

# I. UPON ASSIGNMENT TO SHOW:

## FIRST THING IS TO CHECK IN AT PRODUCTION OFFICE

1. **Production assignment sheet.** All artistic and production personnel assigned to the production are listed on the department Production Assignment Sheet. It is kept in the Production Office, Costume and Scene Shops.
2. **General Manager for Production.** See her about any questions you have concerning the production and she will tell you who to see or what to do. Don't be afraid to ask.
3. **Stage Manager's Supplies.** Stage manager's supplies are in the Production Office. Paper, Tempra paint and paint brushes, for painting ground plans on rehearsal room floors.
4. **Copies.** A copy card is available in the Production Office. This will allow you to make the necessary copies for your production.
5. **Building Authorization Card.** Get this from the Production Office. This is a card issued to you, giving you permission to be in the University theatres and buildings. Keep it with you in your wallet. It can save you a lot of trouble, should a situation arise involving the UW police.
6. **Production Policy Memoranda.** This is the official School of Drama Policy concerning all drama department production. It is Appendix A in this book.
7. **Keys.** The keys you will need for your theatre or rehearsal spaces are checked in and out from the Main Office in Hutchinson.
8. **Mail, Memos and Messages.** Any correspondence for you and the director is placed in the Stage Manager's mail box in the production office. You should check this box daily.
9. **Distribution List.** Begin to set up your distribution list on email. This is the most efficient way to communicate with your production team and cast. It is best to use two separate addressee lists for production and acting companies, as you correspondence with each will be of differing content.
10. **Program and Publicity Information.** An information sheet will be put in the stage manager's mailbox. It is your responsibility to fill out the form (p.7) completely and return it to the Production Office GSA no later than two weeks prior to opening.
11. **Audition and Rehearsal Rooms.** A priority system is used for the assigning of all rehearsal rooms. See the receptionist in the Drama Office to reserve a space. Use the Room Request Form (p.8) to reserve space for auditions. For rehearsals, get reserved space from the

receptionist for the entire rehearsal period. This eliminates having to make week-to-week arrangements for rooms.

**12. Painting Rehearsal Floor.** When assigned a definite room for rehearsals, you are allowed to paint the groundplan on the floor with tempura paint only. Do not put tape of any kind on the floors. You are responsible for washing the paint off of the floor, when your show moves to its performance space.

**13. Director.** Meet with the director to define your specific relationship, duties and assignments on an individual basis. If you are working with a visiting director, it is your responsibility to familiarize him or her to the campus and the production staff.

**14. Liaison.** You are the liaison between the director and all personnel connected with the production. It is especially important to make the shops aware of any changes wanted by the director during the rehearsal process. This will avoid definite disaster at your first technical rehearsal.

**15. Grievances.** If you have a grievance between the personnel, actors, or director, see the General Manager. If it is necessary to go to a higher authority, arrange an appointment to speak with the Executive Director.

**16. Read the Play Several Times.**

a.) Prepare a cast/ scene breakdown. This is a list of who is in which scene. If the play is not divided into scenes, do a French scene breakdown. This is done by noting when and where any characters enter and exit.

b.) Note any costume changes called for in the script, especially any which could be considered "quick changes".

c.) Prepare a preliminary props list. Do this as you read, don't rely on the lists that are sometimes found at the back of scripts.

d.) Prepare a preliminary scene shift plot; note where changes are required and what they are.

e.) Prepare a preliminary sound cue list.

f.) Note any special effects that might be required, especially ones that will need special attention. These might include: stage combat, fog/smoke effects, flame onstage, weapons, traps and unusual props.

## PROGRAM INFORMATION SHEET

- Please fill out and return this form to the GSA in the Production Office two weeks before opening of the show.
- The program is typed from the information on this sheet and sent to the Printing Department. Once sent, it is not possible to change the copy in any way.

NAME OF PRODUCTION \_\_\_\_\_

AUTHOR \_\_\_\_\_ THEATRE \_\_\_\_\_

PRODUCTION DATES \_\_\_\_\_

DIRECTOR \_\_\_\_\_

SET DESIGNER \_\_\_\_\_ LIGHTING DESIGNER \_\_\_\_\_

COSTUME DESIGNER \_\_\_\_\_ SOUND DESIGNER \_\_\_\_\_

\*\*\*Indicate if this is a graduate student's thesis production.

TECHNICAL DIRECTOR \_\_\_\_\_ MUSICAL DIRECTOR \_\_\_\_\_

COMPOSER/ ARRNGR \_\_\_\_\_ CHOREOGRAPHER \_\_\_\_\_

STAGE MANAGER \_\_\_\_\_ ASST S.M. \_\_\_\_\_

SCENES OR SETTINGS \_\_\_\_\_

\_\_\_\_\_

NUMBER AND LENGTH OF INTERMISSIONS \_\_\_\_\_

CAST LIST:            Attach a spell checked, final cast list. Ask your director if order of appearance or alphabetical is preferred.

PROGRAM NOTES:    Attach a page for director notes on the play, the author etc.

## ROOM REQUEST FORM

YOUR NAME: \_\_\_\_\_ TODAY'S DATE: \_\_\_\_\_

PROGRAM/ CLASS: \_\_\_\_\_

CHECK ONE:

GRADUATE DIRECTING PROJECT \_\_\_\_\_ UNDERGRAD DIRECTING PROJECT \_\_\_\_\_

PATP ACTING REHEARSAL \_\_\_\_\_ UNDERGRAD ACTING REHEARSAL \_\_\_\_\_

OTHER (SPECIFY): \_\_\_\_\_

PERFORMANCE DATES: \_\_\_\_\_

PLEASE NUMBER YOUR ROOM PREFERENCES, 1-3 AND INDICATE IF YOU HAVE SPECIAL NEEDS SUCH AS A PIANO OR IF YOU JUST NEED A ROOM TO RUN LINES.

\_\_\_\_\_ HUT 218      \_\_\_\_\_ HUT 303      \_\_\_\_\_ HUT 208      \_\_\_\_\_ HUT 211

\_\_\_\_\_ HUT 205 (CAB)\*      \_\_\_\_\_ HUT 201 (PATP)      \_\_\_\_\_ HUT 202  
(MOVEMENT)

SPECIAL NEEDS: \_\_\_\_\_

DAY	DATE	FROM	TO	LEAVE BLANK FOR ROOM ASSIGNMENT
MON				
TUES				
WED				
THURS				
FRI				
SAT				
SUN				

**IF YOU FIND THAT YOU DON'T NEED A ROOM YOU HAVE RESERVED, NOTIFY THE DRAMA OFFICE.**

**ACTING CLASS/ SCENE-WORK REHEARSALS ARE LIMITED TO 1 HOUR/ DAY PER STUDENT. DIRECTING PROJECT REHEARSALS ARE LIMITED TO 3 HOURS/ WEEKDAY PER PROJECT AND 6 HOURS ON SATURDAY OR SUNDAY. GROUPS WORKING ON CLASS PROJECTS ARE LIMITED TO 3 HOURS/ DAY.**

**\* IF YOU WOULD LIKE TO RESERVE THE CABERET (HUT 205) AFTER 4:30 PM ON WEEKDAYS, OR ON WEEKENDS, YOU MUST CONTACT THE CABERET MANAGER. TURN THIS FORM IN NO LATER THAN 10:00 AM FRIDAY FOR ROOMS NEEDED THE FOLLOWING WEEK. (WEEK=MONDAY – SUNDAY) YOU MAY PICK UP COMPLETED FORMS AFTER 3:00 PM FRIDAY.**

## II. AUDITIONS

### PRIOR TO AUDITIONS

1. Pick up scripts from the Production Office. Make sure the following production team members have a copy of the script already.
  - a. Director
  - b. Set Designer
  - c. Lighting Designer
  - d. Costume Designer
  - e. Props Master
  - f. Sound Designer
  - g. Choreographer
  - h. Fight Director
2. Prepare your Prompt Book (see section IV Prompt Book).
3. Find out how your director wants to run auditions: individual/ group, time allotment for each, and whether actors are to prepare specific material from a period or genre.
4. Post auditions notice on Audition section of the bulletin board. Be sure all information is complete and specific.
5. Get Audition Forms from the Production Office.
6. Reserve audition space one week in advance using the Room Request form.
7. Bulletin Boards. Located throughout Hutchinson Hall. Main Stage show information board is located between the doors just outside the production office. The PATP board is located in the hallway between HUT 201 & HUT 202. Bulletin boards are also located in the Costume and Scene Shops.

### GENERAL AUDITIONS

1. Arrive at least ½ hour early with scripts, sides, pencils, paper clips etc. You can get office supplies from the Production Office. Make photocopies of audition sign up sheets from your director.
2. Clean and set up audition room as required by your director.
3. As actors arrive, hand out audition forms and scripts for them to look over. All actors are to remain outside of the audition room until called.
4. Have actors return completed audition forms with a copy of their headshot and resume.

5. The director may request your presence in the audition room, or prefer that you remain outside. Be sure to find this out before auditions begin.
6. Begin auditions when the director is ready. Run auditions in the manner you have been told by your director.
7. Call actors in to audition according to the list of manner desired by your director. Be sure audition forms are complete, including telephone numbers and any additional information (schedule conflicts, preferred roles).
8. Keep the area around the audition room quiet.
9. After each audition, get scripts back from the actors and let them know when the callback list will be posted.
10. After auditions, the director will give you a list of actors who will be called back. This list may take the director some time to compile. As soon as you receive this list, type it up, giving all the pertinent information as to time and place. Post on Audition Callboard.
11. When leaving the audition room, close and lock all windows and doors, restore furniture and turn off the lights.
12. When callbacks are posted remove audition information from the bulletin board.

### **III. CALLBACKS:**

1. Follow the same general procedures as auditions.
2. Find out of the director wants to run the call back differently. Then be sure all changes are completed for the call back.
3. Actors will be called into the room as per your director.
4. Be clear on what your director needs from you.
5. When final casting is complete, the General Manager for Productions will post the cast list and place a copy for you in the Stage Manager's mailbox. Use this copy, along with the information given to you on the audition forms, to prepare your contact sheet.
6. CAST CONTACT SHEET: Should include the names of all the cast, the parts they are playing, phone numbers and email.

7. PRODUCTION CONTACT SHEET: Should include the names of all the cast, the parts they are playing, phone numbers and email. Be sure to include the following:

Director  
Stage Manager  
Asst. Stage Manager(s)  
Czar  
Set Designer  
Lighting Designer  
Costume Designer  
Sound Designer  
Props Master  
Technical Director  
Master Electrician  
Box Office  
Drama Office  
Production Office  
Rehearsal Space  
Costume Shop  
Scene Shop  
Theatre Backstage  
General Manager

## **IV. PROMPT SCRIPT/ PRODUCTION BOOK:**

### **PROMPT SCRIPT**

Your Prompt Script will contain all of the information, collected during the course of the rehearsal period, which pertains to the running of your show. It also contains all of the blocking for the show and the location of all of the sound and lighting cues. Once the production closes, the Prompt Script will be the core of the Production Book, which is a record of the production as a whole and is filed in the Library for future reference.

1. Center the pages of the script on 8 ½ x 11 paper, so that the script will be on the left hand page of the book (if you are right handed).
2. The blocking notation and the writing of cues should be kept as neat as possible. This will avoid error and will greatly simplify the preparation of the script when you come to turn it in.
3. All notes should be taken in pencil.

4. When blocking changes during a rehearsal, make appropriate changes in the Prompt Script. You will be asked by director or actor what the blocking was for a scene, you should be able to tell them clearly what it was the last time you ran it.
5. Use a form of short hand that is readily understandable. Suggestions follow.
6. One of the most important reasons for the Prompt Script; in the event the Stage Manager should be unable to be at a performance, or rehearsal, another person would be able to run the show from the information in the book. Once technical rehearsals begin, the Prompt Script should always remain in the SM Booth at the theatre.

## **DEVELOPING PROMPT SCRIPT SHORTHAND**

It is necessary to be able to write blocking and business in rehearsal quickly and efficiently. In order to do so you must develop a method of abbreviating that works well for you. Blocking is always written in pencil and directly in the Prompt Script. Never write it on a separate paper to transfer later. The following is a guide for blocking shorthand, use and adapt it as it fits your needs.

1. X = Cross  
2 = To or Towards  
EN – Enter  
EX = Exit  
U = Up or upstage  
D = Down or down stage  
R = Right  
L = Left
2. Combine symbols to indicate movement.  
  
Ex: EN UR X 2 DLC = Enter up right, cross to down left center.
3. Condense characters names to understandable abbreviations. Usually 2 or 3 letters of the name is sufficient. Always include a list at the beginning of the script indicating how you have chosen to abbreviate.  
  
Ex: Rom = Romeo, Jul = Juliet, Cap = Capulet, LC = Lady Capulet
4. Often it is helpful to condense the names of furniture, if you do this, be sure to include a list.  
  
Ex: Cup = Cupboard, Tab = Table, Side = Sideboard.
5. Keep your shorthand to the most often used terms and write out any further blocking or business instructions.



## **PRODUCTION BOOK**

This is an overly extensive list of all possible sections of a Production Book. Not every show will need all of these sections. The larger and more extensive the show, the more you have to keep track.

### Actor's Personal Sheets

#### Cast

- Former Cast Lists
- Understudy Plot

#### Check Lists

#### Contact Sheets

- Cast
- Company & Staff
- Facilities
- Supplies

#### Costumes

- Assignment Sheets
- Borrowed Items
- Costume Changes Plot
- Description Sheets
- Dresser's Notes
- Hair and Wigs
- Inventory
- Measurement Charts
- Preset Plot
- Renderings
- Rented Items
- Repair Sheets
- Running Lists
- Script Notes
- Working Notes

#### Crew Information

#### Dressing Room Assignments

#### Expenditures

- Long Distance Phone Logs
- Petty Cash

#### Lighting

- Area Information
- Cue and Preset Sheets
- Description and Placement of Cues
- Description and Placement of Spot Cues
- Equipment Inventory
- Gels

#### Schedules-con't

#### Lights- cont'd

- Channel Hook-up
- Instrument Schedules
- Memos
- Patch Sheets
- Light Plot
- Practicals
- Script Notes
- Working Notes
- Miscellaneous Tech Notes
- Master Plot/ Backstage Cues
- OP SM's Cue Sheets
- SM's Cue Sheets

#### Music

- Performance Logs

#### Running Order

#### Scene Breakdown

#### Scenery

- Elevations
- Inventory
- Ground Plans

#### Memos

#### Photos

#### Preset Plots

- Renderings
- Scripts Notes
- Shift Assignments
- Fly Assignments
- Shift Plot
- Working Notes

#### Schedules

- Booking Sheet & Fact Sheet
- Costume Fitting Calls
- Daily Rehearsal
- Performance Schedules

#### Photo Calls

- Production Timetable
- Rehearsal Time Allotment

#### Research and History

- Scheduling Calendar
- Tour Itinerary
- Production Meetings & Design Conferences
- Program Information
  - Acknowledgements
  - Approval Sheets
  - Program Copy
- Prompt Script
  - Dance Notations
  - Fencing Notations
  - Key
  - Plot Progression
  - Publication and Purchase Information
  - Script Changes
- Props
  - Borrowed Items
  - Check Lists
  - Elevations
  - Furniture Plot
  - Inventory
  - Memos
  - Pictures
  - Plot
  - Rehearsal Prop Plot
  - Renderings
  - Rented Items
  - Running Lists
  - Script Notes
  - Working Notes
- Publicity & Reviews
  - Flyers and Brochures
  - Press Releases
  - Production Photos
  - Reviews, Articles & Clippings
- Rehearsal Hall Information
- Rehearsal Notes
- Reminder Sheets
- Report Sheets
  - Performance
  - Rehearsal
  - Rehearsal Time Cards
  - Accident Reports
  - Touring

- Script Assignments
- Sound
  - Cue Sheets
  - Description & Placement of Cues
  - Equipment Inventory
  - Live Sound Plot
- Memos
- Script Notes
  - Sources of Recorded Sound
  - Technical Information
  - Working Notes
- Special Effects
  - Cue Sheets
  - Description & Placement of Cues
  - Memos
  - Plot
  - Running List
  - Script Notes
- Staff Memos
- Company Policies

## V. REHEARSALS AND DAILY ROUTINE:

### PRIOR TO FIRST REHEARSAL

1. **Meet with Director.** Set up a rehearsal schedule and discuss what the director expects from you. Also, be sure the director is familiar with UW Drama policies concerning the number of hours allotted to rehearsals per week. This is a good opportunity to establish a strong working relationship with your director.
2. **Rehearsal Hours.** The hours allotted to rehearsals per week are as follows:
  - a. Rehearsals may not begin prior to 5 weeks before the date of the first technical rehearsal.
  - b. 25 hours per week are allotted for rehearsal. Either Saturday or Sunday must be a day off – no rehearsal.
  - c. 5 hours per day are allotted from first tech rehearsal through final dress. There is an established calendar for Techs and Performances in the Production Office.

**Exceptions to the above rule are only made by obtaining direct permission of the Executive Director of the School of Drama.**

3. **Callboard.** Set up an area on the appropriate bulletin board for ongoing rehearsal/production information; including rehearsal schedule, fitting schedule, master production calendar, sign in sheets.
4. **Rehearsal Call.** Post time and place of first rehearsal at least 24 hours in advance.
5. **Rehearsal Space.** Schedule rehearsal space for the entire rehearsal with General Manager and the Drama Office Assistant.
6. **Meet & Greet.** Ask director if designers are required at the first rehearsal with set models and costume sketches. If so, inform the designers.
7. **Fittings.** Compile a list of times actors are available for costume measurements and fittings. This information should be on actor audition forms. See costume shop supervisor to arrange measurement and fitting schedules. Fittings must be arranged and the actors must be notified at least 24 hours in advance. Actors are required to be at all fittings and must be on time.
8. **Times for fittings.** It is preferred that PATP not be scheduled during class time and BA students may not be.
9. **Cast changes.** Are promptly reported to everyone on the initial distribution list.

## **FIRST REHEARSAL**

- 1.** Bring Prompt Book and any scripts for actors who haven't signed one out yet.
- 2.** Arrive at least 15 minutes early, turn on the lights and heat, sweep thoroughly, set up space as needed. Check for nearest phone or fire extinguisher.
- 3.** Post the Sign-In Sheet for actors.
- 4.** Establish your position as Stage Manager at this first meeting of the company in a diplomatic and firm manner. Discipline is essential and the Stage Manager is responsible for company discipline. You must set the standards and adhere to them yourself.
- 5.** Decide with your director when you should state the School Rehearsal Policy, either at the start of the rehearsal or after the first break. You are responsible to see that the policy is read and understood by everyone.
- 6.** Director is in charge of the actual rehearsal. Cuts and additions are normally made during the first rehearsal.
- 7.** Make all cuts or additions to the prompt book in pencil. Cuts are sometimes added back into the script.
- 8.** Call all breaks for the actors. 10 minute break every 80 minutes. Announce when you are back from break and tell actors at what point in the scene you are resuming.
- 9.** After rehearsal, be sure to email and post the next day's schedule. The schedule should be emailed to the production staff as well.
- 10.** Clean up and restore the rehearsal room. If it's a classroom during the day, be sure it is arranged as necessary for that class.
- 11.** Check with your director on technical notes you may have taken during rehearsal and check for notes from your director.
- 12.** Close all windows, doors and shut off lights.
- 13.** The Stage Manager is always the last to leave, but should never leave alone, especially if you have to walk home or to your car.

## **DAILY REHEARSALS**

- 1.** Generally the same procedure as first rehearsal.
- 2.** Always arrive at least 15 minutes early, set up prop tables and rehearsal furniture for the first scene.
- 3.** Insure rehearsal room is clean. Set up Director/ SM table.
- 4.** Sign-in sheets aren't mandatory, but are helpful with larger casts.
- 5.** Call all scenes to be rehearsed. Be sure actors are available for each scene.
- 6.** Call all breaks. Announce how long the break is going to be and where you will be starting from when you come back.
- 7.** Prompt as needed. Find out how each actor prefers to be prompted. One or two words or whole phrases. Familiarize yourself with the script so that you don't prompt during intended pauses. Actors are to call "line" when they want to be prompted. At the first technical rehearsal, you should no longer be expected to prompt. During the run of the show there are no prompters.
- 8.** You are in charge of seeing that the rehearsal runs efficiently. Do not let anyone waste the director's or your time at rehearsals. The director is in charge of the actual rehearsal, you are to assist him/her, and to prepare everything and everyone for rehearsal.
- 9.** Rehearsals are not open to the public. No guests are allowed at any rehearsal without permission of the director.
- 10.** During rehearsal, write down notes of every change you see; set, props, costumes, lights and sound. List any questions you have; don't trust your memory. Confer with the director after each rehearsal to verify the changes. Daily notes are generated by the Stage Manager after each rehearsal. Rehearsal reports are done on email and distributed to the same list as the production contact sheet.
- 11.** Weekly production meetings are scheduled to discuss all issues that have come up during rehearsals. Stage manager takes notes at these production meetings and distributes the notes as per production distribution list.
- 12.** If the Director wants to start using taped sound effects, s/he or the Sound Designer is responsible for supplying all equipment.
- 13.** At the end of rehearsal announce the next rehearsal schedule, costume fittings and any special calls for the next day.

14. Be sure the correct rehearsal schedule is posted. Remind your cast to always check the callboard.
15. Confer with your director after every rehearsal. Present any problems concerning the production, and get what notes s/he might have.
16. Be sure rehearsal room is clean and restored to its daytime functionality. Windows closed, props gathered and stored, actors gone, lights off and door locked.
17. You are always the last person to leave. However, do not hesitate to ask your director or an actor to wait and walk with you to your bus/ car/ dorm.
18. Keep the prompt script with you. Don't leave it in the rehearsal space.
19. Make sure the assistant stage manager is informed of your notations if you intend her/him to take over a rehearsal for you. S/he will need your prompt script.

### **REHEARSALS: SPECIAL INFORMATION**

1. **Rehearsal Schedule.** Posted on Appropriate Bulletin board at Hutchinson Hall. It should have the name of the show on the top of the page. Keep it current. Always have the rehearsal schedule in the same place on the call board. The same goes for all information on the callboard.
2. **Rehearsal Clothes.** Arrange with Costume Designer to pick up rehearsal clothes from the costume shop. Certain items are checked out directly to actors at fittings (ex: corsets).
3. **Rehearsal Props.** Check with the director as to when s/he wants to start using rehearsal props. Get as many of these as possible from the props person assigned to the show. Use your imagination to improvise where simple, easily acquired props are available. If it becomes essential to the show to use the real prop during the rehearsal, instruct the cast to use extreme care as the prop may not be replaceable.
4. **Valuables.** The actor is responsible for his valuables during rehearsal outside of the theatre. They should be kept in the rehearsal room to prevent loss or theft.

### **DAILY TECHNICAL ROUTINE**

When assigned to the show, find out who are the technical people assigned. Introduce yourself and become familiar to them. This will help them build confidence in you and your ability to give information and articulate changes. To allow for orderly distribution of information during rehearsals, establish a daily routine of personnel to check in with. These include:

1. **Scene Shop.** The best time to find people in the scene shop is usually between 2:00 and 5:00 pm. Here you should be able to find the Scene Designer, Technical Director, Lighting Designer and Props Master.
2. **Technical Director.** The TD should be kept informed of any use of the set that might be out of the ordinary (i.e. people jumping onto or off of levels, special masking concerns). As always, any information given to the TD should also be seen by the designer. Check also with the TD concerning when the set will be loaded into the theatre. You may have to arrange an alternate rehearsal space.
3. **Scene Designer.** Any notes regarding the use of sets and props should go to the scene designer. If minor alterations are necessary, such as the addition of a light switch or a coat hook, inform the set designer. S/he may send you to the props master or the TD.
4. **Props Master.** After the initial prop list is compiled, it is necessary for the Stage Manager to keep in touch with the props master whenever there is additional information about the props (number and type, consumable etc...) All notes to the props master should also go to the Set Designer. Also remember some "props" are handled by the costume shop (i.e. purses or umbrellas). Those props that are designated costume props should be determined at the first production meeting.
5. **Lighting Designer.** Notes about lighting effects should go to the LD. In addition the LD will want to know when you have planned a run-through of the show. The earlier this run-through can happen in the rehearsal period, the better.
6. **General Manager for Production.** If for some reason you feel that you are not getting a satisfactory answer to your questions or requests, check with the General Manager for Production. She has primary control over the production end of all shows.

## **EMAIL AND COMMUNICATION**

1. **Stage Management Mailbox.** Check the SM box in the productions office for messages at least once a day. Messages for the Director will be left in this box as well.
2. **Keep in touch via email.** The UW provides all faculty, staff and students with email accounts. If you are working with outside actors, designers or directors you will need to get their email addresses. Using email you should prepare a distribution list of all production team members and essential department faculty and staff. Using this list, send daily rehearsal reports and production meeting notes. These are essential to keep all departments informed of what is happening in rehearsals. Production notes should be as complete as possible (more is better than too little). Rehearsal reports should be sent out following rehearsal or by no later than 9:00 am, in order for the shops to have the information at the earliest possible time. If you do not have a computer at home, there are machines available at the lounge in Hutchinson Hall, the production office or any of the computer centers.

3. **Keep in touch in person.** Email is a fast and efficient way to get information to all areas of the production. However, emails cannot take the place of one-on-one contact with the designers and the shop staff. It is very important that you establish a working relationship with everyone involved. You want to see what is being built because it may prompt further questions that you can take back to rehearsal or alert the director to possible problems.
4. **Reports.** You must let the tech people know of any changes the director wants whether they are major or not. Be sure you understand the director completely when you get your daily notes. Discussion between designer and director may be necessary, so schedule this as soon as possible to avoid the complete rebuild of any item.
5. **Callboard.** The callboard is another way to communicate directly with your cast and crew. It is important that the callboard be easily read and that information can be easily found. Notify actors to check the bulletin board every day in the event of last minute changes in the rehearsal or fitting schedules. Sign-in sheets are excellent to use, even with a small cast, because it insures that the cast is looking at the callboard at least once a day.

## **VI. PRODUCTION MEETINGS**

### **PRIOR TO FIRST AND ALL PRODUCTION MEETINGS**

Production meetings are scheduled to formally work out all the problems of the technical end of the production. At these meetings the decisions are made concerning all aspects of the production. Additional production meetings dates, times and places are scheduled by the General Manager for Production and the Stage Manager.

- a. Meetings are normally scheduled in the conference room upstairs in the scene shop.
- b. You attend all production meetings.
- c. Bring the prompt script, copies of preliminary production information (egg: props/ furniture list, contact sheet, etc.) notepad and pencil.
- d. The conference is chaired by the General Manager for Production.
- e. Prepare a list of questions which you and/or the Director need answered. Meet with the director prior to the meeting to prepare this list.



### **\*\*\* PRODUCTION MEETINGS \*\*\***

Are held weekly, from the first rehearsal until the week before tech. As you get closer to moving into the theatre, questions will get more specific; scheduling use of the stage, when and what you can use for rehearsal might change. Specific discussions will be required at production meetings. If there is a very detailed element of the production which requires an outside meeting or prop fitting, you will have to schedule that.

### **FIRST PRODUCTION MEETING**

1. The following people are to be at all of the production meetings. Notify them through email and a notice on the call board.

Director	Set Designer
Stage Manager	Lighting Designer
Asst. Stage Manager	Costume Designer
Props Master	General Manager for Production
Technical Director	Sound Designer
Design Faculty Advisor	Costume Shop Supervisor

2. Bring prompt script, copies of preliminary production information (e.g.: prop/ furniture list, contact sheet, etc.)
3. The meeting is run by the General Manager for Production.
4. Conferences are scheduled to take one hour. Occasionally they will run long.
5. The usual procedure at the First meeting is:
  - a. Director talks about the concept of the play in general terms to acquaint everyone with his/ her ideas.
  - b. Each department is then addressed specifically. Do not let the conversation carry over into another area unless you and the director are satisfied with the answers given.
  - c. If longer and more detailed sessions are required between the director and a staff member, set up a separate meeting for the three of you.
  - d. Talk about crew assignments for running the show.
  - e. Each designer and member of the technical staff is responsible to see that all questions they have are discussed with the director.
  - f. The director gives his/her approval of technical ideas discussed at the meeting.

- g.** The conference is ended when all technical aspects are satisfactorily covered and understood.
- 6.** Be sure you write down everything each department intends to accomplish. Email notes from the production meeting to everyone on your distribution list. In the event a department doesn't complete some aspect of the production, you will have written down what was promised.

## **TECHNICAL REHEARSAL**

## VII. TECHNICAL REHEARSALS

### PRIOR TO THE FIRST TECHNICAL REHEARSAL

1. **First Aid Kit.** Every theatre has a first aid kit backstage. It is kept in the Stage Manager's booth. Check to see that it is complete. If there are items missing, put that information in your notes.
2. **Production Keys.** Get the keys to the theatre from Anne Stewart in the production office.
3. **Dressing Room Assignments.** You decide who uses which room. Dressing rooms closest to the stage are used for actors with quick or multiple costume changes. Assign actors accordingly.
4. **Writing cues.**

**Lighting Cues:** A common system for numbering lighting cues;  
**Act I begins LQ100. Act II begins LQ200. Act III begins LQ300.**  
Most lighting designers will skip #'s to leave room to add cues later.  
**(EX: LQ104 then LQ 106.)**

**Sound Cues:** These are lettered SQ A, SQ B, SQ C, in order to distinguish them from the light cues. Each sound effect on tape or CD is one cue. If alterations happen within a cue, this is indicated with a # after the letter.  
**(EX: SQB is playing; if the volume were to increase 2 points while playing, then that internal cue would be SQB-1.)**

**Follow Spot Cues:** Follow spots share numbering with LQs. You often have to call the location and gel # used for each follow spot cue.  
**(EX: SP2 pickup DSR, Frame 2, Full Body)**

**Special Cues:** If an exotic cue is called for in the show, write out the cue name.  
**(EX: Flash pot, Trapdoor, Etc.)**

- a. If a cue is taken off a word of dialogue, draw a line from that word to the cue.
- b. If a cue is taken off of a piece of business, make a note next to the blocking.
- c. All cues should be written in the margin of your prompt script with a line drawn back, referring to placement.

EX:

JOHN

Please take the dog outside! LQ 243 – BO & GO  
dog after John’s X LQ 243 - Light ☐ & GO  
dog as John turns LQ 243 - Light ☐ & GO

Sometimes a cue is taken at a specific time, e.g. 30 seconds after the overture starts, and can be indicated by writing :30 next to the cue and :00 next to the overture cue.

EX: S2 :00 Overture  
:30 LQ100 House lights out  
:45 LQ102 Lights up on scene

## CUE SHEETS

### Lights

COUNT	CUE #	PAGE	ACTION	CUE LINE/LOCATION
5	1	1	House lights to ½	:30 after start of overture
5	2	1	House & preset out	1:15 after start of overture
2	3	1	Scene lights up	End of overture

\* It is more likely that the lighting designer will supply the stage manager with this type of light cue sheet.

### Sound

CUE	PAGE	DESCRIPTION	CUE LINE/ LOCATION	SPEAKERS	NOTES
A	1	Preshow	20 min before curtain	House, onstage, lobby	
B	1	Overture	At curtain time	House	Fade in
C	6	Gunshot	As John gets to window	Live - UL	
D	15	Wind	“Better close the windows.”	US Spkrs	Fade in

### Prop Plot

PROP	PAGE	ACT/SC	DESCRIPTION	TRACKING
Table	1	I-i	Rustic wooden table w/ dressing	Preset onstage
Goblet	1	I-i	Golden, w/ liquid	Ent SR
Food plate	1	I-i	18” oval w/ bones & scraps	Ent SR – Ex SL

\* Because Props are used by the actors, Stage Managers must have a way of keeping track of how and when props are being used. Tracking this information during rehearsal will be valuable when your props crew arrives. Shift and Fly cues: usually refer to scenes surrounding them

(EX: Shift II-I to II-ii).

### **Scenery**

- A.** The Stage Manager's cue sheet for scenery should be a complete list of all items that should be checked in before a show. This can be an expanded version of the pre-show check list.

### **EX: Scenery Check for Dinner at Eight**

Preset: Act I – sc. I

Telephone connected and working  
Practical lamps  
Left and Right hinged masking in place  
Mrs. Jordan's letter opener  
USL door closed  
DSR door ajar  
Curtains SL closed

- B.** For each scene change, you should have a step by step run down of what has to move and in what order.

Dinner At Eight          Scene change Act 3 – sc II to Act 3 – sc. III

- Q     Stage curtain in  
Q     All legs out  
       Hinged masking off stage  
       Disconnect lighting cables – E  
       Disconnect phone cables  
Q     Sift Renault wagon offstage  
Q     Sift Jordan living room onstage  
Q     Fly in legs  
       Connect Lighting cables  
       Fly in chandelier  
       Stage curtain out

A similar shift plot should be made for each shift. These plots should be detailed enough so that the Stage Manager knows exactly what should happen at every point in the shift. The Stage Manager can then make up individual cue sheets for the stage crew. Each crew member will have his/her own duties to perform during each shift.

5. **Tech Table.** During the load-in at the theatre the Technical Director sets up the Tech Table and supplies the headsets and running lights.
6. **Fire Arms.** If practical firearms are required in the show, insure that the props department includes a cover pistol for crew to fire offstage should the onstage gun misfire. Determine an appropriate time for the Props Master to come to tech and demonstrate the use of the firearm. All firearms are to be locked up when not in use.
7. **Laundry.** Check the costume laundry schedule with the costume shop supervisor.
8. **Preshow Checklists.** Use the individual checklists for each theatre, kept in the production office. Walk through the theatre and acquaint yourself with the list.

**\*Keep the check list current when in the theatre. It can prevent your being blamed for something not being done when you have done it and have writing proof of it.**

9. **Post Show Checklist.** Follows the exact same format as the Preshow Check List. This list is used upon completion of the rehearsal or performance and is used to close down the theatre.
10. **Load-in.** The Technical Director is in charge. Load-in is the moving of the set, lights, furniture and props to the theatre by the scene shop staff. You may want to be at load-in to answer or ask any questions concerning the set. Normally the Set Designer and the Lighting Designer are also at load-in. Any question you have should be answered by the staff. Try to have the Director see the progress each evening. You must be aware of the progress or lack thereof.
11. **Use of the Theatre for rehearsal during load-in.** Sometimes with simple sets, it is possible to use the theatre for acting rehearsals during load-in. The use of the theatre by the company must be cleared by you with the TD and the LD. Because of the complexity of many shows, this is not always possible.

## PRESHOW CHECKLIST – PLAYHOUSE THEATRE

Time To Show	Actual Time	Description	Tue	Wed	Thur	Fri	Sat	Sun
		1. Open Dressing rooms, lights on						
		2. Open Stage Manager's booth, turn on intercom						
		3. Open Light-sound booth						
		4. Unlock the stage door						
		5. Turn on theatre's work lights						
		1. Crew signed in						
		2. Stage swept & mopped						
		3. Unlock prop cabinet						
		4. House clean (check with House Mgr. & Box office)						
		1. Dimmer check						
		2. Sound check						
		3. Headset & Monitor check						
		4. Stage set						
		5. Props Checked						
		6. Onstage props checked						
		7. Aisle lights on from light booth						
		8. Actors final check on stage						
		1. Actors signed in						
		2. "Half Hour call, no one allowed onstage, actors to dressing rooms, no guests backstage – thank you"						
		3. Preset on, House lights on, Preshow music on						
		4. Final prop check						
		5. Scene dock lights off, equity lights on						
		6. Check with House Mgr. – Open house. Announce: "House is open, no one allowed on stage – Thank you."						
		1. "15 minute call"						
		2. Collect valuables						
		1. "5 minute call"						
		2. "Final check with House Mgr & Box Office about FOH"						
		1. "Places please"						
		2. Inform House Mgr. that you are "going"						
		1. Mark curtain time on SM Report						



## POST SHOW CHECKLIST PLAYHOUSE THEATRE

Time To Show	Actual Time	Description	Tue	Wed	Thur	Fri	Sat	Sun
		1. Mark curtain time on SM Report						
		1. Return Valuables						
		1. Set furniture struck and covered						
		2. Props struck and stored						
		3. Headsets turned off						
		4. Light board and Sound Equipment turned off						
		5. Aisle lights turned off in booth						
		6. Light & sound booth locked						
		7. SM booth – both sound systems off, lights off, prompt book stored						
		8. SM booth locked						
		1. All costume repairs in small dressing room off green room, with repair note attached.						
		2. Laundry bag in same dressing room on laundry nights						
		3. All costumes hung up						
		4. Make up away in dressing rooms off green room (because of makeup classes).						
		5. Dressing room lights off						
		6. Scene dock lights out.						
		7. House & Work lights out						
		8. Lobby front door locked						
		9. Box office locked						
		10. All lights out but lobby lights						
		11. Lights in restrooms out						
		12. Theatre cleared of everyone						
		13. Initial and return to SM						
		14. Greenroom and underpass lights out						
		15. Theatre dark and about to be locked (exit through stage door)						

## PRESHOW CHECKLIST – PENTHOUSE THEATRE

Time To Show	Actual Time	Description	Tue	Wed	Thur	Fri	Sat	Sun
		1. Open theatre front doors						
		2. Open stage door off dressing rooms						
		3. Open dressing rooms						
		4. Turn on stage work lights						
		5. Turn on intercom system in SM/Light booth						
		6. Turn on perimeter lights around theatre						
		1. Crew signed in						
		2. Stage swept & mopped						
		3. House Clean						
		4. Meet House Mgr. House open policy						
		5. No furniture left around theatre's outer circle lobby.						
		1. Dimmer check						
		2. Sound check						
		3. Stage Set						
		4. Props set						
		5. Headset check						
		6. Onstage props checked						
		1. Actors signed in						
		2. Actors check onstage props						
		3. "Half Hour call, no one allowed onstage, actors to dressing rooms, no guests allowed in dressing rooms—thank you"						
		4. Enter code to turn off ringer on backstage & booth phones						
		5. Check with House Mgr. – Open house. Announce: "House is open, no one allowed on stage – Thank you."						
		6. Final check personal props						
		1. "15 minute call"						
		2. Collect valuables						
		3. See that House Mgr. has "Performance in Progress Enter Quietly" sign to post when performance begins						
		4. House Mgr on curtain time						
		1. "5 minute call"						
		2. Initial and return to SM						
		1. "Places please"						
		1. Mark curtain time on SM Report						

## POST SHOW CHECKLIST PENTHOUSE THEATRE

Time To Show	Actual Time	Description	Tue	Wed	Thur	Fri	Sat	Sun
		1. Mark curtain time on SM Report						
		1. Use code to turn phone ringers on.						
		2. Return Valuables						
		1. Set furniture struck and stored						
		2. Props struck and stored						
		3. Nothing from show left in theatre						
		4. SM Light booth boards turned off and headset system off, booth locked						
		1. Costume repairs in A dressing room with repair note attached to each						
		2. Laundry bag in A dressing room on laundry days						
		3. All costumes hung up						
		4. Make up put away						
		5. All windows in dressing rooms closed						
		6. Dressing room lights off						
		7. Dressing room locked						
		8. All doors locked, all windows closed						
		9. Kitchen locked						
		10. Theatre cleared of everyone						
		11. Initial and return to SM						
		12. Theatre dark and about to be locked						

### PRESHOW CHECKLIST – STUDIO THEATRE

Time To Show	Actual Time	Description	Tue	Wed	Thur	Fri	Sat	Sun
		1. Open Dressing rooms, lights on						
		2. Open Stage Manager's booth, turn on intercom						
		3. Open Light-sound booth						
		4. Unlock the stage door						
		5. Turn on theatre's work lights						
		1. Crew signed in						
		2. Stage swept & mopped						
		3. Unlock prop cabinet						
		4. House clean (check with House Mgr. & Box office)						
		1. Dimmer check						
		2. Sound check						
		3. Headset & Monitor check						
		4. Stage set						
		5. Props Checked						
		6. Onstage props checked						
		7. Aisle lights on from light booth						
		8. Actors final check on stage						
		1. Actors signed in						
		2. "Half Hour call, no one allowed onstage, actors to dressing rooms, no guests backstage – thank you"						
		3. Preset on, House lights on, Preshow music on						
		4. Final prop check						
		5. Scene dock lights off, equity lights on						
		6. Check with House Mgr. – Open house. Announce: "House is open, no one allowed on stage – Thank you."						
		1. "15 minute call"						
		2. Collect valuables						
		1. "5 minute call"						
		2. "Final check with House Mgr & Box Office about FOH"						
		1. "Places please"						
		2. Inform House Mgr. that you are "going"						
		1. Mark curtain time on SM Report						

## POST SHOW CHECKLIST STUDIO THEATRE

Time To Show	Actual Time	Description	Tue	Wed	Thur	Fri	Sat	Sun
		1. Mark curtain time on SM Report						
		1. Return Valuables						
		1. Set furniture struck and covered						
		2. Props struck and stored						
		3. Headsets turned off						
		4. Light board and Sound Equipment turned off						
		5. Aisle lights turned off in booth						
		6. Light & sound booth locked						
		7. SM booth – both sound systems off, lights off, prompt book stored						
		8. SM booth locked						
		1. All costume repairs in small dressing room off green room, with repair note attached.						
		2. Laundry bag in same dressing room on laundry nights						
		3. All costumes hung up						
		4. Make up away in dressing rooms off green room (because of makeup classes).						
		5. Dressing room lights off						
		6. Scene dock lights out.						
		7. House & Work lights out						
		8. Lobby front door locked						
		9. Box office locked						
		10. All lights out but lobby lights						
		11. Lights in restrooms out						
		12. Theatre cleared of everyone						
		13. Initial and return to SM						
		14. Greenroom and underpass lights out						
		15. Theatre dark and about to be locked (exit through stage door)						

## PRESHOW CHECKLIST – HUT 218 THEATRE

Time To Show	Actual Time	Description	Tue	Wed	Thur	Fri	Sat	Sun
		1. Open Dressing rooms, lights on						
		2. Open Stage Manager's booth, turn on intercom						
		3. Open Light-sound booth						
		4. Unlock the stage door						
		5. Turn on theatre's work lights						
		1. Crew signed in						
		2. Stage swept & mopped						
		3. Unlock prop cabinet						
		4. House clean (check with House Mgr. & Box office)						
		1. Dimmer check						
		2. Sound check						
		3. Headset & Monitor check						
		4. Stage set						
		5. Props Checked						
		6. Onstage props checked						
		7. Aisle lights on from light booth						
		8. Actors final check on stage						
		1. Actors signed in						
		2. "Half Hour call, no one allowed onstage, actors to dressing rooms, no guests backstage – thank you"						
		3. Preset on, House lights on, Preshow music on						
		4. Final prop check						
		5. Scene dock lights off, equity lights on						
		6. Check with House Mgr. – Open house. Announce: "House is open, no one allowed on stage – Thank you."						
		1. "15 minute call"						
		2. Collect valuables						
		1. "5 minute call"						
		2. "Final check with House Mgr & Box Office about FOH"						
		1. "Places please"						
		2. Inform House Mgr. that you are "going"						
		1. Mark curtain time on SM Report						

## POST SHOW CHECKLIST HUT 218 THEATRE

Time To Show	Actual Time	Description	Tue	Wed	Thur	Fri	Sat	Sun
		1. Mark curtain time on SM Report						
		1. Return Valuables						
		1. Set furniture struck and covered						
		2. Props struck and stored						
		3. Headsets turned off						
		4. Light board and Sound Equipment turned off						
		5. Aisle lights turned off in booth						
		6. Light & sound booth locked						
		7. SM booth – both sound systems off, lights off, prompt book stored						
		8. SM booth locked						
		1. All costume repairs in small dressing room off green room, with repair note attached.						
		2. Laundry bag in same dressing room on laundry nights						
		3. All costumes hung up						
		4. Make up away in dressing rooms off green room (because of makeup classes).						
		5. Dressing room lights off						
		6. Scene dock lights out.						
		7. House & Work lights out						
		8. Lobby front door locked						
		9. Box office locked						
		10. All lights out but lobby lights						
		11. Lights in restrooms out						
		12. Theatre cleared of everyone						
		13. Initial and return to SM						
		14. Greenroom and underpass lights out						
		15. Theatre dark and about to be locked (exit through stage door)						

## **ABOUT DRY TECHS AND HOW WE DO THINGS**

The School of Drama policy is that all technical elements need to be integrated with the work the actors are doing in the show rather than in an empty theatre. Therefore, we do not do “dry-techs” without actors, or “cue-to-cues”. This does not mean that such things as shift rehearsals cannot be held before techs or that the designers cannot look at light cues or listen to sound cues in the space without the director.

Also, prior to the first tech, the director, designers and Stage Manager should meet to talk through the tech process and the production to be certain they are all moving and thinking in the same direction, as well as, clarifying communication and vocabulary issues about the upcoming process. This will facilitate the smooth running of tech.



## **FIRST TECHNICAL REHEARSAL**

1. You are in complete control of the technical rehearsal and everyone, with the exception of the Director, is responsible to you.
2. Crew is called at 6:00 pm, cast is called at 6:30 pm and the tech begins at 7:00 pm . The rehearsal must end at 11:00 pm with the theatre cleared of all personnel by midnight. This is a Drama School policy and must be enforced.
3. Arrive at the theatre at least one hour before the company is called. Bring your prompt script with you.
4. Post sign-in sheet on the green room Callboard.
5. Assign and label all dressing rooms before the cast arrives.
6. Using Pre-show checklist get the theatre ready for rehearsal.
7. Do not unlock front door of the theatre for tech. Actors and crew must use the stage door. Technical rehearsals are closed to the public.
8. Check the first aid kit, and note placement of all fire extinguishers.
9. Open dressing rooms, light booth, stage manager's booth. Turn on theatre work lights. Turn on headsets and intercom systems and do a headset check with the crew.
10. Check tech table.
11. As the cast and crew arrive have them sign in. Actors are to go to dressing rooms and get into costume.
12. Meet with your crew and explain their individual crew assignments. Have 'board ops' report to the light and sound designers. Explain scene changes. Be sure the crew understands you.
13. **Flies:** If the flies are used in the production they are often controlled from the fly galley floor above the stage floor SR. It is necessary to unlock the bars on the floor level and relock them on the galley floor. See the Technical Director for complete instructions.
14. **Firearms:** You receive all firearms from the Prop Master. He instructs you in their care and use. Schedule a time for Alex to speak to the cast and crew about firearm safety before they are used at rehearsal (usually at first tech). You are responsible for securing the weapon after use. Check with Alex or Anne about a good place for securing weapons at each theatre.

## **IN THEATRE REHEARSAL AND PERFORMANCE POLICY**

Prior to the first tech actually begin to assemble the cast and crew and explain the policy. First have the crew, technical staff and acting company introduce themselves.

1. **Call Times**. All members of the cast and crew are required to sign by the time set by the stage manager. It is usually one hour before curtain for crew and a half hour for actors. Sign In Sheet is in the green room area.
2. **Lateness**. Any person who knows they will have to be late for any reason must phone in and speak to you.
3. **Reports**. Inform them you are required to keep a Stage Manager's Report that must list all violations by cast and crew. This report is forwarded to the Producer who takes whatever action is necessary.
4. **Call System**. It is usually half hour, 15 minutes, 5 minutes, and places. At intermissions it is usually 5 minutes and places. You make all calls over the intercom system. Actors are responsible to time themselves for the calls. The curtain is not to be held because an actor is not ready except in a bonafide emergency situation.
5. **Valuables**. The stage manager or assistant stage manager collects all valuables after the 15 minutes call and locks them up. Anything of value to actors or crew should be turned in. The Scholl cannot be responsible for anything stolen and that was not turned in when valuables were collected. After the performance you return valuables to each individual. No one is to take any other person's items that were in your safekeeping. No valuables are to be left in the theatre overnight.
6. **Visitors**. Only the cast and crew are allowed backstage prior to performance, and during intermission. Guests are permitted to come backstage after the final curtain. No guests are allowed at any of the technical rehearsals. Guests at dress rehearsals require permission of the shows Director.
7. **Eating and Drinking**. No eating or drinking is allowed when an actor is in costume.
8. **Alcohol and Drugs**. No alcohol or drugs are permitted in the theatre at any time. Any infraction will be reported by you to the Producer (Executive Director of the School of Drama) and she will take necessary disciplinary action.
9. **Firearms Policy**. Only the prop person assigned, the actor using the firearm and yourself are to touch the weapon under any circumstance. If it is to be used again the prop person will reload the gun, not the actor.
10. **Props Policy**. Props are kept on tables on each side of the theatre. Actors are required to check all onstage and offstage props at the half hour prior to house being opened. If a prop is carried offstage it should be placed on a prop table by the actor or handed to a prop crew person. Props are not to be kept in dressing rooms unless they are specified as a "personal prop" and the props person is notified.

11. **Entrances.** Actors are responsible for making all their entrances. After you call places it is their responsibility.
12. **Costumes.** Actors are required to keep all costumes hung up. At the end of rehearsal or performance they are to pick up everything from the floor and place it on the racks above the costumes.
13. **Costume Repairs.** At the end of the rehearsal, costumes needing repairs are to be hung on the costume rack. Actors must speak with costume crew and make them aware of the needed repair. Actors should also mention repair needs to the Stage Manager.
14. **Laundry.** The Costume Designer will determine what laundry needs to be done and when. This schedule will be explained to the costume crew at their orientation. Check with the Costume Designer so you can be up to date on this information. If anyone has questions, they should speak to the Costume Designer or Shop Supervisor, Josie Gardner.

## **TECHNICAL REHEARSAL INFORMATION FOR CAST AND CREW**

While you still have the cast and crew assembled give them the following tech rehearsal information:

1. Tech rehearsal is primarily for the Stage Manager and the technical crew, to allow them time to integrate the technical aspects of the show with the actors. Cues are frequently repeated until the Stage Manager, Director, and Designers are satisfied. Actors should be reminded of this fact so that they DO NOT leave the stage area immediately after their scene.
2. Because tech rehearsals are extremely complicated actors are to remain quiet onstage and off and are to be available at all times.
3. No member of the cast or crew may leave the theatre without your permission.
4. Notes are given in the house at the end of the technical rehearsal after actors are out of costume.
5. If it is necessary to repeat a cue you will call to the actors, "**Stop Please,**" and give them necessary instructions. To resume, call out "**Continue Please.**"
6. Actors are forbidden to use the intercom system, or be in the light or sound booth, or in the fly galley, unless assigned as a member of the crew.

## **CALLING OF CUES**

1. Communication between the crew and you on headset is for essential cue information only. You must set the tone for communication on the headsets. (*Remember, be careful what you say on a headset because you never know who might pick one up to listen or if a volume control has been left up too high*).

2. Cues should be called in the following manner:

A “warn” should be given 40-60 seconds before the cue, followed by a “stand-by” about 20 seconds before the cue, followed by the cue itself.

**EX:** Warn Lights 6. Stand-by Lights 6. Lights 6 GO.

**(Note the order of words.** BE CERTAIN that “GO” is the last word said when calling a cue, and try to time it just before it should be executed to allow for operator reaction time).

3. All warns and standbys should be written into your prompt script. Adjust the timing of these calls if your original approximations were grossly incorrect.

4. Be sure to explain this system to all crew members involved.

## **CUE LIGHTS**

1. Use the cue light to signal all cues that are feasible.

2. When signaling flies with the installed light cue system:

- a. For the “warn” simply turn the cue light on approximately 20 seconds before the cue.
- b. For the execution of the cue (the “GO”), simply turn the light off.
- c. It is sometimes necessary for the flyman to execute the cue on a word or action of which he must be informed. In this case the cue light merely reinforces the action.

3. See the Technical Director and the Master Electrician to make sure the fly cue light system is in working condition. Always test the system each time you are going to use the system.

## **CREWS**

All crews are assigned through the Production Office.

1. Pick up a crew list from the production office about 2 weeks before tech.

2. Make a distribution list on email and contact your crew to check if they are still able to do the crew.

- a. Contact them early.
- b. Make sure they have a production schedule.

- c. Check with General Manager for Production to see if anyone has been pre-assigned to a specific crew or needs to be assigned to a specific crew.
- d. Contact Lighting Designer to see when board operator needs to begin (this is usually earlier than other crew members).
- e. Contact Costume Shop Supervisor, Josie Gardener, to see when costume crew orientation is scheduled and inform those crew members.
- f. Assign all crew members to specific crews (always let them know that assignments are subject to change). And remind them when the crew orientations will be (as per the production calendar).

## **TECHNICAL REHEARSAL PROCEDURE**

1. Be sure Director, designers, cast, and crew are ready.
2. Call places and inform everyone where you will start from to set your first cue
3. When everyone is ready, give them the “**begin**” from the spot in the script you are starting from.
4. Call the cue as written. Then call the “**stop**” to either go back and do the cue again or continue the scene.
5. Follow the same procedure for all cues and repeat as many times as necessary to get the cue right.
6. If a dry tech was not possible and each cue must be written in the theatre, stop the scene at each cue, let the Director and designers set light levels, the sound operator set the sound levels, and the crew the change of set or use of flies. Assign the correct number for each cue and be sure each person knows the number. Then go back and repeat the cue to make sure everyone knows what they are doing.
7. Make a list of technical mistakes that are too small to go back and repeat the whole cue. These notes should be for cast and crew as needed. Give the notes at the end of the technical rehearsal.
8. Make a list of every item from the technical department that is not at the rehearsal. Consult with the department personnel involved after the tech about when the items are going to be here. Turn this list into the General Manager early the next morning for corrective action. If anything is still missing after the next night's rehearsal (it sometimes takes two nights to tech the more complex shows) turn in another list. If anything is missing after that and you and the Director don't know why, see the General Manager for Production. If you don't have results by the third night's rehearsal the following morning make an appointment to see the Executive Director. List all efforts on the Stage Manager's Report.

9. Follow the same procedure for the costumes except the list goes through the Costume Shop Supervisor and the Costume Faculty Supervisor.
10. Be aware of problems arising between the Director and any member of the staff, designers, or Technical Director. If it appears things will get out of hand at the next rehearsal see the General Manager for Production early the next morning. If anything drastic happens at the rehearsal that results in chaos between the director and the technical support staff, call the General Manager for Production. Be sure it is a problem that cannot be solved by the people present at the rehearsal. Director questions concerning set and costumes can usually be answered at the tech as the Costume and Scene Shop Faculty Supervisors are normally at the tech.

### **END OF REHEARSAL (tech, dress)**

#### **ENDING THE REHEARSAL:**

1. All Rehearsals must stop at 11:00 pm. The theatre must be cleared by 12:00 am. Inform the Director of this policy, she or he may want to stop a bit earlier (you may want to also) to give necessary notes concerning tech. You call the end of the tech.
2. Actors are to get out of costume, hang them up and come back into the house for notes. They must place all costumes to be repaired in proper area.
3. While this is happening have the crew close up their respective work for the evening. Prop people must put all props away and must lock all swords, sabers, and weapons with dangerous edges in the lock area. (S.M booth Playhouse Light Booth S.M. booth Penthouse). Sound operator must rewind all tapes and place them in their boxes. Light board operator shuts down all lighting equipment. The flyman must insure all fly bars are secure. (no crew member is to take crew sheets out of the theatre unless they are taking them home to rewrite them and have your permission). The Stage Manager should have a copy of all the cue sheets, as a safeguard against loss. However the crews should be responsible for taking care of their own cue sheets. If they so desire, the crew may ask the Stage Manager to keep their cue sheets between shows.
4. Consult with Director to see how she/he wants to handle notes. Get crew notes from him/her, if there are not too many, before actors come out of dressing rooms.
5. Return all valuables.
6. Assemble cast and crew for Director's notes and your notes to them.
7. Before dismissing the cast and crew make sure everyone knows the call for the next rehearsal.
8. After cast notes finish at 11:30 – Designers, TD, and Stage Management meet with Director for tech notes. Crew does not stay for notes. Tech not session needs to end by 11:55 pm (**if working in Meany Hall, check with house staff about deadline for being out of building**).

9. If necessary meet with your crew separately to give them notes and to discuss problems and solutions. If a crew member wants to come in early the next evening to work on his crew assignments, be sure you are at the theatre to unlock it for them.
10. Use the Post Show Checklist for closing up the theatre. You are to be the last person to leave the theatre. As always, please do not hesitate to ask the director, crew, or a cast member to remain with you to close up the theatre space. Your safety is very important.

## **DAMAGES**

1. **Costumes.** Remind all cast members to report any costume problems or repairs to the costume crew and Stage Management at the end of all rehearsal and performances. Check with the costume crew about the needed repairs. Note repairs in your reh/perf report. If a repair is needed during the week, check with the costume shop the following morning to see if they have received the report. If repairs are needed over a weekend performance that require more than a safety pin, call the Costume Designer at home after the performance.
2. **Scenery, props, lights.** Have the actors and crew report any damage to you. See the Scene Shop Supervisor early the next morning so repairs can be affected for the next night's rehearsal or performance.

## **FIREARMS AND WEAPONS**

1. You are responsible to see that all such items are safely locked up after each performance. The prop person is to clean any gun fired during the show.
2. After the first tech, the prop person is to obtain all firearms from you at the half hour. Be sure they are cleaned, loaded, and on safety. They are to return the weapons to you after the show nightly.

## **ACCIDENTS**

1. Emergency number is 9-911.
2. Take care of the emergency calling for assistance if necessary.
3. Then phone the General Manager for Production, Anne Stewart at home if necessary.
4. The following morning you must fill out an accident report form if any member of the cast or crew were taken to any hospital or doctor's office. Accident Report Forms are in the Production Office.

## **STAGE MANAGER'S REPORT**

1. This is your record of times of the show and complaints and general notes for and about actors, technical staff, and crew. It is a confidential report and should remain in your prompt script. It is wise to have a "hard" copy of this report for each performance and use it to write your email version.

2. Stage Management Performance Report is emailed out to everyone on your production staff distribution list.
3. List all violations and corrective measures you take for the violations.
4. In the event that it is necessary to see the General Manager for Production the next morning you should email and/or voice mail her a message.
5. Some items should be reported:
  - a. Actors who are late and why.
  - b. A late curtain because of a technical problem or late actor or crew member.
  - c. Violations of alcohol and drug policies.
  - d. Poor condition of theatre resulting from negligence by the tech crew or janitorial services.
  - e. Any damage to the theatre, its heating water, windows, etc.
  - f. Conditions of extreme heat or cold resulting from Physical Plant's not having theatre heat on or off.
  - g. Actors changing the show after the director has left.
  - h. Technical items not present for the tech and why.
6. You cannot report too much, but use your discretion. The Producer does not need to hear about day-to-day simple problems of the tech or performance, but must know about any serious violations.
7. Performance reports should be sent out via email after each performance or no later than 9:00 am the following day. Including Saturday and Sunday.
8. If the problem is serious, don't be afraid to call the Technical Director and/or General Manager for Production at home over the weekend. They would rather hear about a problem early, before it develops into a larger one and keeps the show from continuing.

## **SUBSEQUENT TECHNICAL REHEARSALS**

1. Use the first tech rehearsal routine as a guide, adapting and deleting as necessary.
2. Second Tech Rehearsal
  - a. If the show was not completely teched the first night, finish the tech.
  - b. Upon completion of the tech and/or if the show was teched completely the previous night, schedule a Tech Run Thru with stops for adjustments as necessary.
3. **Wednesday – 3<sup>rd</sup> Tech/Dress Rehearsal**
  - a. Try for another Run Thru.



- b. This should be the rehearsal where the technical aspects begin to work smoothly and the actors can start to pull the acting together again and start to pace the show.
- c. This pacing is important to the crew because they begin to work in the concept of the rhythms and lengths of scene changes allowing the play to flow without rupturing it. This is something you should be aware of as the stage manager. Make all scene changes move as quickly and quietly as possible.
- d. Stop if necessary. Do not stop the rehearsal if the mistake can be corrected with a note. It is still a tech rehearsal and you should strive for the crew to completely understand their job.

#### **4. Thursday Tech Dress**

- a. If all goes well this should be a Technical Dress Rehearsal.
- b. This means technical problems have been worked out, and actors have again taken over the play and it is nearing performance level.
- c. Try not to stop this rehearsal unless absolutely necessary.

#### **5. Friday – Final Dress**

- a. This is run as a performance. It usually follows the normal Tech time which is half hour at 6:30, curtain at 7:00.
- b. The technical aspects should be completely under control so you don't have to stop the show. If the director deems a stop, that is their prerogative. If there is a safety issue, always stop the rehearsal or performance.
- c. Photo Call for School of Drama – Block off the first two rows of seats for the photographer.

#### **6. Preview (Sunday/Tuesday)**

- a. Follows the same routine as Dress Rehearsal except the curtain should be at 7:30.
- b. The show should not be stopped for any purpose, save an emergency.

### **DRESS REHEARSAL SPECIAL INFORMATION**

- 1. Rehearsals with an audience prior to opening night requires that you open the house door. Your keys include a front door key.

2. Have the crew clean up the house and take out all ladders, lumber, cords, etc.
3. If the Director no longer needs or wants the director's table, it should be removed from the house. If it is to remain, be sure the volume on the intercom is turned very low.
4. Ask the Director if he/she wishes it to be announced that the performance is a dress rehearsal. Either you or he may make the announcement. Be certain the audience is aware that stopping the show may be necessary.
5. At the first dress rehearsal, get an accurate timing of the show from opening by acts and final curtain. This information is necessary for the Theatre Manager to plan the coffee for intermission during the run. See that Business Manager gets the information.
6. Times for Tech and Dress rehearsals are set during the first Production Meeting.
7. The ongoing cleanliness of the stage and backstage area is your responsibility. Assign crew members to clean the stage and see that the actors keep the dressing rooms clean. The stage is normally cleaned when the crew signs in. Actors are not allowed on the stage until it is clean. They are also not allowed on the stage once the set is in place.
8. Normal sign in time for the crew is one hour before curtain. This allows them enough time to clean the stage and get the show set before the house is opened.
9. The prop person should set all onstage and offstage props. When they are set at the half hour, announce, "Half hour, half hour, no actors allowed in the house, no guests allowed backstage. Actors check your props."
10. Use the Pre Show and Post Show checklists for all rehearsals.
11. After the props have been checked and the crew has checked out their equipment, you may open the house and announce, "The house is now open, no one allowed onstage, quiet backstage."
12. At the conclusion of the rehearsal, be sure to lock the front door. Use the Post Show Checklist when locking up.
13. **Photo Call**: School of Drama PR Office arranges for the photographer.
  - a. Photos are usually taken during the dress rehearsal on Friday. Depending on photographer availability, it may be during tech/dress or preview.
  - b. The photographer does not interrupt the rehearsal. He takes the pictures around the rehearsal as it is in progress.
  - c. Inform the actors at least 24 hours prior to the call.
  - d. Post the call on the call board.

- e. Designers' photo call after first Sunday Matinee – Consists of 10-12 set-up shots; a list must be submitted to the Stage Manager 48 hours prior in order to get the information posted.

## **EMERGENCY PROCEDURE**

**In the event of fire or a serious emergency in the theatre, do the following:**

- a. Calmly announce to the audience that an emergency exists.
- b. Ask them to leave through the nearest exit until the situation is brought under control.
- c. Point out the nearest exits for each section.

## **VIII. OPENING THRU CLOSING**

### **OPENING AND PERFORMANCE INFORMATION**

1. Hours:           Tuesday thru Thursday       6:30 half hour, 7:00 curtain  
                      Friday and Saturday   7:30 half hour, 8:00 curtain  
                      Matinees (if scheduled)     1:30 half hour, 2:00 curtain
2. Follow same general procedures as listed for technical rehearsals, using the Pose and Pre show check lists as your guide for opening and closing the theatre.
3. You are the first person at the theatre and will unlock the stage door.
4. As of opening night, a House Manager and ushers are assigned to the theatre.
  - a. The House Manager is responsible for everything in front of the house.
  - b. The House Manger insures the house is clean and turns on lights for outside.
  - c. Meet with House Manager prior to half hour of the first performance. Tell them the running time of the acts and the number of intermissions. If there is only one intermission, it is 15 minutes long and coffee is served. If more than one intermission, decide which one is the "coffee intermission," and all the other intermissions are not to exceed ten minutes.
  - d. The house is usually open one half hour prior to curtain. The House Manager must meet with you each evening and get your approval before opening the house. This is done to insure the stage is set, cleared of all actors and crew, and the correct lighting set for the preshow.

- e. Have the House Manager let you know at five minutes if there is to be a hold of the curtain. Find out how much and then assume, unless you hear otherwise, you will go at that time.
  - f. The House Manager should control the time of the intermission, informing you only if a hold should be necessary.
5. When the cast signs in at half hour they are not allowed out of the dressing room green room area. Warming up by actors must be done before the half hour.
  6. No actor is to be seen in costume by audience members prior to the show or during intermission.
  7. Actors are not allowed outside of the backstage area after the performance in costume.
  8. No guests are allowed backstage prior to performance or during intermission. Guests are permitted backstage after the performance.
  9. You are not expected to convey messages to actors from members of the audience. Opening night telegrams and gifts require that you use good judgment.
  10. You are responsible for the entire mounted show and must maintain complete control over the production.
  11. Complete a daily Stage Manager's Report.
  12. Director's final notes. If the Director is a visiting director and will leave before the production closes, be sure you get whatever notes she/he has for you to maintain the artistic integrity of the show. It is your responsibility to see that actors maintain the standards of the show as set by the Director. Violations must go on report.
  13. Damage and/or Breakage. Should this occur to set, props, lights, sound, etc., report it early the next morning to the appropriate shop supervisor. Reporting early is essential to insure the damage will be repaired in time for the evening performance.
  14. Prop Food Supplies. Prop food is re-supplied by you. Draw enough petty cash to cover the entire run. Have the assigned prop person for the show actually purchase the items, being sure to get receipts. Keep all the receipts.
  15. You will run the entire show from the stage manager's booth. If for some reason you must step out of the booth, do so when no cues are coming up.
  16. Holding the Curtain. If the House Manager requests and you allow a hold, you must alter your calls to the actors.
    - a. Give the normal "5 minutes" call.
    - b. At curtain time, inform the cast and crew of the length of the hold

- c. Your next call is “places.”
17. After the performance, the House Manager locks up and turns out lights for everything front of the curtain. The Manager should report to you when he has completed his job each evening.
18. You are responsible for locking up the entire backstage area. Use the Post Show Checklist as a guide. You are the last person to leave the theatre.

## **CANCELLATION OF PERFORMANCE**

1. As soon as a cancellation situation is apparent, contact the General Manager for Production. If the situation arises at the theatre prior to performance, call the General Manager at home or call the Executive Director of the School of Drama at home.
2. If the cancellation is approved, contact the Box Office Manager at office or home.
3. Then call the cast and crew and inform them of the cancellation. Post the cancellation on the stage door entrance in the event you could not reach everyone concerned with the production.
4. If cancellation is not granted, the General Manager for Production will inform you of what to do to prepare understudies (if used) or to provide another actor to go on.
5. **Under no circumstance may you cancel a performance. The General Manager for Production and/or the Executive Director are the only persons with that authority.**

## **FINAL PERFORMANCE**

1. In the cast of the musical, where the actors have given the Stage Manager a deposit for scripts and scores, remember the scripts and scores must be clean before they go back to the rental house. They should be cleaned by the cast member as this saves the Stage Manager the chore of cleaning all of the scripts.
2. The final performance is also strike night for the show. The set, lights, and costumes are removed from the theatre after the performance (or at a later date) by the technical crew and returned to the appropriate shops.
3. Announce at 15 minutes, intermissions, and after the performance that all costumes are to be hung up and taken by the actor to the costume racks in the green room and check them in with the costume person. This includes all shoes, hats, fans, and any costume item. (Actors may not take any costumes home. They are the property of the University). Make-up tables and dressing rooms are to be cleaned and actors are to take all personal belongings with them when they leave the theatre.

4. All cast members are to remain in the theatre after the show until they have cleaned the dressing rooms and gotten your approval before leaving. Inform crew members who are doing this for credit that they are required to remain for the strike.
5. Strike
  - a. Be sure you have the prompt script, crew sheets, and sound tapes and that you take them with you when you leave.
  - b. You insure that the actors clean the dressing room area and leave no costumes or personal belongings behind.
  - c. Close and lock all parts of the theatre. This means turning off all lights in dressing rooms, locking them, locking all doors not being used, and turning off all lights not needed.

## **IX POST PRODUCTION**

On the first school day after the production closes:

1. Turn in the following to the Production Office:
  - a. Sound tapes, crew sheets, and ground plans (which will go in the completed production book.
2. Turn in the following to the Drama Office:
  - a. All keys checked out to you.
  - b. A corrected cast list signed by you. Actors sign up for 498 credits for being in a production the following quarter and they can not get credit unless you have turned the cast list in.
3. Insure that all rehearsal clothes, props, and furniture have been returned to the appropriate shop or arrange with the shops for them to be returned.
4. All receipts for petty cash should go to Alex Danilchik in the Scene Shop.
5. Be sure the painted ground plan has been removed from the rehearsal floor.
6. Return all unused supplies to the Production Secretary's Office.

## **PRODUCTION BOOK**

The prompt book is given its final form by you. It must be completed and turned in to the Production Office within one week after the show closes.

1. Remove any unnecessary marks from the book.
2. Include all technical lists from the production conferences.
3. Include ground plan (get from Technical Director).
4. Include light plot (get from Lighting Designer).
5. Include a corrected copy of the program.
6. Include a corrected final Prop List as used in the show.
7. See that all additions and/or deletions to the script are included in their correct order.

**UNIVERSITY OF WASHINGTON**

**SCHOOL OF DRAMA**

Academic and Production  
Policy Notebook



## **EMERGENCY EVACUATION PROCEDURES FOR THE MEANY STUDIO**

- 1.** If emergency services such as police, fire, or ambulance are needed, call 9-911.
- 2.** If the House Manager is aware of the emergency situation before the stage manager, inform the stage manager immediately so that she/he can stop the show and make an announcement to the audience.
- 3.** House Staff is responsible for evacuation of the audience and should undertake any measures to insure their safety and the safety of the house and lobby area.
- 4.** The House Manager should open the lobby doors and the front doors into the theatre. The other usher in the lobby should station them self in front of the house (in front of the stage for instance) to help with special problems. The usher inside the theatre should go to the house left door. In the unlikely event of a fire or other emergency in the lobby area, all patrons should be routed out of the house left door and an usher should remain posted at the “front” door to prevent exit there.
- 5.** House staff should stand at doors with flashlights until all patrons are evacuated, assisting any elderly, young, or disabled persons that might need assistance.
- 6.** Wheelchair patrons are the last to exit (as per fire department policy). Usher/House Manager should remain with them until all others have exited or emergency personnel arrive to assist in their evacuation.
- 7.** After all patrons have been evacuated the House Manager should call Anne Stewart at 723-8226, and Tristan at 685-1919. You should stay outside and locate all your cast and crew\*

\*At Tech Rehearsal, when discussing emergencies, you should set a place to meet everyone in cast of evacuation; somewhere close to the theatre and obvious to everyone.

**EX:** Front steps of the Architecture building.

## **EMERGENCY EVACUATION PROCEDURES FOR THE PENTHOUSE**

1. If emergency services such as police, fire, or ambulance are needed, call 9-911.
2. If the House Manager is aware of the emergency situation before the stage manager, inform the stage manager immediately so that she/he can stop the show and make an announcement to the audience.
3. House Staff is responsible for evacuation of the audience and should undertake any measures to insure their safety and the safety of the house and lobby area.
4. The House Manager should open all front doors and the North doors into the theatre. The other usher in the lobby should open all back doors and the South doors into the theatre. The usher inside the theatre should go to either the East or West door; if in a given stage arrangement he/she could be needed, or offer special assistance to wheelchair patrons. In the unlikely event of a fire or other emergency in the North or South areas of the lobby, all patrons should be routed out of the house left door and an usher should remain posted at the "dangerous" door to prevent exit there.
5. House staff should stand at doors with flashlights until all patrons are evacuated, assisting any elderly, young, or disabled persons that might need assistance.
6. Wheelchair patrons are the last to exit (as per fire department policy). Usher/House Manager should remain with them until all others have exited or emergency personnel arrive to assist in their evacuation.
7. House Manager should turn off all lights and secure all doors (unless otherwise directed by the fire department) after all patrons have been evacuated. The House Manager should call Anne Stewart at 723-8226. You should stay outside and locate all your cast and crew\*

\*At Tech Rehearsal, when discussing emergencies, you should set a place to meet everyone in cast of evacuation; somewhere close to the theatre and obvious to everyone.

**EX:** North Door of Schmitz hall

## **EMERGENCY EVACUATION PROCEDURES FOR THE PLAYHOUSE**

- 1.** If emergency services such as police, fire, or ambulance are needed, call 9-911.
- 2.** If the House Manager is aware of the emergency situation before the stage manager, inform the stage manager immediately so that she/he can stop the show and make an announcement to the audience.
- 3.** House Staff is responsible for evacuation of the audience and should undertake any measures to insure their safety and the safety of the house and lobby area.
- 4.** The House Manager should open all front doors and the North doors into the theatre. The other usher in the lobby should open all back doors and the South doors into the theatre. The usher inside the theatre should go to either the East or West door; if in a given stage arrangement he/she could be needed, or offer special assistance to wheelchair patrons. In the unlikely event of a fire or other emergency in the North or South areas of the lobby, all patrons should be routed out of the house left door and an usher should remain posted at the “dangerous” door to prevent exit there.
- 5.** House staff should stand at doors with flashlights until all patrons are evacuated, assisting any elderly, young, or disabled persons that might need assistance.
- 6.** Wheelchair patrons are the last to exit (as per fire department policy). Usher/House Manager should remain with them until all others have exited or emergency personnel arrive to assist in their evacuation.
- 7.** House Manager should turn off all lights and secure all doors (unless otherwise directed by the fire department) after all patrons have been evacuated. The House Manager should call Anne Stewart at 723-8226. You should stay outside and locate all your cast and crew\*

\*At Tech Rehearsal, when discussing emergencies, you should set a place to meet everyone in cast of evacuation; somewhere close to the theatre and obvious to everyone.

**EX:** Front steps of Hutchinson

# PERFORMANCE REPORT

PRODUCTION: \_\_\_\_\_

PERFORMANCE #: \_\_\_\_\_

STAGE MANAGER: \_\_\_\_\_

DAY: \_\_\_\_\_

DATE: \_\_\_\_\_

Act 1 Begin :	<b>Costumes:</b>
Act 1 End :	
Act 1 Running Time :	
Intermission Begin :	
Intermission End :	
	<b>Lights :</b>
Act 2 Begin :	
Act 2 End:	
Act 2 Running Time :	
Total Running Time :	
Total Elapsed Time :	<b>Scenery:</b>
<b>FOH</b>	<b>PROPS :</b>
<b>IN/OUT :</b>	<b>SOUND :</b>
<b>ADDITIONAL CALLS :</b>	<b>PERFORMANCE NOTES :</b>







# CONTACT SHEET

Production: \_\_\_\_\_ Updated: \_\_\_\_\_

<u>First</u>	<u>Last</u>	<u>Role</u>	<u>Address</u>	<u>Phone</u>	<u>Email</u>
<b>George</b>	<b>Spelvin</b>	<b>Hamlet</b>	100 Elsinore Castle Way Denmark	xxx-xxx-xxxx	crazy@msn.com
<b>Gina</b>	<b>Spelvin</b>	<b>Ophelia</b>	100 Elsinore Castle Way Denmark	xxx-xxx-xxxx	crazy@msn.com
<b>Mrs.</b>	<b>Spelvin</b>	<b>Gertrude</b>	100 Elsinore Castle Way Denmark	xxx-xxx-xxxx	crazy@msn.com



## REHEARSAL REPORT

PRODUCTION: \_\_\_\_\_  
 REHEARSAL #: \_\_\_\_\_  
 LOCATION: \_\_\_\_\_  
 STAGE MANAGER: \_\_\_\_\_

DAY: \_\_\_\_\_  
 DATE: \_\_\_\_\_

Rehearsal Begin:	<b>Costumes:</b>
Rehearsal Break	
Rehearsal Begin:	
Rehearsal Break:	
Total Rehearsal Time:	
<b>Rehearsal Notes:</b>	<b>Lights :</b>
	<b>Scenery:</b>
	<b>Props</b>
<b>Fittings, Etc.</b>	<b>Sound:</b>
<b>Schedule:</b>	<b>Misc.</b>

## **BULLETIN BOARDS**

Please check the bulletin boards daily for important messages. The boards in Hutchinson are:

WHATS HAPPENING IN THE SCHOOL OF DRAMA	Main hall to right of statue	Info about school productions and outside work being done by faculty and alum.
NEWSBOARD	Main hall, next to 101	School calendars, important notices
UNDERGRAD ADVISING (several)	Next to HUT 129	Boards with info on summer programs, grad schools, general advising, internships, career services
UNIV. RELATED INFORMATION, THEATRE RELATED SERVICES AND OFF-CAMPUS CLASSES	Gym Hallway	Lectures, acting studio classes, professional services, misc. other
NON UW DRAMA PRODUCTIONS	Outside HUT 116	For off-campus theatres
MESSAGES (a message board for students) and press releases from other Theatres	Across from HUT 116	Leave messages here for fellow students
CALL BOARD: AUDITIONS, DIRECTING PROJECTS	Outside HUT 117, next to Production Office hallway	Audition sign-ups, call backs, cast lists, and cast calls
BA BOARD: CLASS INFO	Landing on top of stairs leading to HUT 205	Class, teaching schedules, reg. info, advising hours, auditions for classes info

PATP BULLETIN BOARD	Outside HUT 202	Class schedules and general information specifically for students in the Professional Actor Training Program
101 JOB BOARD	Across from HUT 119	Drama 101 production project jobs
JOBS, ACTORS WANTED, etc. PAYING GIGS	The long board in the hall by HUT 208	Non-paying and paying jobs will be posted here
MISCELLANEOUS	Long board in the hall between HUT 208 and 201	General notices (things for sale, etc. housing)
GRADUATE STUDENT INFORMATION	By the student mailboxes in the hallway near the production office	Additional information for graduate students is posted by room 105B, and by the faculty program head's offices as

Bulletin boards are also maintained in the Scene Shop and Costume Shop.