actor Warm-Ups		
General Notes:		
<ol style="list-style-type: none"> 1. We had a medium quiet crowd that warmed up halfway through the show, on this chilly sunny day 2. There is a paint currently peeling off of the house right medium level stair railing on the side facing the lobby, it was noticed today by K. B 3. The shop was open when R. G came in this morning. Ali locked it up last night, however E. L left last night at 12:32a after finishing laundry. Do we know of anyone who was working in the shop last night? 4. There was sound from the roof/door again before the show, it wasn't too distracting once the show started 		
Problems/Accidents:		
<ol style="list-style-type: none"> 1. S. B took two pain pills from the SM box for a headache before the show 		
Set:		
<ol style="list-style-type: none"> 1. R came in early and switched out the nuts on the arches, Ali helped once she got there 2. There wasn't any fog from the CV fogger during the show, Ali and Mason checked it before the show and it was fine. Ali will be talking with Dan about it tomorrow to figure out if the on/off button on the remote was tripped accidentally 		
Props:		
<ol style="list-style-type: none"> 1. We are running out of double sided tape, we will need more for tomorrow please 		
Costumes:		
<ol style="list-style-type: none"> 1. All ironing has been done for tomorrow, and will be checked again tomorrow 2. Josh's conductor glasses broke, Allyson is working on that tonight 3. All of the toe pads that had holes have been fixed 		
Hair/Make-up:		
<ol style="list-style-type: none"> 1. N/A 		
Lighting:		
<ol style="list-style-type: none"> 1. See set note #2 2. The SL tree was out of focus today, Megan will be fixing it before the show tomorrow 		
Sound:		
<ol style="list-style-type: none"> 1. Sara started the show with the wrong cue sheet so sound J was played too early, stopped and restarted 2. Please check cue T.8 there was an echo today. 		
Dramaturgy:		
<ol style="list-style-type: none"> 1. N/A 		
Front of House:		
<ol style="list-style-type: none"> 1. N/A 		
Producer: N/A		
Production Assistant: Two pain pills were used from SM box		
Marketing: N/A		
Audience Services: We had a medium quiet crowd that warmed up halfway through the show, on this chilly sunny day		
Secretary: N/A		
Upcoming Schedule:		
Mon (11/10) HSTF!		

These are good examples because:

- They state the basic information: What the report is, name of play, date, time, who was called, who was

absent, and what the task of the night was.

- In the production headings, they answers most of the “big questions”—who, what, when, where, how, why
- It would be useful to have a rolling schedule of the next week’s tech/performance schedule, as is shown in the reports above.
- It would also be useful to include contact information in case people have questions.

Simpson Productions Performance Report

Alice's Trip

Performance Report # 3

Performance Date: 11/18

Performance Details:

Company Call Time: 11:30a

Start-End: 1:05p-2:43p

Space: Pote

Intermission: -

SM left: 3:18p

Ticket count: 150

Personnel Called: Whole Company

Personnel Late/Absent: E. Larson (late 17m), G. Randall (Late 10m), T. Lengeling (Late 20m)

Activities:

11:32a Video Check

1:05p Start Show

11:40a Sound Check, and adding levels

2:43p End of Show

11:44a Light Check

12:00p Actor Warm-Ups

General Notes:

1. We had a medium quiet crowd that warmed up halfway through the show, on this chilly sunny day
2. There is a paint currently peeling off of the house right medium level stair railing on the side facing the lobby, it was noticed today by K. B
3. The shop was open when R. G came in this morning. Ali locked it up last night, however E. L left last night at 12:32a after finishing laundry. Do we know of anyone who was working in the shop last night?
4. There was sound from the roof/door again before the show, it wasn't too distracting once the show started

Problems/Accidents:

1. S. B took two pain pills from the SM box for a headache before the show

Set:

1. R came in early and switched out the nuts on the arches, Ali helped once she got there
2. There wasn't any fog from the CV fogger during the show, Ali and Mason checked it before the show and it was fine. Ali will be talking with Dan about it tomorrow to figure out if the on/off button on the remote was tripped accidentally

Props:

1. We are running out of double sided tape, we will need more for tomorrow please

Costumes:

1. All ironing has been done for tomorrow, and will be checked again tomorrow
2. Josh's conductor glasses broke, Allyson is working on that tonight
3. All of the toe pads that had holes have been fixed

Hair/Make-up:

1. N/A

Lighting:

1. See set note #2
2. The SL tree was out of focus today, Megan will be fixing it before the show tomorrow

Sound:

1. Sara started the show with the wrong cue sheet so sound J was played too early, stopped and restarted
2. Please check cue T.8 there was an echo today.

Dramaturgy:

1. N/A

Front of House:

1. N/A

Producer: N/A

Production Assistant: Two pain pills were used from SM box

Marketing: N/A

Audience Services: We had a medium quiet crowd that warmed up halfway through the show, on this chilly sunny day

Secretary: N/A

Upcoming Schedule:

Mon (11/10) HSTF!

SM Pre-Show checklist for **PLAY TITLE** (This document should be updated for your specific show and then carried with you each night. You can format this to fit every night on one sheet or have a clean one every night; it's up to you!)

Done?	Time	Action
		Ensure all door are unlocked (loading dock, lobby doors, props closet, shop, grid/booth, etc.)
		Set up your station and ensure you are ready for the day (this is an important step!)
		Call anyone who is not present 10 minutes before company call time (can be ASM job)
		Call Light Check
		Call Sound Check
		Call Props Check SM/ASM
		Call Props Check Actors
		Call Actor Warm-Ups
		Communicate with FOH to determine house open
		Call House Open
		Call 10 or 5 to places
		Call Places
		Start the show!

SM Post-show Checklist for **PLAY TITLE**

Done?	Time	Action
		Ensure all equipment and lights are off in booth
		Lock the booth behind you
		Ensure all dishes have been washed
		Ensure stage is struck to neutral position
		Ensure the Ghost light is on the stage (Pote specific)
		Ensure all running lights are off
		Ensure the shop is shut down (lights off except for the one over SL door, big doors closed, toolroom locked, SL door locked behind you)
		Check on costume crew to see how close they are to being done
		Ensure the Box Office and Lobby doors are locked up
		Go get some rest!

Festival of Short Plays – Stage Management Team Division of Labor

The stage manager is integral to the success of any theatrical production. The duties and interactions of the Stage Management team for the Festival of Short Plays are articulated in the following document.

The manner in which a Stage Manager exercises these responsibilities is as important as doing so. “Good” Stage Managers manifest “professional” attitudes: they assume responsibilities gracefully, they think ahead, they are organized and efficient, they are punctual and dependable, they “keep their cool” in times of adversity and they are considerate at all times.

While the position of Stage manager involves heavy responsibility and little official recognition, the success of the festival and the pleasantness of the process rests heavily (though not exclusively) on the shoulders of the Stage Manager.

***This document is meant to highlight *some* of the responsibilities and division of labor for the Festival of Short Plays Stage Management team. This document does not, however, outline every necessary task. As a team you are responsible to fulfill all requirements outlined in the Simpson Productions Stage Managers Handbook.**

PRODUCTION STAGE MANAGER

- ❖ Meet with the Directors and Stage Managers of each show to discuss what the Director's expectations are.
- ❖ Attend the SM training with the Production Assistant
- ❖ Set up your prompt book
 - You should have a copy of all scripts
 - Your script should have enough room that you can write in cues and any blocking notes you may need.
 - Your prompt book should also include the following:
 - Pre-Production Analysis for each show
 - Contact Sheet for all shows
 - Rehearsal Reports
 - Rehearsal Schedules and updates
 - Company Policies
 - Prop lists from every show
 - Technical Drawings
 - Minutes from Production Meetings
- ❖ Check out an SM box and building keys
- ❖ Obtain the combination to the SM locker from the Office Secretary or PA
- ❖ Send out nightly rehearsal reports of all shows to Designers, Directors, Producer and Production Assistant.
- ❖ Coordinate/Facilitate Design and Production Meetings
 - Take notes at each Production Meeting and distribute them no later than noon the following day.
 - Run Company Meeting for the Festival
 - Create a Tech Schedule working in conjunction with the Producer.
 - Have a cueing meeting with each Stage Manager and Director.
 - Prior to Tech week you should set up a Paper Tech with the Lighting and Sound Designers
 - Call the show (See examples online).

SHOW STAGE MANAGERS

- ❖ Meet with the Director of the show and the Production Stage Manager
 - Discuss what your specific responsibilities will be during the process
- ❖ Set up your prompt book.
 - You should obtain a Xeroxed copy of your show's script and make sure that you have room to write blocking and cues in it.
 - You should also create and keep the following items in your prompt book:
 - Pre-Production Analysis
 - Contact Sheet
 - Rehearsal Reports
 - Rehearsal Schedules and updates
 - Props list
- ❖ You should check out an SM box with the Production Assistant and store the box in the SM locker
- ❖ During rehearsals you are responsible for:
 - Taking role as actors arrive
 - Prompting actors
 - Timing scenes and acts as needed
 - Setting and striking rehearsal props every night
 - Calling breaks and start times
 - Developing and updating props lists
 - Tracking props
 - Filling out Rehearsal Reports and send them to the Production Stage Manager electronically the same night.
- ❖ You should arrive at rehearsal at least 20 minutes prior to the start time.
- ❖ If problems arise during rehearsal you should discuss the problem with the individual and the director.
- ❖ After rehearsals you are responsible for making sure that the space is clean, props and set pieces are put away, building lights are off, and doors are locked.
- ❖ Attend all Design and Production Meetings
 - Take notes on issues/discussion that pertain to your show
 - It is important that you keep the Production Stage Manager updated on all changes and problems.

Festival of Short Plays Rehearsal Report

Because the Festival of Short Plays has more than one stage manager, the rehearsal report process is different. Each show's stage manager should fill out an individual report for their show and send it to the Production stage manager by midnight that night. Then, the Production stage manager should compile those reports into one big report. Although the formatting is different, these reports should be treated like a normal rehearsal report and all guidelines for rehearsal reports should be followed.

Here is an example of a rehearsal report template from the Festival of Short Plays:

<i>Festival of Short Plays '2013</i>							Rehearsal Report #
							Rehearsal Date:
Shows included in report:							
Rehearsal Information:							
	<i>Leviathan</i>	<i>Love</i>	<i>Angel</i>	<i>Such Things</i>	<i>Mozart</i>	<i>Childe</i>	
Date:							
Time: (Start-End)							
Space:							
Personnel Called:							
	<i>Leviathan</i>	<i>Love</i>	<i>Angel</i>	<i>Such Things</i>	<i>Mozart</i>	<i>Childe</i>	
Late/Absent:							
	<i>Leviathan</i>	<i>Love</i>	<i>Angel</i>	<i>Such Things</i>	<i>Mozart</i>	<i>Childe</i>	
General Notes:							
<i>Leviathan-</i>							
<i>Love-</i>							
<i>Angel-</i>							
<i>Such Things-</i>							
<i>Mozart-</i>							
<i>Childe-</i>							
Set:							
<i>Leviathan-</i>							
<i>Love-</i>							
<i>Angel-</i>							
<i>Such Things-</i>							
<i>Mozart-</i>							
<i>Childe-</i>							
Props:							
<i>Leviathan-</i>							
<i>Love-</i>							
<i>Angel-</i>							
<i>Such Things-</i>							
<i>Mozart-</i>							
<i>Childe-</i>							
Costumes:							
<i>Leviathan-</i>							
<i>Love-</i>							
<i>Angel-</i>							
<i>Such Things-</i>							
<i>Mozart-</i>							
<i>Childe-</i>							
Hair/Make-up:							
<i>Leviathan-</i>							
<i>Love-</i>							
<i>Angel-</i>							
<i>Such Things-</i>							
<i>Mozart-</i>							
<i>Childe-</i>							
Sound:							
<i>Leviathan-</i>							
<i>Love-</i>							
<i>Angel-</i>							
<i>Such Things-</i>							
<i>Mozart-</i>							
<i>Childe-</i>							
Lighting:							
<i>Leviathan-</i>							
<i>Love-</i>							
<i>Angel-</i>							
<i>Such Things-</i>							
<i>Mozart-</i>							
<i>Childe-</i>							
Dramaturgy:							
<i>Leviathan-</i>							
<i>Love-</i>							
<i>Angel-</i>							
<i>Such Things-</i>							
<i>Mozart-</i>							
<i>Childe-</i>							
Other:							
Producer: None for now, thanks!							
Production Assistant: None for now, thanks!							
Marketing: None for now, thanks!							
Audience Services: None for now, thanks!							
Secretary: None for now, thanks!							
Distribution List: Natalie H, Caleb C, Chris W, Meghan V, Alexa S, Erin L, Ali S, Shelby B, Clay D, Shannon B, Tim W, Ethan N, Zach B							
Faculty: Jennifer N, Rick G, Steve M, Ann W, Laura P, Stacy L							
UGA's: TS Marketing, TS Box Office, TS Sound, Production Assistant, 'shop UGA', 'Lighting UGA', 'Costume UGA'							
Sent out by:	X	Production Stage Manager: Shelby Burgus, c: xxx-xxx-xxxx					
		Leviathan/Mozart Stage Manager: Lynaea Kiefer, c: xxx-xxx-xxxx					
		Childe/Angel Stage Manager: Melissa Moore, c: xxx-xxx-xxxx					
		Such Things Stage Manager: Gillian Randall, c: xxx-xxx-xxxx					
		Love Stage Manager: Allyson Louzek, c: xxx-xxx-xxxx					

Simpson Productions FSP Rehearsal Report

Festival of Short Plays 'Year

Rehearsal Report #
Rehearsal Date:

Shows included in report:

Rehearsal Information:

	<i>Leviathan</i>	<i>Love</i>	<i>Angel</i>	<i>Such Things</i>	<i>Mozart</i>	<i>Childe</i>
Date:						
Time: (Start-End)						
Space:						

Personnel Called:

<i>Leviathan</i>	<i>Love</i>	<i>Angel</i>	<i>Such Things</i>	<i>Mozart</i>	<i>Childe</i>

Late/Absent:

<i>Leviathan</i>	<i>Love</i>	<i>Angel</i>	<i>Such Things</i>	<i>Mozart</i>	<i>Childe</i>

General Notes:

<i>Leviathan-</i>
<i>Love-</i>
<i>Angel-</i>
<i>Such Things-</i>
<i>Mozart-</i>
<i>Childe-</i>

Problems/Accidents:

<i>Leviathan-</i>
<i>Love-</i>
<i>Angel-</i>
<i>Such Things-</i>
<i>Mozart-</i>
<i>Childe-</i>

Set:

<i>Leviathan-</i>
<i>Love-</i>
<i>Angel-</i>
<i>Such Things-</i>
<i>Mozart-</i>
<i>Childe-</i>

Props:

<i>Leviathan-</i>
<i>Love-</i>
<i>Angel-</i>

<i>Such Things-</i>
<i>Mozart-</i>
<i>Childe-</i>
Costumes:
<i>Leviathan-</i>
<i>Love-</i>
<i>Angel-</i>
<i>Such Things-</i>
<i>Mozart-</i>
<i>Childe-</i>
Hair/Make-up:
<i>Leviathan-</i>
<i>Love-</i>
<i>Angel-</i>
<i>Such Things-</i>
<i>Mozart-</i>
<i>Childe-</i>
Sound:
<i>Leviathan-</i>
<i>Love-</i>
<i>Angel-</i>
<i>Such Things-</i>
<i>Mozart-</i>
<i>Childe-</i>
Lighting:
<i>Leviathan-</i>
<i>Love-</i>
<i>Angel-</i>
<i>Such Things-</i>
<i>Mozart-</i>
<i>Childe-</i>
Dramaturgy:
<i>Leviathan-</i>
<i>Love-</i>
<i>Angel-</i>
<i>Such Things-</i>
<i>Mozart-</i>
<i>Childe-</i>
Other:
Producer: None, thanks!
Production Assistant: None, thanks!
Marketing: None, thanks!
Audience Services: None, thanks!
Secretary: None, thanks!
Distribution List: productionassistant@simpson.edu , tsboxoffice@simpson.edu , theatrerecruitment@simpson.edu , tmarketing@simpson.edu , tssound@simpson.edu , SHOP UGA, LIGHTING UGA, COSTUMES UGA, DIRECTOR, ASM, ASM, SET DESIGNER, PROP DESIGNER, COSTUME DESIGNER, HAIR/MAKEUP DESIGNER, LIGHTING DESIGNER, SOUND DESIGNER/ENGINEER, THEATRE PROFS NOT ALREADY ON LIST, THEATRE SECRETARY

Sent out by: X	Production Stage Manager: Name, c: xxx-xxx-xxxx
	Show Stage Manager: Name, c: xxx-xxx-xxxx
	Show Stage Manager: Name, c: xxx-xxx-xxxx
	Show Stage Manager: Name, c: xxx-xxx-xxxx
	Show Stage Manager: Name, c: xxx-xxx-xxxx



TITLE OF OPERA
DAILY SCHEDULE

Date of CALL

Stage Manager:

WHEN	CAST	WHERE	WHAT	STAFF