

THE PTG STAGE MANAGER'S HANDBOOK

*Adapted from "The Stage Manager's Handbook: Eldred Theatre, Case
Western Reserve University, Fourth Edition"*

Compiled by Matthew Eckstein

For more information, please see the following books:

Stage Management, by Lawrence Stern

The Stage Management Handbook, by Daniel Ionazi

The Back Stage Guide to Stage Management, by Thomas Kelly

Defining a Stage Manager

The Stage Manager is the individual who accepts active, not passive, responsibility for the smooth running of rehearsals and performances both onstage and backstage. “Beyond me, the buck does not pass!” You are the communications hub for the production, making sure that everybody involved knows what they need to know, when they need to know it. Because everyone will be coming to you for answers to their questions, you need to know everything there is to know about the production, or at least how to find the information. The Stage Manager’s duties are really two-fold.

- 1) Until Opening Night, he or she makes the director’s life as easy as possible. He/She must be the director’s right hand at every step, and make life as easy for the leader of the creative team as he can, reflecting his approach to the play, spotting trouble before it develops and staying well ahead of the cast and the director in bringing people, furniture, and props to the ready.
- 2) As of Opening, he/she runs the entire backstage, maintaining the performance to the exact pattern the director has set in rehearsals.

The Essential Qualities of a Good Stage Manager

- Good Stage Managers should always assume responsibility.
- Good Stage Managers keep their cool.
- Good Stage Managers keep their mouths shut and their eyes open.
- Good Stage Managers are always prepared for anything.
- Good Stage Managers are considerate, have a sense of humor, are organized, efficient, punctual and dependable.

Following in this manual are procedures and methods, which have evolved over the years in producing theater on Eldred's black box stage. Helpful forms are located in the Appendix at the end of this manual.

There are a couple of points that are difficult to list or catalogue. Perhaps the most important one for a new Stage Manager to realize and to come to grips with is the position of authority and control that has been vested in you. The Stage Manager speaks for the director of the production and frequently speaks as a representative of the organization itself. The Stage Manager must assume this responsibility with humility and finesse. You must always be tactful, diplomatic and polite. Frequently, situations arise due to stress and work that will tax you to the nth degree of your patience. It is up to you to act the professional. Saying 'thank you' and 'please' will get you further than barking or sulking. It is up to you to make the process work.

Don't feel totally out on a limb, or on the edge of a cliff. There are people ready to help you out, including the executive board, and especially the technical director (vice president). Don't feel like you will be considered a poor stage manager for asking questions. If you don't ask, the other members of the production team will not know how to help you. Remember, theater is a collaborative art, a team effort.

Pre-Production Checklist

1. Acquire a Script

2. Read the Script

- First Reading – read to get an understanding of the plot, characters, and theme(s).
- Second Reading – underline any special effects, set problems, light and sound cues. Make list of props to discuss with director.
- Re-Read script until totally familiar with it.
- If the director does not complete a scene breakdown, make a French scene breakdown to create a rehearsal structure. Give copy to director.

3. Audition Process

- If appropriate – The Stage Manager would run the audition process. Check with your director to see if they would appreciate the help.
- If applicable, see Appendix

4. Pass Out Scripts

- Number all scripts for tracking purposes.
- Pass out scripts to the director and designer(s) and to cast members.
- Record the name of the person assigned to each script (include telephone # and email).

5. Make a Prompt Book

- On the inside cover of the binder, place your name, address, telephone number and the following note:
 “If Found Please Return Immediately To: Players Theatre Group, Case Western Reserve University, 10900 Euclid Ave. Cleveland, OH 44106”
- A detailed outline for making a prompt script is found in Appendix
- Make a master calendar of all days between the first production meeting and strike, see Appendix for examples of a master calendar.
- Make a contact sheet, which is a list of all production staff, actors, and crew – Include names, email addresses, and telephone numbers. See Appendix for an example.
- Include a list of all emergency procedures and numbers at the front of the prompt book.

6. Acquire Access

- The director should acquire a key, however building security is everyone’s responsibility. As a PTG production, you have access to the black box theatre and its tech booth.
- If required, get the PTG booth lock box key from the technical director.

7. Meet With the Director

- Ask about the rehearsal process.
- Ask about the rehearsal schedule.
- Find out if the director needs special props, costume pieces, etc. for rehearsals.
- Find out about any other special requirements for the production

8. First Production Meeting

- You should organize and run this meeting.
- Take note of ideas brought forth by the director and designer(s). For Example:

- Special props needed for rehearsals
- Work deadlines
- Special costume and set problems
- A special sound cue tape
- Complete telephone numbers and email addresses of staff

Rehearsal Process Checklist

• Before the First Rehearsal

- Set up your stage manager's kit (see appendix for a suggested list of included items)
- Copy scaled floor plans for the prompt script (available from the PTG website).
- Arrange and write a property list. Review with director, scenic designer, and prop crew. See Appendix for property list form.
- Check whether the director wants open or closed rehearsals.
- Know the materials: script, set, costumes, props, and schedule. Be prepared to answer questions. Do not be snotty or sarcastic. Answer calmly and honestly.
- Be prepared to review lines or scenes, should the director be delayed, if requested to do so by the director.
- Inform the production staff of run-throughs, so that they can plan to attend. Each crew member is required to attend at least one of these run throughs.

• At the First Rehearsal

- Give tour of the theater. Make sure the cast and crew know the layout of the building.
- Inform cast, crew, and staff of rules and regulations as noted in Appendix
- Establish regulations of tardiness or conflicts. Stress the importance of notifying you early of any possible difficulties: classes, sickness, and possible tardiness. It would be appropriate at the first read-through to hand out a conflict sheet for the production. See Appendix. It is better to know beforehand so that you can suggest possible alternatives to the director for rehearsal. You can help solve potential problems before they arise if you are informed.
- Hand out contact sheets to cast, crew, and production staff.
- Establish a method of prompting. Are lines to be letter perfect? When are corrections to be made? How are prompts called for? See Prompt Report Form in Appendix.

• Pre-Rehearsal

- Arrive at least a half-hour before call.
- Make sure all areas that are to be used are open before cast/crew arrive.
- Ask directors if they want breaks of 5 minutes for every 55 minutes of rehearsal or 10 minutes for every 80 minutes of rehearsal (as noted in Actors' Equity Rules).¹
- Keep staff informed of progress of production.

• During Rehearsal

- Notate all blocking given by the director to the actors. Your blocking will serve as the 'official' blocking until changed or altered by the director. Use the copied floor plan to

¹ According to Actors' Equity Association Rules and Regulations Section 32, Subsection (G): Except during dress rehearsals, there shall be a rest period of five (5) minutes after no more than fifty-five (55) minutes of rehearsal or ten (10) minutes after no more than eighty (80) minutes of rehearsal for each Equity member. For each failure to give such rest periods, the Theatre shall pay each Actor one (1) hour of overtime.

- show positions of actors and movement patterns. Notate in the script the line (word or phrase) where the movement begins and place corresponding moves on the floors plan. Mark all changes to the blocking in the prompt script. Keep your blocking current.
- Use copied floor plans to show positions of actors and movement patterns.
 - Notate in the script the line (word, phrase) where the movement begins and place corresponding notes on the floor plan.
 - Mark all changes in the script and make sure blocking is 'set'.
 - Make sure building is secure during rehearsal times.
 - Keep a list of all possible changes, ideas, or comments that the director makes, so as to inform the staff members concerned. For example:

- **Post Rehearsal**

- Complete a rehearsal report and make sure the affected personnel receive a copy (in written form) the first thing next morning (personally or by email). See Appendix for copy of Rehearsal Report Form.
- Copy all notes for your records.
- Secure the building
- Clear away and store all props from the rehearsal area.
- Refer to Appendix for Security Guidelines.

- **Photo Call**

- In conjunction with the director, technical director, inquire about the procedure for photo call.
- Establish set-up shots with director.
- This session can be long and tedious. The SM should keep the process moving as quickly as possible. Help the photographer; communicate needs to cast, crew, and staff.

Tech Week Checklist

- **Prior to Level Set**

- Meet with director and lighting designer to establish cues, see Appendix for cue sheet.
- Meet with director and sound designer to establish sound cues, see Appendix for cue sheet.
- Meet with the technical director and sound crew to learn how to set up, turn on/off, and all other operations of sound/communication systems.
- Check that all headsets and communication systems are operational.
- Make sure light and sound operators (if applicable) are ready to start at scheduled time.
- Invite and encourage PTG executive board members to attend.
- Discuss any scene shifts with the technical director and the director
- Establish a shift plot with the assigned crew.
- You may want to schedule a shift rehearsal to familiarize crew with the correct methods for set-ups, shifts, and storage. Explain to the company where they can and cannot be during shifts.
- Have necessary tools available when needed. i.e. c-wrenches, flashlights, and storage.

- **First Technical Rehearsal**

- Post a Sign In Sheet (Shown in Appendix F), and make sure everyone is aware of it.

- Set up a stage time and crew call – allow time for familiarization with set/set-up.
- Make sure that the ASM and crews are prepared.
- Prepare backstage and set with luminous tape or guide lights.²
- Have crew heads check that all systems are operational: sound, lights, work-lights, walkie talkies (if you are using them), and any scenic technology
- Run a cue-to-cue, a rehearsal in which all cues are run, with only the action immediately before and after each cue. Stop and correct problems before going on. Make sure everyone involved understands what the problem was, what the solution is and then run it again. Don't gloss over mistakes.
- Be open to possible solutions from the designers, TD or the director if you draw a blank. Everyone is out to make this the best production possible.
- Know where potential dangers lie and be knowledgeable about safety procedures. Know emergency escape routes and procedures.
- Meet with PTG executive board to inform them of running time, intermissions, and any unusual situations with the show (strobe lights, smoking, etc).
- Establish call for the remainder of the tech rehearsals and the run of the show.
- Post and distribute lists of calls to all cast, crew, and staff.
- ****Hold a production meeting following the rehearsal with the director and designers****

• **First Dress Rehearsal**

- Establish calls, pre-sets, and quick changes with the costumer designer and crew head.
- Make sure stage has been swept and damp mopped before the first dress rehearsal.
- Complete a check of all systems, pre-sets, and scenery with the ASM. See production checklist example in Appendix
- Run show as close as possible to performance conditions. Alert your cast, crew, and the director to this. By second dress, the flow of the show should not be stopped – for any reason other than a major catastrophe. Using all of your tact and charm, inform the director that any notes he/she might have will be solved at the end of the rehearsal. This might necessitate working problems at the end of the rehearsal. At this point in the production process, it is essential that all members of the company get a feel for the show in performance.
- Watch the show, check promptbook against stage action, be aware of what is going on.
- Make sure all calls are clear to the cast, crew, and staff. Announce and post next call.
- ****Hold a production meeting following the rehearsal with the director and designers****
- Give any technical/run notes you may have to the cast and crew.
- Fill out daily rehearsal/performance reports.
- Check with crew heads and ASM for problems or notes.
- Have all equipment stored, light board and sound system turned off.
- Have all crew heads check with you before they leave.
- Make sure all lights are turned off.
- Lock up all areas of the theater building.

² According to Actors' Equity Association Rule and Regulations Section 48, Subsection (E):

All ramps, stairways, levels or platforms higher than three (3) feet, entrances and exits, crossover areas, or off-stage passageways, which may be affected by blackouts, shall be illuminated with guide lights or luminous tape. In arena theaters there shall be two (2) guide lights on the edge of the stage and one (1) on each side of every ramp leading to the stage. In addition, there shall be a guide light on each side of the aisle adjacent to the first row of seats of every aisle, and there shall be a warning light at eye-level on both sides of every pole located in an aisle, or any other obstruction in an aisle, which Equity shall deem to be injurious or unsafe, and there shall be side rails on any ramp adjacent to any pit, and level guide lights on stage along the edge of any pit.

Production Checklist

• Working with House Management and Publicity

- Fill out program copy work sheet, see form in Appendix and give it to the PTG Secretary
- Ask director if he/she would like to write a program note, and send it to the PTG Secretary
- If working on a straight play, hand in synopsis of scenes including any location or time changes to PTG Secretary
- If working on a musical, hand in a synopsis of scenes and musical numbers.

• Pre-Performance

- Arrive 30 minutes prior to the earliest call.
- Follow checklist procedure used for tech and dress rehearsals.
- Check with house manager on your way into the theater.
- Check the sign in sheet to make sure everyone is present, make calls to late actors.
- Contact the House Manager to give OK to open the house, and before curtain.
- Give company calls as follows:
 - Half-hour before curtain time – “The House is Open”
 - 15 minutes to curtain
 - 5 minutes to curtain
 - Places
- At hour call or actor call, collect valuables from each actor. Place in individualized baggies (large size) with name, then store in the booth.
- Make sure actors are in place prior to curtain.

• Performance

- Call the show as it is written in the prompt script.
- Fill out daily stage manager’s report.
- During intermissions, check with the house manager before calling places.

• Post-Performance

- Remind the company of all calls for the following day.
- Follow clean-up, check-out, lock-up procedures established earlier in this manual.

Closing Checklist

- **Strike**

- **All cast and crew are required to strike.**
- Clean up your areas and take down the sign-in sheet and all information from the Call Boards.
- The black box should be painted black, props and costumes returned to their home, and the space should look nicer than you found it. PTG has more extensive policies regarding strike that are described in the director's packet.

Appendix A

Auditions

Once auditions begin, the stage manager, like a good operating-room nurse, has the necessary implements in the director's hands before he asks for them.

You should book the audition area (typically the Black Box). Ensure that it is clean, quiet, and heated (or cooled) for everyone's comfort. The area in which the actors will appear is well lighted and set with several chairs. The director should have an uncluttered area in the auditorium or toward the back of the audition room, with a small shaded light, enough to give him illumination but not enough to distract the actors when he takes notes. He has sharpened pencils and a list of the characters to be cast; the stage manager makes sure the director has his script (many directors constantly misplace this most necessary tool), and a pitcher of water and a glass if they feel like being extra-considerate.

Most directors will want to say a few words to the applicants before beginning auditions. At that time, the stage manager will shepherd all actors into the audition area, whether or not they have finished their applications, to hear the director.

If an actor expresses a need to leave early, the stage manager finds out if the director wants to hear the actor again; if not, he dismisses the actor cordially.

Following the audition, the stage manager keeps the administrative paraphernalia with him and gives the director the cards he needs for referral in the time before the next auditions.

Ask your director for their personal preference regarding auditions. Remember every audition is different.

Eldred Theater Audition Form

Name: _____

Address: _____

Telephone: _____ Email: _____

Year and Major(s): _____

Height: _____ Hair Color: _____ Weight: _____

Recent Theater Experience:

Other Performing Experience & Special Skills (singing, juggling, musical skill, etc.):

*****Possible Rehearsal Conflicts*****

Check if interested in:

- Lighting Crew
- Set Construction Crew
- Sound Design/Operation
- Costume Crew
- Asst. Stage Manager
- Asst. Director

Appendix B

Making a Prompt Book

To make a prompt book you will need a 2” binder and a set of tabs.

Photocopy the script onto 8” by 11” sheets of paper, one side only. You can also enlarge the script on the copy so it is easier to read in the dark, or leave it as it is in order to leave more room for diagrams and cue markings.

Make tabs for each scene or French scene so that you can quickly turn to any scene without thumbing through the script. You can purchase tabs at the Bookstore (or any Office Supply store) or you can make your own using tape. Each tab should be labeled. Place the scene tabs on the last page of the previous scene, not the first or second page of the scene, so that the tabs will open your script properly, with the desired scene immediately displayed.

Rehearsal schedules, pronunciation guide, plots, set sketches and cast lists should also be tabbed so that you can turn immediately to whatever information you might need during a rehearsal without wasting time by shuffling through a lot of paper.

The prompt book should contain all blocking notation in addition to cue and warn marks. Cue and warn marks should be made initially in pencil, but by preview should be written over with pen so as to stick out better in the dark booth. You may also choose to highlight your cue and warn marks to make them even more obvious.

Imagine that your prompt book is actually for somebody else who needs to call the show. It should be readable by anyone who would come across it with little trouble. For example: if you have established your own method of coding your cues, write what the codes mean in the margin of the first page.

Once dress rehearsals have begun and you have moved into the booth, you should leave your promptbook locked inside the booth for safekeeping.

To view previous examples of prompt books contact the technical director of PTG.

Appendix C

Making a Master Calendar

Time, management of time, and the coordination of the cast, crew, and staff are very important to every theater. In order to keep everyone on time and their efforts meshing smoothly, it is desirable to post a master calendar – and only one master calendar – in a convenient place so that it is available to everyone on the staff. The master calendar can be your most effective tool for coordinating the staff.

The master calendar should be large enough so that several lines can be written legibly in the space allotted for each day. It should, of course, be developed after consultation regarding the needs of producer or management, department heads in various phases of production, and above all, after conferring with the director. The calendar should list many of the following kinds of events:

- Deadline for set drawings/ line drawings
- Deadline for lighting plans
- Readings/Auditions
- First Rehearsal
- All Subsequent Rehearsals
- Work Calls
- Production meetings
- Deadlines for line memorization
- Deadline set completion
- Deadline for completion of sound effects
- Focus of lights
- Costume Fittings
- Photo Calls
- First Tech Rehearsal
- Second Dress
- Opening Night
- All performances
- Closing Night
- Strike

The master calendar should not be placed on the callboard or made available to the cast under normal circumstances. It is kept away from the cast members so that actors do not become confused about their rehearsal schedule or concerned about technical difficulties. All information that cast members need from the master calendar should be made available to them by other means, particularly the rehearsal schedule.

Site for calendar templates:

<http://office.microsoft.com/en-us/templates/CT101043131033.aspx>

You might also consider using Google calendars.

www.google.com/calendar. Or, from the address <http://webcalendar.case.edu>, you may use your Case ID to sign in.

August

S	M	T	W	T	F	S
	1	2	3	4	5	
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

September 2006

October

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Aug 27	28 On The Verge	29	30	31	Sep 1 Off	2 Off
3 Off	4 630-1030 Read Thru	5 630-1030 1 - 4	6 5-8 630-1030	7 9 - 13 630-1030	8 Act 1 Stumble 630-1030	9 Off
10 Act 1 Off Book 4:00-8:00	11 14, 15 630-1030	12 16, 17, 18 630-1030	13 19, 20 630-1030	14 21, 22 630-1030	15 Stumble Act 2 630-1030	16 Off
17 Act 2 Off Book 4:00-8:00	18 630-1030 Run Act 1	19 630-1030 Run Act 2	20 Last Call for Lines Run 1 & 2 630-1030	21 Run 1 & 2 630-1030	22 Run 1 & 2 630-1030	23 Sat. Fix It
24 1 PM Go 12:30 Call TECH	25 7:30 Go 6:30 Call 1st Dress	26 7:30 Go 6:30 Call 2nd Dress	27 7:30 Go 6:30 Call 3rd Dress	28 8:00 Go 6:30 Call Preview	29 8:00 Go 6:30 Call *OPENING*	30 8:00 Go 6:30 Call Show #2

September

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

October 2006

November

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Oct 1	2	3	4 PickUp 6:30	5 8:00 Go 6:30 Call Show #4	6 8:00 Go 6:30 Call Show #5	7 8:00 Go 6:30 Call Show #6
8 Strike @ 5 Show #7 1:00 Call 2:30 Go	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	Nov 1	2	3	4

Appendix D

The Laramie Project Contact Information

Cast

Name	Character Name	Phone Number	Email
Bart Keyes	Greg Pierotti	216-721-3208	brk8@case.edu
Bethany Tinlin	Barbara Pitts	216-754-3361	bjt6@cwru.edu
Erin Bunting	Amanda Gronich	419-656-7079	thebuntings@buckeye-express.com
Matthew Whilden	John McAdams	216-754-1151	mww8@case.edu
Meg Wuerderman	Mercedes Herrero	216-754-1916	mcw13@case.edu
Ryan Santa	Andy Paris	216-754-1374	rps13@case.edu
Susannah Handley	Kelli Simpkins	216-754-2513	srh16@case.edu
TJ Gainley	Stephen Belber	216-754-2189	tjg18@case.edu

Production Staff

Personnel	Name	Phone Number	Email
Director	Stephen McCue	368-2858	smshore@adelphia.net
Stage Manager	Lindsey McGowen	cell: 216.269.2538 home: 216.795.0333	ldm9@case.edu
Assistant Director	Peter Nalepa	754-2422	pan5@case.edu
Technical Director	Homer Farr	368-4870	hjf2@po.cwru.edu
Production Manager	Scarlett Grala	368-4868	ksg@po.cwru.edu
Scenic Designer	Russ Borski	368-5927	rxb33@po.cwru.edu
Costume Designer	Kathleen Burke Clay	368-2856	kxc48@po.cwru.edu
Sound Designer	Josh Senick	233-9489	jxs181@po.cwru.edu
Lightboard Operator	Jessie Rudolph	754-1943	jrr10@po.cwru.edu

Useful Information

Emergency Numbers:

Campus Security: 368-3333
 University Circle Police: 368-2222
 For medical emergencies: 911

Eldred Phone Lines:

Lobby : 368-4920
 Clark Rehearsal Hall: 368-1600
 Box Office: 368-6262
 Business Office: 368-4868

To use campus phones:

- From yellow call boxes and office phones:
 - dial “7” then the last four digits for “754” numbers
 - dial the last four digits for “368” numbers
 - dial “9” for off campus numbers
- From dorm rooms:
 - Dial last four digits for “754” numbers
 - Dial “8” then last four digits for “368” numbers
 - Dial “9” for off campus numbers
- Security: 3333
 - You can call security for an escort, to check buildings, if you have car trouble, or if any other emergency or concern arises. In an emergency press the RED button from any callbox.

Where to find food:

...and use your campus points: Nord Hall (Einstein’s Bagels) open ‘til 5:00
 Tomlinson Hall (Grill, Pizza) open ‘til 3:00
 Wackadoo’s (Grill, Pizza) open ‘til midnight
 SAGES Café (coffee) open ‘til 9:00
 Arabica (coffee on Juniper) open ‘til 11
 ater on weekends
 Sears Vending Machines – card access through Nord

...after rehearsal:

within Walking Distance:
 Chopstick – Euclid/Mayfield
 Quiznos – Euclid/Mayfield
 Rascal House Pizza – Euclid/Mayfield
 Starbucks – Cedar/Fairmount
 Valentino’s Pizza – Murray Hill (795-0463)
 Mama Santa’s – Mayfield (231-9567)
 University Hospitals Atrium (cafeteria)

Delivery:
 Captain Tony’s Pizza (321-TONY)
 Domino’s Pizza (721-0030)
 Amazing Wok I (249-3933)
 Amazing Wok II (397-8282)

...when pizza isn’t going to cut it

visit www.delivermefood.com for a variety of restaurants that offere take-out – a reasonably priced courier service is also available.

I need soap!

Walmart (at Severance Center)	3606 Mayfield Road
Giant Eagle	12438 Cedar Road (within walking distance)
Tops	3628 Mayfield Road
Target	University Square (Cedar/Warrensville Center)

Appendix E**Stage Manager's Kit****Main Components***Tools**First aid supplies**Offices supplies**Writing utensils, etc.*

Prompt book

Note Pad

SM Handbook

Folder

3-Hole punch

quarters

stop watch

Tools

Screwdriver w/ interchangeable bits

Set of small screwdrivers

Allen wrench set

Pliers

Tape measure

x-acto knife

various nails and screws

maglite (or other small flashlight)

Office Supplies

Dots (for cues)

Post-it notes

Post-it flags

Paper clips

Note paper

Duct tape

Double sticky tape

Scotch tape

Masking tape

Spike tape

Glow tape

Push pins

Safety pins

Super glue

Writing utensils, etc.

Several colored pens

Pencils

Highlighters

Scissors

Staples

BIG eraser

Sharpie

Extra pencil lead

Extra pencil erasers

Pencil sharpener

First aid supplies

Tissues

Band aids (strips and patches)

Medical tape

Mirror

Tylenol & Ibuprofen

Midol

Cold medicine

Antacid

Cough drops

Emery board

Nail clippers

First aid booklet

Tweezers

Shout wipes

Sewing kit

Antiseptic cream

Breath mints

Allergy medicine

Barrettes

Hair ties

Lip balm

Appendix F***Men's Measurement Sheet***

Name: _____ Date: _____

Play: _____ Phone: _____

Role: _____ Email: _____

Height: _____ Weight: _____ Chest: _____ Waist: _____ Hips: _____

_____ Mid-neck

_____ neck base

_____ shoulder length

_____ across shoulder fr.

_____ across armseye fr.

_____ across chest fr.

_____ Chest

_____ chest expanded

_____ neck to waist front

_____ across shoulder bk.

_____ across armseye bk.

_____ neck to waist back

_____ underarm to waist

_____ waist

_____ sleeve length

_____ shoulder to elbow

_____ shoulder to wrist

_____ underarm to wrist

_____ armseye

_____ bicep

_____ forearm

_____ wrist

_____ hand

_____ high hips

_____ hips

_____ waist to knee/outseam

_____ waist to mid-calf/outseam

_____ waist to ankle/outseam

_____ waist to floor/outseam

_____ inseam to floor

_____ thigh

_____ above knee

_____ below knee

_____ calf

_____ ankle

_____ half girth/rise

_____ girth

_____ crotch depth

_____ head circumference

_____ ear to ear

Sizes**Shirt** _____ **Pants** _____ **Allergies?** _____**Suit** _____ **Pierced Ears?** _____**Shoe** _____ **Hat** _____**Tatoos** _____ **Glove** _____

Women's Measurement Sheet

Name: _____ Date: _____

Play: _____ Phone: _____

Role: _____ Email: _____

Height: _____ Weight: _____ Bust: _____ Waist _____ Hips: _____

_____ Midneck

_____ wrist

_____ neck base

_____ hand

_____ shoulder length

_____ high hips

_____ across shoulder fr.

_____ hips

_____ across armseye fr.

_____ waist to knee/outseam

_____ across bust fr.

_____ waist to mid-calf/outseam

_____ bust

_____ waist to ankle/outseam

_____ bust expanded

_____ waist to floor/outseam

_____ under bust

_____ inseam to floor

_____ point to point

_____ thigh

_____ center shoulder to point

_____ above knee

_____ neck to waist fr.

_____ below knee

_____ across shoulder bk.

_____ calf

_____ across armseye bk.

_____ ankle

_____ across chest back

_____ half girth/rise

_____ neck to waist back

_____ girth

_____ underarm to waist

_____ crotch depth

_____ sleeve length (@ neck base)

_____ head circumference

_____ shoulder to elbow

_____ ear to ear

_____ shoulder to wrist

Sizes

_____ underarm to wrist

Blouse _____ **Pants** _____

_____ armseye

Dress _____ **Bra** _____

_____ bicep

Shoe _____ **Tights** _____

_____ forearm

Tatoos _____ **Glove** _____**Allergies?** _____ **Pierced Ears?** _____

Rehearsal Report

Production:	Day:
Stage Manager:	Date:
Location:	Rehearsal Number:

<u>Summary</u>	<u>Late Actors</u>
	<u>Misc. Notes</u>
	<u>Costume</u>
<u>Set</u>	<u>Props</u>
<u>Lights</u>	<u>Sounds</u>

Rehearsal Report- Example

Production: You Can't Take It With You	Day: Sunday
Stage Manager: Tracy Ljung	Date: 9/13
Location: Green Room	Rehearsal Number: 11

<u>Summary</u> 6:45-7:20 Work p. 60-63 7:20-7:30 Break 7:30-8:55 Stumble through ACT II, off book 8:55-9:05 Break 9:05-9:20 Discuss Schedule 9:20-10:10 Work p47-63 Total Rehearsal Time: 2:50	<u>Late Actors</u>
	<u>Misc. Notes</u> 2 nd guest artist Time Perfect as Ed Schedule Changes wk. of 9/20 9/20: Work 1.2 9/21: Review ACT II 9/22: Review ACT III 9/23: Work ACT I
	<u>Costume</u> Essie needs pocket for glasses
<u>Set</u>	<u>Props</u> Jar of 'Pickled pig's feet'
<u>Lights</u>	<u>Sounds</u> Easel bumping down stairs (p. 48)

Performance Report

Production:	Day:
Stage Manager:	Date:
	Performance Number:

Act 1 Up:	<u>Front of House</u>
Act 1 Down:	
Act 1 Run Time:	
Intermission Time:	
Act 2 Up:	Intermission 2:
Act 2 Down:	
Act 2 Run Time:	Act 3 Up:
	Act 3 Down:
Total Run Time:	Act 3 Run Time:

Performance NotesTechnical Notes

Performance Report- Example

Production: You Can't Take It With You	Day: Thursday
Stage Manager: Tracy Ljung	Date: 10/15
	Performance Number: 5

Act 1 Up: 8:05	<u>Front of House</u> 5 min. hold for reservations
Act 1 Down: 8:50	
Act 1 Run Time: 45:31	
Intermission Time: 12:26	
Act 2 Up: 9:03	Intermission 2: 12:03
Act 2 Down: 9:44	
Act 2 Run Time: 41:30	Act 3 Up: 9:56
	Act 3 Down: 10:37
Total Run Time: 1:57:56	Act 3 Run Time: 30:55

Performance NotesTechnical Notes

Reset sound levels before show, works much better

Monitors working again

Program Copy Worksheet**Cast List**

<i>Actor</i>	<i>Character</i>

Running Crew

Stage Manager	
Asst. Stage Manager	
Light Board Op.	
Sound Board Op.	
Backstage Crew	

Production Staff

Director	
Set Designer	
Lighting Designer	
Sound Designer	
Costume Designer	
Master Electrician	
Sound Engineer	
Construction Crew	
Costume Crew/Stitchers	

Theater Staff

Producer	
Business Manager	
Technical Director	
Costume Shop Supervisor	
Media Relations	
Box Office Supervisor	

Acknowledgements:**Director's Notes:****Act and Intermission Notice:**

Appendix G

CWRU Department of Theater and Dance Company Rules

During Rehearsals:

You are part of an ensemble; a group of actors, directors, designers, stage managers, and technical support staff, joined for the common goal of contributing to a unified production. Be considerate. Please take responsibility for all rehearsal calls which are posted on the company call board. Know where the call board is located.

No Drugs. No Alcohol, and beware of heavy medication. We need you alert and attentive to the rehearsal process. Excessive tardiness will negate 385/386 credit. If an emergency arises, you must contact stage management or leave a detailed voice message where you may be reached.

Building security at Clark and at Eldred is everyone's job.

- Do not prop open doors.
- Do not leave valuables unattended.
- Be aware of outside elements on campus.

If you are the only person in a building feel free to call security at 368-3333 for a security check or escort.

Respect other actors and stage management.

- Be quiet; if you must talk, whisper.
- Be unobtrusive when entering or exiting rehearsals.
- Clean up after yourself. Do not leave garbage for someone else to pick up.
- Respect the rehearsal and performance spaces.
- If you are going to leave a rehearsal, check with stage management first.
- Do not give notes to other actors, let the director do his job. Be supportive and positive in your participation

During Technical Rehearsals

You must sign in starting at first tech, and continue every night till closing. Never sign in for anyone else.

Tech rehearsals are difficult at best. Try to create focus so as to curtail the process.

Bring sustenance for the long hours of waiting. It is a good time for reading, homework, and other quiet activities.

Be present. Do not leave the immediate area if there is any possibility a transition will be run again or you may be needed in any way. Looking for actors during tech lengths with process and breaks rhythm. Hug your Stage Manager at the end of the day.

In Performance

- No actors or technicians in public areas after house open.
- Stay out of the light booth.
- Do not interfere with the functions of the SM during the running of the show.
- No visitors in the dressing room or green room during or after the performance.

- No eating or smoking in costume.
- All cast members must take curtain call in complete costume.
- Theater is a communal event. Personal hygiene is a must for all ensemble members. Strong perfumes or colognes should be avoided.
- Strike brings the production process full circle. Participate Joyfully.

Appendix H

Eldred Security Guidelines

Building Usage

- Eldred Hall will be closed from 11:30 pm to 9:00 am daily.
 - o No unsupervised students in the building during off hours
 - o Supervised students are defined as accompanied by a faculty or staff member (such as during rehearsal)
 - o Supervised rehearsals may run later than 11:30 pm
 - o Departmental approved productions are exempt (within reason)
- Eldred Hall's outside access doors will be closed at 5:00 pm every weekday. They are to be kept locked on weekends. Morning staff will unlock outside access doors upon arrival if personal security needs have been met.
- Outside doors are to be kept locked during rehearsals that fall in the hours designated above. Production staff is responsible for individual access and must secure the building at nights end.
- Atrium doors are to be unlocked during box office hours, and are regulated by box office personnel with staff assistance. If may not be necessary to unlock door on shop side of main atrium.

Individual Concerns

- The department strongly urges no individual faculty or staff member to be in the building alone. If absolutely necessary, the individual should notify security of their presence and arrange an escort to their vehicle.
- When a supervised activity is going to go past the closing hour (11:30 pm), university security must be notified (by the stage manager).
- If an individual arrives at Eldred in the morning and appears to be the only one present, they are not obliged to open the building if they are ill at ease. Security should be asked to do a sweep of the building if necessary. Individuals should look to see if any doors are unlocked, or windows open, and take necessary action.