A NEW STAGE MANAGERS GUIDE TO

THE UNIVERSITY OF IOWA THEATRE DEPARTMENT

GALLERY PRODUCTIONS

University of Iowa Theatre Department

Stage Management
Gallery Handbook

FORWARD

Hello and welcome to the University of Iowa Gallery Series. This handbook is written for new stage managers and has been written by a young stage manager who has been through a few Gallery productions. My hope is to inform you of the duties that come with being a stage manager for the Gallery Series, and give you an insight of what stage management will do throughout the process. Mainly, I wanted to give you all the insider information that I wished I knew before I did my first Gallery. My best advice is to never be afraid to ask for help from the Graduate Stage Managers.

Good Luck!

Colin JB

1. WHAT IS A STAGE MANAGER?

A stage manager plays a big role in the production process and they will oversee the production from day one. A stage manager's main goal should be to facilitate communication between the artists and the production team. The work can be daunting at times, but the skills learned stage managing will help you reflect and appreciate all aspects of theatrical productions. A good stage manager is quick on their feet, can make quick rational decisions, and will be willing to put in the extra hours to make actors, designers, and directors feel safe, welcome, and happy. A stage manager should never say, "no" always say, "I'll check on that." They always take good notes, ask questions, and send timely responses. Here at the U of I, you are a student first; missing class and assignments for production work is unacceptable. Life management and discipline is a large skill to be learned while stage managing a Gallery; be sure to sleep, eat healthy, and exercise as much as possible.

2. PRE- PRODUCTION

Pre-Production time encompasses a large amount of work for stage management. A stage manager is in charge of scheduling and running callbacks for the director, posting cast lists, facilitating design and production meetings, building the online Callboard, and much more.

The essential list of pre-production tasks that need to be accomplished before 1st rehearsal –

- Read the script
- Meet with Designers and Director to hear their vision and understand their process
- Read the Non-Mainstage Guidelines
    (This will answer almost all technical questions concerning the production)
- Create preliminary budget with designers
    (This is actually the job of the Team Leader, but often falls into the hands of the stage manager)
- Collect Cast and Design team contact information
- Build the Online Wiki Callboard (Appendix Pg. 2)
- Set up Physical Callboard (Cast list, rehearsal schedule; production calendar)
- Make copies of script for Cast and Designers

- Assemble Actor Packets (Appendix Pg. 2)
- Check out props and wardrobe cabinets from Theatre Office
- Schedule rooms for First Rehearsal Week on the Online Wiki Callboard

The essential list of pre-production paperwork that need to be accomplished before 1st rehearsal –

- Contact Sheet
  (This paperwork should be labeled and kept confidential. If this is posted to the WIKI, be sure to use discretion and restrict the page to only your team)
- Production Calendar
- Scene Breakdown (Appendix Pg. 6)
- French Scene Breakdown (Appendix Pg. 6)
- Emergency Contact Form (Appendix Pg. 2)
- Rehearsal Report Template (Appendix Pg. 7)
- Daily Rehearsal Call and Costume Fitting Schedule Template (Appendix Pg. 7)
- Stage Managers Prompt Book (Appendix Pg. 3)

Please note that there are many ways to prepare these documents. If you are looking for more explanation or more examples on this assortment of paperwork, never be afraid to contact the Graduate Stage Managers, Head of Stage Management, or the Production Stage Manager.

3. REHEARSALS

The rehearsal period at the University of Iowa is a 24 hour work week that allows for maximum 4 hour rehearsals between 7-11 pm Monday through Friday and 4-8 hour rehearsals between 11a-11p on Saturday or Sunday. The Non-Mainstage Guidelines explain the circumstances that allow for a longer than 4 hour weekend rehearsal. The University of Iowa follows Actors Equity Association (AEA or Equity) rehearsal rules. This means that actors, director, **and** stage management must be given a 5 minute break every 55 minutes (55 and 5) or a 10 minute break every 80 minutes (80 and 10). It is stage managements responsibility to schedule the rehearsal week and rehearsal schedule to accommodate these rules.

The Gallery productions are a six week endeavor including tech and performance week. This allows your production 5 weeks to rehearse, build, and prepare for your technical rehearsals and performances. In these five weeks, you must be careful to allocate your time properly to avoid too many late nights at the end preparing paperwork, sending emails, and planning with your team. Below is a basic structure of the 5 rehearsal weeks and what paperwork should be started or finished; Also, this includes items your Design Team should be discussing or completing. Each show has different needs; it is a good idea to map out these deadlines for yourself and your design team based on the show needs.

DAILY TASKS
- Set up rehearsal hall for rehearsal and restore rehearsal halls at end of day
- Create Rehearsal Report – see Non-Mainstage Guidelines for distribution list
- Post Daily Rehearsal Schedules and Costume Fitting appointments to Online Callboard and Physical Callboard

WEEKLY TASKS
- Update props list (inventory)

- Update budget sheet (track spending)
- Plan and schedule weekly design meeting
- Submit room request for next rehearsal week (Monday – Sunday) by 12:00n Friday
    http://www.uiowa.edu/~sitatest/production/roomreservefall09.html

Week 1
- Update Contact Sheet and Production Calendar and re-distribute as needed.
- Begin collecting marketing information (headshots and bios)
- Finalize budget and begin tracking all spending

Week 2 -3
- Schedule preliminary Costume Fittings based on Costume Shop and Designers Schedule
- Finalize ground plan and build plan
- Create first draft Tech Schedule

Week 4
- Create first draft shift plot (Appendix Pg. 5)
- Create first draft Pre-Set Check Lists (prop presets and scenic presets)
- Finalize Tech Schedule based on designer, director, crew, and actor availability

Week 5
- Print Calling Script (Appendix Pg. 10)
- Schedule Designer and Crew Watch
- Coordinate load-in and strike plan with designers
- Fill out house management report
- Create Tech and Performance sign in sheet
- Schedule and have Paper-Tech with Lighting and Sound Designers
    (The benefits of this will allow for you as a stage manager to build your Calling Script for tech and performances)

4. Technical Rehearsals

The tech rehearsal process can be a very stressful time for a stage manager. A well rounded, emotionally stable, and well rested stage manager is essential to technical rehearsals. As a stage manager, keep in mind your three major duties in tech 1) to facilitate information flow between designers and director, 2) to maintain a positive and safe environment for designers, director, cast, and crew; 3) to call the show to the best of your ability based on how your director and designers have staged, cued, or expressed their ideas.

The U of I Gallery Productions are very different from other productions at the U of I and most all professional theatres. The tech process at the U of I allows for 4 hour rehearsals in Theatre B Monday to Thursday. From a stage managers perspective it is your job to keep the technical rehearsals moving forward; the difficult part about keeping the flow is knowing what can wait and what needs to happen immediately. Time management and daily or even hourly goals can help a team keep the tech rehearsal moving forward. Never be upset for not meeting goals, problems arise and cues will change causing a long hold. No matter how bad it gets, never forget, **The Show Will Go On**.

In a technical rehearsal, it is very common to have long pauses for designers to change lights, adjust scenery, sound levels, or re-stage events. It is important to keep control of the room during these holds; try to keep the room informed of what is going on and do your best to keep chatter to

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a minimum. In these laborious days people are bound to have lower attention levels and will get distracted easily; try to come up with fun ways to keep up the energy and focus level with fast games, tasteful jokes, and snacks. Always keep a positive attitude, but be careful not to force it.

During tech you will likely have either an Assistant Stage Manager or a deck crew. Your life during tech will be ever simplified if you delegate tasks to your ASM or deck crew people. Having a rough outline of shift plots, pre-set checklist/ duties, and other helpful paperwork to give to your crew will make everyone's tech experience better. The following list is common duties given to deck crew/ ASM during tech and performances; please note that you will still need to supervise and teach these people when and how to do these tasks.

- Glow and safety tape backstage and onstage
- spike furniture and lighting specials
- Sweep and mop
- set stage and prop tables for tech rehearsals and strike at end of each night
- Set up headsets and strike at end of each night
- turn on blue lights and turn off hall lights (and the reverse at the end of the night)
- Close big doors and prop open backstage doors (and the reverse at the end of the night)
- maintain a quite back stage

Your stage management duties during tech are

- Stay Positive
- Set up your tech table in the house
- Turn on show-feed in back hallway, dressing rooms, and warm-up rooms
     (and turn off at end of night)
- Check sign-in sheet at beginning of call times (call late actors/ crew)
- Adjust cues in your calling script based on designers and directors notes
- Keep track of time and breaks (set alarms on your phone)
- Keep an eye out for safety concerns
- Conduct nightly design meetings after rehearsals
- Continue to send daily rehearsal reports

Towards the beginning of tech, it is a good idea to gather all of the cast and crew to give a Tech-Talk. Tech-Talk is a great time to review expectations, goals, safety, and to talk about how you will be running these next few technical rehearsals. It is a good idea to emphasis positive attitudes, patience, and energy.

5. PERFORMANCES

For stage managers, performances are the easiest part of the production process. As a stage manager, during performances your job changes to calling cues and maintaining the show. These duties are –

- Making sure the staging stays true to the directors vision
- Actors are being safe during fight, weapon, or dance / choreography moments
- The stage and backstage areas remain safe (look for damage)
- Maintain your calling script
- Assembling performance reports (Appendix Pg 6)
- Keep track of show run times (including scene, scene changes, and intermission times)
- Supervise crew and maintain paperwork and work ethic

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6. STRIKE

Strike with the U of I Gallery Series must be coordinated with all designers, Technical Director, and the next show that is scheduled. Most of the time, the next show will be loading in immediately after your strike.

As the stage manager for the Gallery productions, you are in charge of making sure that your designers and yourself return, restore, and finish up all their tasks. The tasks you need to make sure happen:

- Light plot is restored
- Neatly return headsets, cables, and belt-packs
- Return all props and set dressing (Coordinate with Prop Shop ahead of time)
- Wash, Dry-clean, and return all costumes (Coordinate with Costume Shop ahead of time)
- Clean up and return stage management equipment (Coordinate with PSM ahead of time)
        (blue lights, door ropes, door stops, stand lights, and gaff/ spike/ glow tape)
- Clean out and return prop and wardrobe cabinets
- Return any keys that you've checked out
- Sleep: you just closed a show!

7. SO YOU RECRUITED AN ASSISTANT STAGE MANAGER

Recruiting an ASM is not necessary, but is very helpful and highly recommended during the rehearsal and performance process. A U of I Gallery production can be completed without an ASM, but will always be easier on the stage manager if an ASM has been recruited. As the job title foreshadows, an ASM should be an assistant to a stage managers work. Never be afraid to delegate tasks to your ASM, and the stage managers rule should always be to delegate jobs that you would be willing to do too. Common tasks that are shared with the ASM's are

- Setting up and cleaning up rehearsal halls
- Props inventory
- Maintain shift plot
- Crew assignments and deck crew leader
- Assisting with Actors to learn lines
- Being on book when actors are not on book
- Create and post daily rehearsal schedule
        (The Stage Manager will still set the schedule with Director)

Use, but don't abuse your ASM; be nice to them. Delegating and sharing jobs should be a conversation with your ASM, and it is important to help each other out all the time. Be on each other's team!

Appendix and Sample Paperwork

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1. ONLINE WIKI CALLBOARD

The Online Wiki Callboard or WIKI is your best line of contact to your cast and designers. It is a web page for your production (and can be restricted to only be viewed by your production) and is a great place to post rehearsal schedules, dramaturgical information, script changes, calendars, and any other show specific material. There are many ways to set up the callboard and it is a good idea to look around at what others have posted and set up.

Main Page:	https://wiki.uiowa.edu/display/theatre/HOME
Production Page:	https://wiki.uiowa.edu/display/theatre/Productions
Forms and info:	https://wiki.uiowa.edu/display/theatre/NonMainstage+Productions
Room Request:	https://wiki.uiowa.edu/pages/viewpage.action?pageId=13667638

It is also important to maintain the physical callboard in the back hallway in the Theatre Building. This is a good place to post cast-lists, production calendar, daily rehearsal schedule, and other public information.

2. ACTOR PACKETS

Actor packets are a courtesy that stage managers put together for actors on the first day. They usually consist of a

Welcome Letter stating greetings, rehearsal policies, stage management contact information, company information, and goals of the production.

Production Calendar showing the timeline, proposed rehearsal schedule, company days off, and performance dates and times

Copy of the Script for the actors to use during the production. When printing scripts on a tight budget, it will seem tempting to print the script two-sided, but it is in your best interest to print singles sided for yourself, director, playwright, and actors. This is to make potential script changes that could require cutting and adding pages easier to manage.

Contact Sheet with list of yours, designers, and other actors name, role, phone number, and email address. Most contact sheets include a collection of quick reference information such as important phone numbers relevant to the production, (costume shop, box office; theatre office), General phone numbers (Department of Public Safety and local bus and taxi services), web-links to WIKI callboard, and directions to theatres, rehearsal halls, costume shop.

French Scene Breakdown is an optional piece of paperwork to include. A French Scene breakdown is a script analysis that breaks down the show based on character entrance and exits. This is a helpful item to include on shows that have actors playing multiple roles in the show.

Emergency Contact (In Case of Emergency) Form is a safety net for your production and every member of your production unit that will be in regular rehearsals should fill out

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an emergency form. Be sure to notify your cast and crew that they will be held strictly confidential and will be properly disposed of at the end of the production (and heed this notification). When drafting an In Case of Emergency form, keep in mind the basic things to notify an Emergency Medical Technician upon response. Common things included on these forms are patient name and local contact information, local emergency contact (name, phone, and relation), allergies, current medications/ conditions, blood type, and any other relative information.

This form is also a good time to learn about food allergies and other conditions that may interfere with the production. An example would be – Actor has an allergy to peanuts and the show requires the actor to eat three peanut butter sandwiches per show. Knowing about your actor allergies will allow you to notify designers and the actor about this constraint ahead of time.

3. STAGE MANAGERS PROMPT BOOK

The prompt book is what the stage manager will use through the rehearsal process. Most stage managers use a larger 3 ring binder with several dividers to hold all forms and paperwork that have been created and the script with blocking pages. This prompt book is a great place to keep the Non-Mainstage Guidelines, scene breakdowns, props lists, pre-set lists, contact sheets, production calendars, and any other paperwork that might need to be referenced or used in rehearsals.

In the prompt book it is important for stage managers to take blocking notes (actor/ prop/ scenery movement). At the very least, it is important to keep track of entrances and exits (who and where) and prop movement. There are many ways to keep track of blocking, and with new plays and Gallery productions, it is common for blocking to change frequently. Do your best to keep track of changes use a good eraser and sometimes a fresh blocking page will do wonders.

Stage managers usually print their script single sided. This is because a stage manager will do most of their writing on the blocking pages that are used with each script page, and it will allow the stage manager to continue reading and writing at the same time.

It is common to have at least one blocking page for every page in the script, and if there is a large amount of blocking on a single script page, you may need to use more than one blocking page. In your blocking pages and associated script page, you will save yourself time by numbering your blocking notes and linking them to the line, word, or stage direction they are associated with. Try having your blocking pages numbered and boxed; ready to write the number in the script where the box of blocking notes happens. There are many ways to set up blocking pages and every stage manager has their own preference to how they set up their pages.

Appendix 3

Naomi (M)　　　　　　Nicky (N)　　　　　　Borders Guy (B)
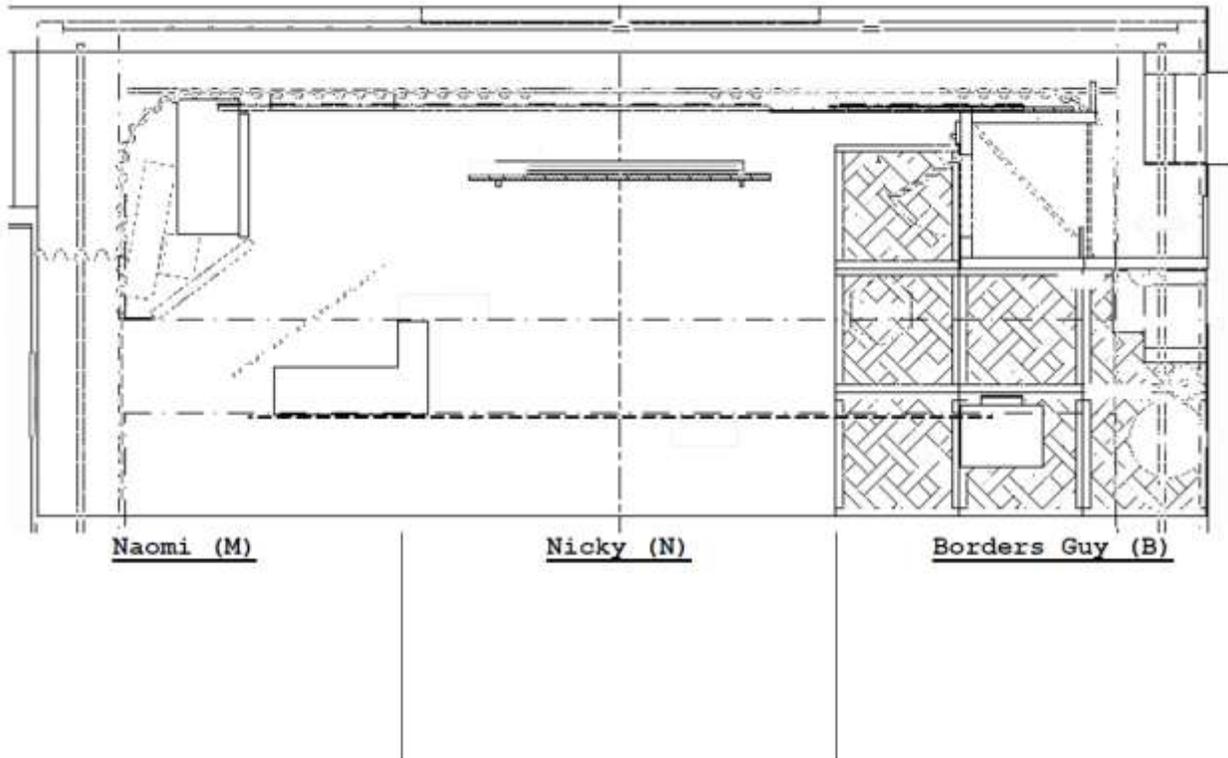
BLOCKING
1
2
3
4
5
6
7
8
9
10

SHIFTS	PROPS	COSTUMES

Appendix 4

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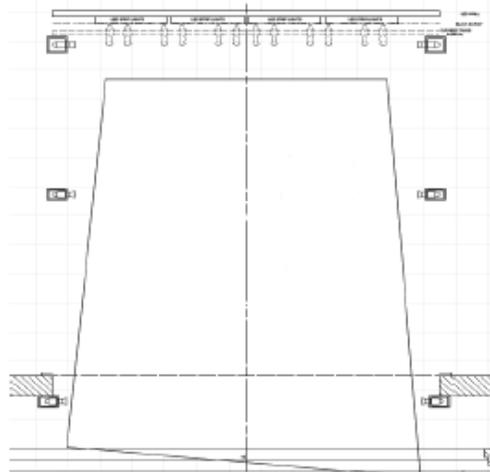
4.   SHIFT PLOTS

The shift plot is a list of what needs to happen between scene changes, entrances, handoffs, and any other non-actor driven shifts. A good set up for shift plots is to provide cues or nearby plot points to listen for. The shift plot is mainly used by the Deck Crew and ASM (if you have one).

Bad Seed

CREW SHIFT PLOT v5 (27-June-2013)

CUE / NOTES	WHAT	WHERE
Act II Scene 1	**BETH'S Shift**	
** SM	RHODA enter (COLIN)	S.RIGHT-WING
** LEROY Enters	MESSENGER enter (SAM) w/ envelope	S.RIGHT-OUT
** LEROY and RHODA banter	LEROY --Throw broom off stage *Pick up broom and re-set	KITCHEN
** LEROY and RHODA shouting	LEROY exit receive/ bucket & Excelsior	S.RIGHT-OUT
** Scene Change (1-->2) CHRISTINE and RHODA duel Bag Rip	1- SAM & BETH enter 2- CHRISTINE exit (COLIN catch door) 3- SAM strike and clean Ashtray 4- BETH strike 2 glasses & Check phonep 5- SAM & BETH exit	S.LEFT KITCHEN COFFEE SL TABLE KITCHEN
Act II Scene 2	**SAM'S Shift**	
** Lx up	Phone ring LEROY enter w/ bucket	S.RIGHT-OUT
** 2nd phone ring ** TOP OF SCENE	Clean big ashtray HANDOFF x4 ashtrays	KITCHEN
** TOP OF SCENE	HANDOFF duster RECEIVE bucket	KITCHEN
** BRAVO exits	HANDOFF big matches & paper money	KITCHEN

In a pinch, you can have your deck crew make the shift plot on the fly by making a blank grid for the crew to fill out in the process. In this case, it is helpful to name the shifts and call them to the crew as if it were a light or sound cue.

RENT

Crew Track

Shift Name:	
Who:	**When /What:**

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5.   SCENE BREAKDOWNS

A scene breakdown or script analysis is helpful to evaluate the entire needs of the production as stated by the script. To do a script analysis, it is best to read the script in full (forwards, settings, stage directions, and dialog) and then read it again while entering entrance/ exit, prop, lighting, wardrobe, scenic, and sound effect notes into a spreadsheet. When putting together the entire breakdown, if done properly and carefully, you will have the ground work done for many other pieces of paperwork like props lists, scenic needs, and French scene breakdowns.

The Rink of Red

Act/Scene	Page(s)	Quick Name/ Description	Actor(s)	Scenic Notes	Props Notes	Sound Notes	Electrics Notes	Costume Notes	Other
a1 / s1	p4-8	First Bite Scene	GERVAISE (GER); PEDRITO (PED) BULL (BUL)	deserted bull rink. BUL in bullpen	bullfighting cape and sword for PED; Blood capsule for spitting blood - PED food platter, cloth cover, and handful of flowers for GER				Food platter should not have meat on it.
a1 / s2	p8-14	Filthy Fuckin Gossip Scene	GER; MADELINE (MAD)	pink room, bead curtains, throw-pillows. Bed.		sound of the club bellow rumbles the room. A muffled through the wall sound	flickering lights in her room always.	MAD in alluring lingerie and not much else, pulling on fishnet tights	smell of incense?
a1 / s3	p14-19	Brotherly tension and a deal	PED; ELOI (ELO)	The rink again	PED has sword and cape		When mention of Madame Astrie, a subtle feel of magic should exist. When they make the deal, add special for heightened moment	ELOI is unkempt, scraggly. Think a starving poet	ELO is less abrasive and similar looking that PED, they are brothers. ELO has a Catalan flare in his voice

A French scene breakdown is a very useful breakdown for yourself and your director for rehearsal scheduling. French scene breakdown is dividing the scenes into segments based on actors entering the scene or exiting the scene; this may mean that you have a 3 line scene or a 15 page scene. The below example is a modified French Scene called a Skeleton Plot. Skeleton plots are different because they break the show down by actor and list their character role in each French Scene. This is helpful for shows that have actors playing multiple roles. A true French Scene would break down the scenes by character names, rather than the actor names below and denote the character presence on stage with an **X**.

Skeleton Plot   **Iowa Summer Rep**

Bad Seed

Page	Act/ Scene	K. Argus	J. Muriello	S Weiss	A. Weiner	K. Hartsgrove	E. Hinkler	M. O'Sullivan	K. Consamus	S. Hildebrand
	Scene 2									
62	a		Leroy				Rhoda			
65	b			Bravo		Christine	Rhoda			Monica
66	c					Christine	Rhoda			Monica
67	d					Christine	Rhoda		Mrs. Daigle	Monica
69	e					Christine			Mrs. Daigle	
70	f		Mr. Daigle			Christine			Mrs. Daigle	
71	g					Christine				Monica
72	h					Christine	Rhoda			Monica
73	i	Emory			Tasker	Christine	Rhoda			Monica
74	j					Christine				
	Scene 3									
75	a					Christine	Rhoda			

Appendix 6

6. DAILY REHEARSAL CALL

Daily rehearsal calls need to be posted as soon as possible. It is important to post the rehearsal call on the online wiki and on the physical callboard. Sometimes it is necessary to email the schedule to designers and cast. Create a policy that is known by your actors about changes to schedules. An example would be, "Actors are responsible to check the rehearsal call up to 7 hours before the first rehearsal call (noon on weekdays and 8 am on weekends); if there is a change within 7 hours of a Rehearsal Call, you will be called or texted and need to give reply to acknowledge the schedule change."

Also in your rehearsal call, include costume fittings for the entire week. When scheduling your costume fittings, make sure you coordinate with your designer's schedule and actor's availability.

[SHOW TITLE]
University of Iowa Gallery Production

Date : Monday, November 5, 1012   **Location:** 172

Time		Actor	Work
7:00p		A. Person	Act 1 Scene 4 and 6
		A. Actor	
8:00p	add	B. Person	Stumble Through Act I
		B. Actor	
11:00p		Full Company	End of Day

This Weeks Costume Fittings

Time	Actor	Notes
Monday 5-Nov 2:00p	B. Actor	Bring Rehearsal Shoes
Wednesday 7-Nov 3:15p	A. Person	Plan for a full body make-up test

When posting to the online WIKI, use screen shots of the document (in print-preview). Mainly, posting screen shot is easier to do on the WIKI and is easier to view on a smart-phone.

Lastly, include your contact information, a link to the Wiki, and a note stating, "Subject to Change" in the footer of the document.

7. REHEARSAL REPORTS

Daily rehearsal reports are a very important to keep information flow between director and designers. Each day in rehearsals it is important to keep notes about changes, requests, and needs. The two most popular ways to take notes in the rehearsal hall are to type directly into the report (be considerate, get permission from your director before you start tapping away during rehearsal and stay focused on the rehearsal- don't go on facebook ever), and the non-computer way is to print out sheets with big boxes for each rehearsal report category labeled. Jot notes into the boxes and type them into the report at the end of the night.

The most difficult part about creating a rehearsal report is writing the report to portray non-biased profession statements. Try to write clearly and directly. It is good practice to number your notes in the rehearsal report. The reason we number notes is to create a reference to mention or remind people; for example, "can we take a look at report 11's prop note #6." The different styles to number are

1. Each note in the report is numbered and starts with the first note being note 1 each day.
2. Each category in the report is numbered individually from number 1 each day.

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      3. Notes are numbered continuously throughout the production.

At the University, it is important to keep track of actor's hours. This is usually published in the daily rehearsal report. The rule of thumb in keeping track of hours is to go by the rehearsal schedule. It will seem tempting to call an actor in from 7-11p (a 4 hour call) and release them at 10p and clock their hours as 3 hours- This is not how it works. Even if an actor is late to a call or is released early, the actor's hours should be clocked to reflect the posted rehearsal schedule.

Along with keeping track of actor's hours, the rehearsal report is also used to show the breakdown of the rehearsal. In the breakdown, keep track of the time breaks were taken and how long they lasted. The breakdown is also used to publish what was worked on during the rehearsal for example- run through, scene work, warm-ups, stumble-through, and design presentations.

When distributing the report each day, be sure to send it out as a PDF and paste into the body of the email. It is a good idea to send the report to yourself as well, just to make sure that it is viewable and that you included the report (it happens). Always double check the report before you send it out.

The Daily Email should be professional, consistent, and concise:

TO : Gallery Series Department Distribution List; Design Team
CC : Director; Stage Manager; Assistant Stage Manager
SUBJECT : Show Title's Rehearsal #01

ATTACHMENTS : Show Title's Rehearsal Report 01.pdf

Hello all,

Attached and pasted bellow is a report from the **The Show Title** rehearsal. Please read through the report and reply back with any questions, comments, or concerns that you may have.

Thank You!

Stage Manager's Name
University of Iowa Gallery Series
Stage Manager - [Link to The Show Title's WIKI](#)
P: You-rPh-one# | E: Stage-ManagersEmail@uiowa.edu

THE SHOW TITLE REHEARSAL REPORT

[Paste Report Here]

On the next page you will find a blank report that includes all of the basic categories of notes should be reported. It also includes the daily general information that should be recorded as well.

University of Iowa Theatre Department

Gallery Handbook
Appendix and Sample Paperwork

The University of Iowa Gallery Series
– SHOW TITLE –

REHEARSAL #	1	LOCATION:	DATE:
DIRECTOR:		SM:	

DISTRIBUTION LIST:
[See Non-Mainstage Guidelines for Staff distribution. Also send to designers and directors]

REHEARSAL BREAKDOWN:

Time	What

NOTES:

NEXT REHEARSAL

    Location, Date, and Time of next rehearsal

GENERAL
        1 | - No Notes, Thanks!

PERSONNEL: LATE/ABSENT/INCIDENTS
          - No Notes, Thanks!

SCRIPT / SCRIPT CHANGES
          - No Notes, Thanks!

DRAMATURGY
          - No Notes, Thanks!

COSTUMES
          - No Notes, Thanks!

PROPS
          - No Notes, Thanks!

SCENIC
          - No Notes, Thanks!

LIGHTING
          - No Notes, Thanks!

SOUND
          - No Notes, Thanks!

MARKETING / PUBLIC RELATIONS
          - No Notes, Thanks!

FACILITIES
          - No Notes, Thanks!

PRODUCTION STAGE MANAGEMENT
          - No Notes, Thanks!

STAGE MANAGEMENT
          - No Notes, Thanks

ACTOR /CREW HOURS
Today's Call **(Weeks Total)**

Actor 1	4.0 **(4.0)**	Actor 2	4.0 **(4.0)**	Actor 3	4.0	**(4.0)**
Crew	0.0 **(0.0)**					

Appendix 9

As well as in rehearsal, you will need to submit a report during performances as well. These will look very similar to your rehearsal report with a few extra categories and a few less categories. You will need to add a section for audience notes (late seating, disruptive, reactivity, and general notes), house count, weather, and timings (house open, house close, each Act, and intermission).

Before you enter into tech and performances, you will need to fill out a House Management questionnaire concerning show content, run times, and other information. This form can be found here:

https://wiki.uiowa.edu/display/theatre/NonMainstage+Productions

8. TECHNICAL REHEARSALS

It is important for a stage manager to plan carefully for technical rehearsals. Stay in constant communication with your designers and director about their plans and goals, especially with your scenic, sound, and lighting designers. Plan the first few days of tech/ load-in together to coordinate availability of the stage. Start building the tech schedule as soon as possible to allow for designers, actors, and director to open their schedules to work around tech.

There are a few different ways to run technical rehearsals. You can start with a cue-to-cue, stopping and starting around major cue areas. This is very beneficial for low tech shows, and will allow for more dress rehearsals later in the process. However, it can be difficult for the crew to have the stage properly set or the actors to be in the right mind-set for that part of the scene. Another way to run a technical rehearsal is to do a slow run through. This is helpful for actors to acquaint themselves with the new space, added scenery, and lights; also, it can be very helpful for lighting and sound designers that are building or adjusting cues during the technical rehearsal. It is important to for actors and you to know that with any technical rehearsal, stopping and restarting will happen often, and that is okay.

9. CALLING SCRIPT

The calling script is where all of the cues are put and called from by the stage manager. It is important to set a metric for your calling script and stick to it, and it is a good idea to make a cheat sheet of your standards to make sure that you stick to them, and so others can understand your script, too. An example of this would be to always list your stand-by cues in the same order 1st – Lights, 2nd – Sound, 3rd- Spot Lights, 4th – Projections, 5th – Deck Shifts, 6th other, and/ or to always put light and projection cues above the cue line, and sound, spot, and other cues on the below the line
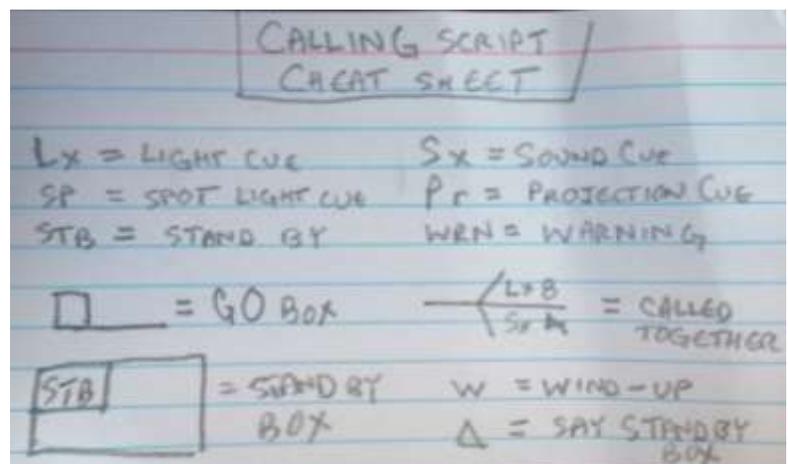
Calling cues is an art. Placement of cues can be tricky because you need to keep in mind several things: are the actors going to have the same pace every show, how quickly are your boar-operators going to respond, how long will it take you to say the stand-by, the cue, and the GO (the

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Appendix 10

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wind-up). As seen in the example, it is a good idea to mark the places where you begin to speak (as seen by the triangle and the 'w'). The other tricky part about cueing is that you may not always take the cue on a word or a musical beat, and you may have to call the cue on an action or after a certain amount of time.

When the stage manager calls the standby, all parties involved in the stand-by should be paying attention until all of the cues mentioned in the stand–by have been called (this means on one but the stage manager should be talking over head-set). After the stand-by has been called in full detail, it is not always necessary to repeat the number or identifier of the cue again during the final wind-up and GO call. The following example has been written out again to show where the stage manager will speak in respect to the actors dialog and action. (* *Beat* in this example is an actor pause)

NAOMI	: You – You were just in my apartment.	You were really just in my apartment. And it was
B. GUY	:	Yeah.
SM	:	Stand by- Lights 78, Sound BT and BU

NAOMI	: okay. You were in my apartment.			*BEAT*	
B. GUY	:	Ms. Stamats, are you coming?		*BEAT*	Ms. Stamats?
SM	:	Sound BT	GO	Lights and Sound	GO

It is important to give yourself enough time to say all of the stand-by and the wind-up but not leave too much time between the stand-by or wind-up and the GO. If you leave too little time, you will sound rushed and you may not get the same response time from your operators and the same is true with too much time.

Stage managers also use warnings. Warnings are used when the board-operators or crew have a long period of time without cues or shifts. Warnings should be called a few minutes before the next stand-by to allow your crew or board-operators enough time to be ready for their next cue.

Appendix 11

When writing your cues in your book, make sure that you write with a good pencil, have a good eraser, and use a ruler to draw your linking lines. Often, the first time a cue is written in, do not draw the GO box right away, try it at least once where you think it might GO, and pay attention to how it sounds, looks, or works out. Early in the process, it is a good idea to write cues that you are unsure of on a small post-it note, especially with stand-bys. Once you are confident of the placement, mark the GO placement and put a check mark on the post-it and write it in your book later.

The second example shows how to call a cue to a musical beat (* *Beat* in the next example is a musical beat). The example is from the Broadway musical **RENT** and is the beginning of song #4 *Rent*.

10. STILL HAVE QUESTIONS?

Never be afraid to find the Graduate Stage Managers in the EC Mabie Theatre lobby, Head of Stage Management (David McGraw), or the Production Stage Manager (Melissa Turner).