PURDUE THEATRE
STAGE MANAGEMENT HANDBOOK

Revised, February 2005
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with assistance from
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Foreword

A good stage manager is both an artist and a craftsman; a diplomat and a mediator; someone who loves to be organized and someone comfortable living in the organized chaos that can be the rehearsal process. This can be especially true at a theatre which is part of an academic program, where every production lives at the convergence of artistic vision, ticket-holder expectations, the demands of class work and the pressures of class schedules. Revised during the fall of 2004 by Amber Dillard, '04 and Richard M. Dionne, this handbook is intended to guide stage managers at Purdue University through the production process, from auditions through closing night. This handbook will discuss the various systems and procedures in place at Purdue Theatre; it is not, however, intended to be an exhaustive treatise on the art and craft of stage management. It will address questions such as, “How do I set up for my first rehearsal”; it will not, however, discuss methods of setting up your prompt book, for example.

This handbook is intended to be a living document; it will undergo revisions as the program changes and as we discover new and better ways to do things. In that light, do not hesitate to make comments on the contents, either during stage management meetings or by email, phone or in person. Each student’s experience as a stage manager will have something of merit to add to our combined knowledge at Purdue Theatre, and can go a long way toward helping us improve the systems and procedures that are in place.

Remember, too, that stage management can be a stressful and overwhelming undertaking; a stage manager is the nexus of all communication for a production, and, as such, can often be a target of opportunity for artists, actors, technicians and directors who are feeling overwhelmed, stressed, frustrated, angry and confused. A wise man once said: “Be like a duck”; let these moments flow off you like water off a duck’s back, and trust that these systems are in place to help you channel the underlying concerns where they belong. Remember that, in the end, we do this thing called theatre because we love it; find the moments to cherish what it is that drew you to theatre in the first place, particularly when things get stressful.

Mission statement

As quoted from the Purdue Theatre website (http://www.purdue.edu/theatre):

In a liberal arts setting, the Theatre Division at Purdue University educates students to acquire the discipline, analytical skills, and aesthetic judgment necessary for collaboration with others as productive citizens and artists.

Program objective

As quoted from the Purdue Theatre website (http://www.purdue.edu/theatre):

The study of theatre in the liberal arts tradition is designed to provide each student with the knowledge, abilities, and skills needed to be effective, productive, and socially conscious citizens in our rapidly changing world. By studying the many facets of this art form, the student learns how to apply history, art, psychology, sociology, philosophy, political/economic systems, and many other disciplines toward the creation of a shared theatrical event.

The study of theatre encourages the student to develop the knowledge and ability to respond analytically to the concerns of people from a wide range of cultural and intellectual backgrounds, to develop critical thinking, to make aesthetic judgments, to work in a collaborative process, to value the intuitive and creative impulse of the artist, to effectively communicate and to synthesize divergent ideals from a wide array of related disciplines.

Theatre is the most collaborative of all art forms.
Theatre teaches the ability to create a world that furthers our understanding of our society and its history. In addition to providing a unique Liberal Arts education, the Theatre major is also prepared to compete for entry into graduate programs or pursue a professional career.

We believe that the study of Theatre must include both the classroom study and practical application of those studies. Therefore, the student is encouraged and expected to be an active member of our production community. In this laboratory setting, the student not only applies information and ideas learned in classes, but also learns the critical life lessons of responsibility, commitment, and cooperation which are crucial skills needed for survival in the 21st century.

The student is nourished through the study and practice of Theatre for a life as both a citizen of the world and as an artist.
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CHAPTER ONE
Staffing Structure

A key responsibility of the stage manager for any production is to facilitate communication about any number of issues between the appropriate parties. It is important, then, to understand the organization and makeup of the program at Purdue Theatre. (A visual representation of this breakdown can be found in the appendices.)

A stage manager will interact with four different groups of people at Purdue Theatre: the administrative staff, the artistic staff, the production staff and the faculty. These groups may overlap; a faculty member may be the director for a show, for example, or the staff painter may be the designer for a show. An important part of the communication process is understanding what information needs to be communicated to which positions (and who is in those positions). The descriptions below (and the diagram in the appendices) should help to clarify for what kinds of issues, concerns and questions each position is responsible. Upon receiving a stage management assignment, you can obtain a list of the people filling each position from the production manager from which to generate a contact list.

Administrative Staff Positions

The Division Chair/Administrative Director/Producer (Office: VPA 2165)
This person is the producer for all theatre productions. Problems on an administrative level that cannot be handled by you or the production’s director should be referred to this person. The producer should receive copies of all calendars, memos, rehearsal logs, performance reports, production meeting notes and any other formal notices issued by you as a stage manager. This person should also be notified of any need for disciplinary action that you or the director are not able to address.
Currently: Russ Jones

Theatre Operations Manager (Office: VPA 2165)
This is the person to whom you can direct questions about University policy, class requirements, excused absences, and the like. This person is also your first contact for obtaining keys and key card access to rooms and buildings. The theatre operations manager is also the person who handles all budget-related matters for the Division. They have the department credit cards and purchase orders, and you’ll be in contact with them to obtain these things to make purchases or to submit receipts for reimbursement. The theatre operations manager tracks all expenses throughout the department, and should have a fairly accurate tally of how much has been spent to-date in any given budget line.
Currently: Rosie Starks

Publicity and Marketing Director (Office: VPA 2165)
The publicity and marketing director will handle all of the publicity matters for the production (scheduling interviews and press releases, generating program copy, setting up publicity shots, student matinee performances), as well as box office matters (including complimentary ticket vouchers). You will need to work closely with the publicity and marketing director on a daily basis to ensure he or she has current staffing and casting information, and to confirm you have up-to-date information on scheduled publicity events. You will also need to ensure that all program copy deadlines (including those for biographies for the program as well as designer and director notes) are met.
Currently: Peggy Felix

Division Secretary (Office: VPA 2165)
The division secretary can provide you with common office supplies, such as binders, notepads, pens, pencils, etc. The division secretary is also a helpful place to begin for many administrative issues, particularly if you are not sure to whom to direct them.
Currently: Darlene Flook

Production Manager (Office: VPA 2187)
The production manager is your immediate supervisor, and is your immediate contact point for any questions, concerns, problems or issues that arise during the production process. The production manager
schedules rehearsal spaces, assigns stage managers, associate and assistant stage managers as well as deck crew members. The production manager will facilitate design and production meetings, generating agendae for these meetings in advance based on your daily rehearsal reports. The production manager is also the contact point for some administrative issues, such as accident report forms and first aid kit refills. The production manager also keeps track of classroom and studio space schedules, and is your contact for scheduling these spaces for uses other than regularly-scheduled rehearsals and meetings. The production manager-stage manager relationship is a critical one—while the production manager is technically your supervisor, in many ways you should function like partners in the process: you provide hands-on and eyes-on experience in the rehearsal room, while he or she is a direct liaison to all things technical for the production. Cultivate this relationship.

Currently: Rich Dionne

Production Staff

Technical Director
The technical director for a production is the person charged with planning, supervising and organizing the construction and installation of the scenery for that production. This role is generally assigned to graduate students in technical direction. Any questions you may have about the technical aspects of the scenery (i.e. what is this wall made of, how low does this piece of scenery fly in, when will the doors be available for us to use) as well as information gleaned from rehearsals (i.e. Barry throws the chair across the room, the director would like to have an actor punch this window out) should be directed to the technical director by way of your rehearsal reports. The technical director should also be present at all design and production meetings, when these types of questions and comments can be directed to him or her in person.

Currently: Ron Clark

Scene Shop Manager
The scene shop manager is a staff position in charge of the day-to-day operations of the scene, paint and prop shops. Ideally, your contact with this person should be minimal; the technical director should be interfacing between you and this person on a regular basis. However, questions and concerns that you would normally address to the technical director can sometimes be answered by the scene shop manager in a pinch.

Currently: Megan Claffey Santos

Scenic Painter
The scenic painter (sometimes referred to as “scenic charge,” “charge artist” or “charge”) is responsible for planning, organizing and supervising all scenic painting and other “scenic art” work on the production. This may involve only painting, or extend to sculptural work (i.e. stone facades) or other work. Any comments, questions or issues that arise which deal with the scenic art process (i.e. when will the paint be dry, when can we walk or lean on this surface) should be directed to the scenic painter. Unless otherwise indicated, this position is held by the staff properties/paints supervisor.

Currently: Rachel Lambert

Properties Master
The properties master for a production is the person in charge of procuring, creating and maintaining all of the properties for a given production. This role is generally assigned to graduate (or undergraduate) students in scenic design. Often the line between what is a prop, what is scenery and what is a costume can become blurry; it is imperative that you clarify whether a given object is a prop, costume piece or scenic element early in the process to ensure that you are directing notes to the right person. Any questions, issues, comments or concerns you have about a particular prop should be directed to this person.

Costume Shop Manager
The costume shop manager is a staff person charged with managing the day-to-day scheduling, planning and organization of the costume construction and alterations for a production. You will schedule actor measurements and costume fittings with this person, as well as discuss the parameters for dress parade and each dress rehearsal. Any questions, comments or concerns with the construction of costume elements should be directed to the costume shop manager.

Currently: Rachel Lambert
Master Dresser
The master dresser is usually a graduate costume design student assigned to the production to supervise and manage the dressing staff for the production. Issues that arise during performance related to actors being ready at places and quick changes should be directed to this person.

Master Electrician
The master electrician is usually a graduate lighting design student assigned to the production to supervise, organize and schedule the physical implementation of lighting design elements. They manage the light hang and focus, and are generally responsible for all things electrical in a production; for example, questions about lighting boom placement, cable runs and running lights should all be directed to the master electrician.

Sound Engineer
The sound engineer is usually a graduate sound design or technology student assigned to the production to oversee the physical implementation of the sound design. They organize and supervise the sound system installation and speaker hang and are generally responsible for all things “sound” in a production. Questions or concerns about speaker boom placement, practical speakers, communications equipment and the like should be directed to this person.

Artistic Staff

Director
The director of a production is the person charged with guiding its overall artistic vision. At the end of the day, it is the director who has final say over all artistic decisions (within the aesthetic parameters set by the producer and the technical limitations proscribed by the production manager). In rehearsals, the director is responsible for guiding the vocal and movement work of the actors. As such, you will spend most of your time in rehearsal recording the decisions made in this process (i.e. blocking notation, props usage tracking, etc.) for the benefit of the rest of the production team.

Scenic Designer
The scenic designer is the artist responsible for defining, in terms of architecture and structure, the physical space in which the production is set. If the technical director is responsible for the implementation of the design, and the properties master is charged with procuring and making the props for a production, the scenic designer is the person responsible for the overall aesthetic choices made about these elements. For example, questions about the use or construction of a particular chair may be directed to the properties master, but concerns about the color of the fabric or the paint on it should be directed to the scenic designer (in the absence of a properties designer).

Costume Designer
The costume designer is responsible for defining the physical space of the production in terms of the garments actors wear. This information generally appears in the form of costume renderings: full-color drawings of each character in each of their costumes. From these renderings, the costume shop manager arranges the creation or procurement of each costume element. As with the other designers, questions about the aesthetic quality of the costume design (i.e. fabric textures and colors, the ability to move in a costume, etc.) should be directed to the costume designer.

Lighting Designer
If the costume and scenic designers create the tangible physical world of a production, the lighting designer (a student, a faculty member or a guest artist) uses lighting elements to sculpt the space and to provide a sense of mood, time and space. If technical questions about the implementation of the lighting design are directed to the master electrician, aesthetic questions—such as “can we have a red light in this scene,” “what kind of template pattern is being used here” or “can we have the lights flicker at this point in the show”—should be directed to the lighting designer.
Sound Designer/Composer
The sound designer creates the aural landscape within which the production exists. Much like the lighting designer, the sound designer creates a world that is somewhat intangible. As is the case with the other designers, aesthetic questions about the design—"can we have a sound cue here," or "can the sound here be louder"—should be directed to the sound designer, while technical questions should be directed to the engineer.

Stage Management Team
The stage management team is composed of three different levels of responsibility: the stage manager, the associate stage manager, and the assistant stage managers. The stage manager is the one, single person who is ultimately responsible for all of the things discussed in this handbook. However, no one person could possibly address all of the issues, responsibilities, and concerns that typically come before a stage manager, and the rest of the stage management team is in place to help shoulder that burden.

The associate stage manager can be expected to fulfill many of the rehearsal duties of a stage manager, including taking blocking notes, rehearsal notes, scheduling fittings, etc.; in essence, the associate stage manager serves as a partner to the stage manager, but is relieved of some of the responsibility of being in charge. In some cases, the associate stage manager may cover rehearsals for a stage manager who needs to study for a major exam, or who is ill and cannot attend rehearsal.

The duties of assistant stage managers will vary from production to production, but essentially may include any of the administrative tasks that fall to the stage management team during rehearsals (i.e. taking props tracking notes, being on book, making phone calls, walking blocking, etc.); during performance, each assistant stage manager becomes in charge of the backstage deck crew, leading the crew through all scene and properties shifts, tracking scenery and props as needed during the show.
CHAPTER TWO
Auditions

Auditioning for a production can be an incredibly intimidating experience for an actor; they arrive at a venue and “put it out there” in front of people they may not know very well, exposing themselves and their acting work to be judged acceptable for a role. This can be an exceptionally vulnerable act, and actors prepare (or should prepare) hours, days or weeks in advance for it; many actors will be emotionally tense on the day of auditions. One of a stage manager’s primary responsibilities to a production (if she is involved with the audition process) is to ensure that the audition process is as transparent for an actor as possible, allowing him or her to focus on doing their best work. Worrying about things like filling out forms the day of the audition, having their photograph taken outside the audition hall or even finding where to go for the audition can only distract them from their work. A stage manager should prepare for the auditions in such a way that any intrusions into the focus of an actor are minimized as much as possible. This will ensure that a director sees actors doing their best work and allow him or her to make fully-informed decisions in the casting process.

Preparing for Auditions
The audition process begins with the scheduling of auditions and posting the audition notice. At Purdue Theatre, auditions are generally scheduled in an annual “calendar meeting,” when the members of the theatre division hash out all of the major events for the following year. As such, these dates should already exist on the master production calendar. In consultation with the director or directors involved with a particular audition, a stage manager will need to confirm the following information:

- What time and for how long the auditions will be held
- In what space will the auditions be held
- In what space will actors wait prior to their audition
- What time and for how long the callbacks will be held
- In what space will the callbacks be held
- In what space will actors wait prior to their callback work (if necessary)
- When the casting decisions will be made (and the subsequent casting announcement will be posted)
- The requirements each director has for the audition (i.e. a song, movement work, contemporary or classical monologue, etc.)

Once this information has been confirmed, the stage manager can proceed to create a notice and sign-up sheet for the audition process. The notice should display all of the information obtained above (a sample audition notice can be found in the appendices); the sign-up sheet should be a simple grid, allowing actors to choose five minute periods throughout the call in which to present their auditions by signing their name. It is important, however, to ensure that a ten-minute break for the directing/auditioning team is scheduled after every 80 minutes during the process. (A sample audition sign-up form can be found in the appendices.)

Along with the notice and posting, a stage manager should make available other information and materials prior to auditions. For example, not all actors will be familiar with the venues in which auditions will take place; simple campus maps and building maps with appropriate buildings and rooms highlighted should be available for actors to take with them. The directors who are auditioning should choose appropriate male and female monologues for those actors who do not have memorized monologues; a stage manager should make these available at the call board to ensure actors have some time to prepare in advance of their actual audition.

In lieu of prepared resumes, actors auditioning for Purdue Theatre productions are asked to fill out a simple form prior to their auditions; these should be made available for actors to fill out at their leisure in advance.
of the audition date. Often, directors have questions specific to their production that they wish to ask of actors who are auditioning; these questions should be obtained prior to posting the audition notice and incorporated into the standard audition form. (The standard audition form can be found in the appendices.)

Typically, actors auditioning for theatre productions are asked to provide headshots at their auditions; as having headshots taken can be a costly expense, Purdue Theatre does not require undergraduate actors to have them. Instead, however, the audition notice should encourage actors who do not have a headshot to provide another photo of themselves in which they are recognizable and which they are comfortable leaving with a director; however they should be informed that this is not a requirement for an audition.

As a courtesy to the actors, it is generally also a good idea to be sure to post prominently with the audition notice the time commitment required for the shows for which auditions are being held. These commitments would include a rough overview of the rehearsal and technical rehearsal calls, performance dates, student matinee performance, and possible Kennedy Center/American College Theatre Festival adjudications and performance dates.

**Running Auditions**

Running the actual audition process involves the presence of multiple staffers performing multiple functions; at a minimum, there should be someone to greet actors in the waiting area, someone to greet them at the audition space, someone in the audition space to interface between actors and those auditioning them, and a “floater” who moves amongst each of the other three to oversee the audition, to troubleshoot and to provide assistance when necessary. Additional bodies as runners, guides and escorts can always be useful, but are not strictly necessary. All of these roles can be filled by the members of the stage management team(s) for the show or shows for which auditions are being held.

**Set-up**

Prepare the waiting area by providing chairs (or student desks) for actors to sit in when they arrive; have a table set up where actors can obtain copies of the audition monologues and blank audition forms (for those who don’t already have them). Be sure to provide pens and pencils for actors. The greeter stationed in the waiting area should have a copy of the audition sign-up sheet, as well as a clock or watch to notate at what time actors have arrived.

Prepare the audition space by providing a single, straight-backed chair in the wings for actors to use during their audition (if they so choose); set up a table, chairs, and lights (as needed) for the director(s) and any guests observing the auditions (such as the producer, choreographer or musical director). Often, the work light available in an audition space is rather dim for auditions; if this is the case, be sure to speak to the master electrician for the production in advance of auditions to see if additional lighting can be provided.

Place a few chairs outside the audition space for the staffer outside the audition space and actors who are about to audition. A specific production may have more specific needs in the audition space, such as a piano, a cd player or a dance barre, among other things. Be sure to speak to the director (and any other parties involved, such as the musical director or choreographer) about what additional equipment or set-up might be required and be sure to attend to those needs.

Prominent and clear wayfinding and informational signage can significantly reduce pre-audition stress. Post information about callbacks prominently in the waiting area and outside the audition venue. Post directional signage leading from callboard and building entrances to the audition waiting area. Post “quiet please, auditions in progress” signage on entrances to and outside the audition space.

**Running the Auditions**

As actors arrive to audition, their arrival time should be noted by the waiting area staffer. This information should be used to reorder the auditions when actors are light or simply do not arrive for their audition. (Reordering should follow a “first come, first served” rule: actors who have arrived earlier than others should be moved earlier into the audition queue first.)
When an actor arrives and checks in, the staffer in the waiting area should confirm that the actor has filled out their audition form (if he hasn’t, he should be given a blank one to fill out) and has prepared a monologue (if he hasn’t, he should be given one of the chosen audition monologues to prepare with). If the actor has brought a photograph or headshot with them, this should be attached to the audition form. (Paper clips are preferable, as they don’t mar the form or the photograph.)

The staff stationed in the audition space will come to the stage door to escort the next actor to the stage for her audition. This staffer should be introduced to the actor by the staffer waiting outside the space; he will then once again confirm the pronunciation of the actor’s name and that her paperwork is in order. Once he has confirmed all is in order and that the actor is ready for her audition, he will escort her to the stage, and bring her paperwork to the director (and any others who are auditioning). As he hands over the paperwork, he will quietly introduce the actor to them, thus teaching them the correct pronunciation of the actor’s name. Then he will sit off to the side while the audition proceeds.

After an actor has completed her audition, the staffer will escort the actor out of the space, reassuring her that she performed well. He will also remind her when the callback notices will be posted and when callbacks will occur.

At the end of auditions, all signage should be taken down and all of the spaces utilized for the auditions should be returned to the state in which they were found. Those audition forms and photographs that the directors do not need for the callback decisions should be filed in the permanent actor files in the production manager’s office.

**Callbacks**

After the auditions are completed, the director (or directors) will decide which actors they wish to see again at callbacks. Different directors run callbacks in different ways: some will call the actors and have them read sides cold; some will call them and provide sides with the callback posting; some will call all the actors in one group call; some will call them in groups of two or three at a time. Discuss with the director(s) of a particular production how they would like to organize their callback session(s), and work with them on the wording of the callback notice to avoid confusion.

Post the callback notice on the callback board by 9:00 am the day after the auditions. Make available copies of callback sides by either posting them in a folder on the callboard or by leaving them in the division office. If you leave them in the office, be sure to check on them before and after the auditions to ensure they are where they should be.
sure to indicate this on the callback notice. (A sample callback notice can be found in the appendices.)

Depending on how a director wants to run callbacks, you may need to set up a waiting area as well as a callback space. However the director wants callbacks to run, set up the space(s) as for auditions, including wayfinding and informational signage. If actors are called back at staggered times, ensure that actors are available and ready to perform at their callback time. As much as possible, keep the callback process running smoothly and without interruption.

After the callbacks have concluded, return all the spaces used to the state in which you found them.

**Casting**
Sometime after the callbacks have completed (usually someday during the following week), the acting faculty will meet to discuss the casting for the show(s). When casting decisions have been finalized at the end of this meeting, you may be made aware of these decisions and asked to post them (although often directors post this themselves). The casting notice should be posted as soon as possible after the casting decisions have been made, and should include the name of the show(s), which actors were cast in which roles, and indicate that actors should accept the role for which they have been cast by signing their initials beside their name on the notice. It is common practice as well to include a personal note of thanks to all who auditioned from the director(s) with the posting.
CHAPTER THREE
Rehearsals

Pre-rehearsal Duties (Prep Week)
When the actors, director and designer show up for first rehearsal, they will expect a large amount of information about the play and the particular production of the play on which they are working. It is the stage manager’s responsibility to gather and organize this information for distribution to these members of the production company. For example, the lighting designer may be interested in a preliminary light cue list, the properties master in a preliminary props list, the costume designer in a French scene breakdown and the actors will undoubtedly want to know if a tentative rehearsal schedule has been created, and if so, what that schedule might be. When you arrive at the first rehearsal, all of this preparatory work should be completed and ready to be passed on to the appropriate parties.

Preliminary Plots
When first obtaining a copy of the script, a stage manager should read it at least twice, to get a feel for the language, the pacing, and its many technical (and non-technical) requirements. After the second reading, you can start preparing your preliminary plots, in communication with the director of the production. (Samples of these plots are available in the appendices.) Before any of this paperwork is distributed, however, be sure to review it with the director of the production.

French Scene Breakdown
Although many playscripts may be broken down into scenes (or acts and scenes), the French scene breakdown (sometimes known as an “X & O chart”) is a more detailed description of the entrances and exits of each character (and thus each actor) in a production. This information is particularly useful for tracking costume changes and properties movements to and from the stage, as well as providing a quick reference for what actors need to be called to rehearse specific scenes during the rehearsal process.

A “French scene” is the action in a script which begins with the entrance or exit of a character and ends with the exit or entrance of one. Although any logical labeling scheme for French scenes may be appropriate, typically, French scenes are labeled using any existing act and scene numbers; if individually numbered scenes in the script are broken down further into French scenes, these are typically labeled alphabetically. For example, act two, scene three in Macbeth may be split in two by the entrance of Lady Macbeth, resulting in the French scenes act two, scene three A and act two, scene three B (II.iii.A, II.iii.B).

This X & O chart, when completed, will be distributed to every member of the production company, including designers and actors.

Preliminary Properties Plot
This chart is generated from those props specifically mentioned in the script (i.e. cigarettes, swords, torches, notepads, etc.) as well as those the director may be considering at this early point in the process. This chart should provide the following information about each prop:

- When does it appear on stage (page, act and scene), or is it discovered (pre-set prior to curtain)?
- A description of the prop.
- Where does it exist on stage?
- Who uses it onstage?
- Who carries it offstage, and to where does it exit (tracking information)?
- When is it carried offstage?

When this list has been completed, it should be distributed to the scenic designer, the properties master and the director, and the original should be kept in your show book for your records. (Note: because the format this list is generally organized chronologically, a single prop may appear multiple times. It may be useful to simplify this list into one that does not repeat props items for the purposes of the scenic designer and properties master.)
Preliminary Light Cue and Sound Cue Lists
Although the lighting and sound designers will generate for you much more detailed and nuanced cue lists for the production as they proceed through the design and rehearsal process, it is often useful to provide for them cue lists which indicate any specific cues which the script seems to dictate. For example, a scene in *The Glass Menagerie* calls for the lights to go out in a storm, and a scene in *Of Mice and Men* indicates that a gunshot is heard offstage. The existence, and placement in the script, of these cues is information the lighting and sound designers will be very interested in having as early as possible in the process.

Production Calendar
Because the production process if a fast-paced and complicated one, an accurate and up-to-date production calendar is an essential document for all members of the production company to have. You should generate a show-specific calendar (preferably in a monthly overview format) from the master production calendar, available from the production manager. This document should include any and all production-related events, from rehearsals to dress parades, light hangs to piano tunings; the members of the production team will utilize this information to plan and organize their schedules for the entire process.

Rehearsal Overview Calendar
In addition to the production calendar, you should provide for the cast an overview of the rehearsal schedule, which you will generate in conjunction with the director. This calendar (preferably in a weekly detail format) will indicate key dates, such as when actors need to be off book, and when they will have their first stumble-through of the show.

Contact Sheet
This document should contain the full contact information for every person involved in the production, from the producer on down to each running crew member and board operator, and should be distributed to everyone working on the production.

Preparing the rehearsal space
Smooth rehearsals rely on well-prepared rehearsal spaces. Prior to the first rehearsal, a stage manager will need to do a number of things to ensure the rehearsal hall(s) are ready for the actors and director to begin their work. This preparation will include a process called “taping the stage” (see below); obtaining, and preparing a space for rehearsal props, costumes and furniture; and ensuring that rehearsal spaces have been scheduled for the entire rehearsal process. (Some productions may be required to change rehearsal spaces during the rehearsal process; others will require more than one rehearsal space to accommodate simultaneous rehearsals—a musical, for example, will often rehearse “book” scenes in one space while rehearsing choreography in another. This will, of course, increase the amount of space preparation required.)

Rehearsal props and rehearsal costumes
Directors and actors cannot work their craft in a vacuum; much of their work is dependent upon the clothes they are wearing and the items with which they interact on stage. Because of this, it would be ideal to have the “real items”—actual show costumes and props—in the rehearsal space from day one. Unfortunately, this is usually impossible due to the constraints of time, money and labor. To facilitate the work happening in the rehearsal room, then, the stage manager must work with the properties master and the costume shop manager to gather approximations of those costume pieces and props which are necessary for the work to proceed. These items should be gathered prior to first rehearsal and stored in the running room. (The use and storage of rehearsal costumes and props is discussed in more detail below.)
Taping the stage

To help facilitate an understanding of how the playing space on stage will work, the stage manager for a production will create a full-size representation of the ground plan of the production’s scenery in the rehearsal hall. This process is called “taping the stage” because the representation is created using ½” wide spike tape. (A step-by-step guide to taping the stage is included in the appendices.) You should obtain a copy of the ground plan from the technical director or scenic designer at the final design presentation to facilitate this process.

Schedule rehearsal spaces

Rehearsal spaces are assigned by the production manager; if a particular production requires alternate or additional spaces, these can be arranged through him. When arranging for these spaces, be sure to take into consideration the amount of time it will take to set up for those rehearsals and to clean up after them.

The Production Book

Also called the show book, prompt book or the less-politically-correct “show bible,” this binder will contain every scrap of information from a production, from contact lists to daily schedules, from cueing notes to email correspondence. Traditionally, the production book is an archival object, documenting the entire production process for the producing organization, and is often used when a particular production is asked to perform at a different venue, or to move from a regional venue to a Broadway production.

The heart of any production book is the prompt script; this is the portion of the production book in which the blocking for the show is recorded, and all of the called cues (sound, lighting, scene shift, fly moves, etc.) are documented. The specific layout and organization of a prompt script is an extension of a particular stage manager’s personality and style; however, some sample prompt script layouts and production book organizational plans can be obtained from the production manager.

First Rehearsal

First rehearsal is the first time your cast will be together, and the work of ensemble building will begin. As the stage manager, you want to facilitate this process as much as possible; you’ll accomplish this primarily by providing a welcoming, comfortable environment in which the actors can work. Oddly enough, creating this environment begins with setting parameters, and establishing yourself as a combination of leader, guide, mentor and confidante. The way you run your first rehearsal will set the tone for the entire rehearsal.

First rehearsals typically begin with the director and designers presenting their artistic concepts for the production, followed by a read-through of the play. You should prepare the space for this by setting up tables and chairs for everyone attending the rehearsal, and placing welcome packets, pens and pencils at each of the actors’ seats before they arrive. Before the artistic presentations, you should take a moment to go over some basic expectations of your cast.
Welcome packets and greeting the cast for the first time

Welcome packets should be organized into Purdue University folders, and include at the front a friendly note from you welcoming each actor to the production. In addition to your welcome note, you should include the following items in your welcome packets:

- Production calendar
- Rehearsal schedule overview
- Production contract and grading expectations
- Emergency contact form
- Publicity/biography form
- Contact sheet

The actors should be encouraged to review the calendars, fill out the forms and confirm their contact information while you go over a few items of import with them verbally. (This first ten minutes of the first rehearsal is often referred to as “company business.”) Although there may be production-specific items to discuss (you and the director should decide on these items prior to this rehearsal), the following topics should always be discussed. Beware: it is easy for this discussion to become condescending, didactic or arrogant; find a way to set a friendly yet firm tone when outlining these simple rules and requirements.

- Actors should be on time for all calls (those receiving course credit will find their grades depend on this)
- Actors should bring pencils and scripts
- Actors should be respectful of others’ work during rehearsals, and remain quiet and focused
- Although daily schedules will be emailed to the cast every evening, actors should always review the daily schedule on the callboard for last-minute or unexpected changes in the rehearsal schedule
- Those actors who do not already own makeup kits should contact the costume shop about acquiring one as soon as possible
- Those actors who, when reviewing the production calendar, discover conflicts they have not already discussed with the director should see the stage manager after rehearsal
- Actors may have to schedule makeup exams for classes whose professors schedule exams during the rehearsal period; these actors should contact the stage manager as soon as the exam conflict is known
- Being late to fittings (or missing them entirely) is as unforgivable as being late to (or missing entirely) a rehearsal call
- The costume shop requires at least 24 hours notice of all scheduling changes
- It is each actor’s responsibility to put away and care for their own props and costume pieces, both in rehearsal and performance, and to discard their own refuse. Stage management will not clean up after the cast.

Designer Presentations and Show and Tell

The design team for the production will arrive at first rehearsal prepared to present their designs to the cast and stage management team, and to observe the first read-through of the production. These presentations provide a good opportunity for you to observe your cast and learn the ways in which they might display interest, boredom, exhaustion and other emotions that you’ll need to be able to read as rehearsals progress. (While you may not always be able to—or want to—facilitate altering those emotions, it’s always a good idea to be able to recognize them and respond to them appropriately.)

Show and Tell presentations are an integral part of the graduate technology and design seminar class which meets on Wednesdays from 3:30 to 5:30 p.m., and are an opportunity for the director, designers and technical director to present their work on a production to their peers and the technology and design faculty. These presentation dates are included on the master production calendar, and should be made available to all members of the company, who are invited to attend.

Rehearsal Duties

During rehearsals, you and your staff will be responsible for typical stage management duties, including contacting late actors (or actors who should arrive later than their call when rehearsals run long); taking
blocking notation; taking notes for the daily rehearsal report; tracking props, costume changes and scene shifts, being “on book”; and creating the daily schedule for the next rehearsal, among other things. Detailed methods for some of these duties can be discussed with the production manager and with your colleagues; this section of the handbook will deal primarily with the daily rehearsal report and the daily schedule.

### Daily Rehearsal Report

The daily rehearsal report, distributed to the division faculty and staff, the director, the artistic staff and the production staff for a production (as well as each member of your stage management team), is the primary means of communicating what happens in rehearsal to all of the people involved in the production. You function not only as the hub of communication between all the people involved on a production, but also as the only real set of eyes and ears each of these people can have in the rehearsal room; it is simply not practical for the scenic designer or the technical director to sit in on every rehearsal and observe the action being blocked in a production to be sure the scenery can accommodate it, for example. The rehearsal report can be an effective tool for providing an early warning to the other stakeholders in a production about possible concerns that may arise, as well as indicating specific requests, concerns or questions that arise in the rehearsal process. (A sample rehearsal report can be found in the appendices.)

As a rehearsal progresses, keep a stack of blank rehearsal reports (or similarly formatted sheets) handy on which you can take quick, hand-written notes. At the end of the rehearsal day, you can collate these notes with those of the associate stage manager, the assistant stage managers and any additional notes from the director, and use them to prepare a typed report for company-wide distribution.

### Working Set and Set Complete

The build process for scenery passes through two major milestones directly related to your work in rehearsal: **working set** and **set complete**. The working set date indicates just that; the day on which all of the actor-manipulated elements of the set are in place and usable: as far as the actors are concerned, the set “works.” It is after this date that you will begin rehearsing in the space. The set complete date is the day on which every element of the set—from the details of molding to the working parts of hydraulics and flown scenery—is installed and working. Typically set complete falls on the first Friday during technical rehearsals.

### Daily Rehearsal Schedule

The daily rehearsal schedule is the official notice for the entire company indicating what elements of the production will be worked on in rehearsal and which actors (and/or craftspeople and technicians, as necessary) will be called to rehearsal. The daily schedule should be generated at the end of the preceding rehearsal day, in consultation with the director. It is important when working out the daily schedule that you be as respectful of the actors’ time as possible. Avoid unnecessary gaps in an actor’s evening resulting from calling them for an hour at the top of rehearsal and an hour at the end; rather, try and schedule these two work periods back-to-back (in consultation with the director). This may mean the work in rehearsal will not be in chronological order. Your French scene breakdown will be particularly helpful with this process. (A sample daily rehearsal schedule can be found in the appendices).

The daily schedule should be distributed in the evening after the preceding rehearsal, and posted on the callboard prior to 9 a.m. the day of rehearsal.

### Breaks

In adherence to the rules set by Actor’s Equity Association, an official break five (5) minutes in length should be taken after every 55 minutes of rehearsal, or one ten (10) minutes in length should be taken after every 80 minutes of rehearsal. It is your responsibility to keep to this schedule. Be aware of the rehearsal process, however; make some small allowances for the work happening. For example, it would be inappropriate to call a break in the middle of Marc Antony’s speech at Caesar’s funeral; call the break after the actor is finished.

Every director handles breaks differently: some will want you to simply call the break; others will want you to quietly approach them and let them know a break is approaching soon; still others will request some kind of hand signal or a handwritten sign that you hold up for them warning of an approaching break. Discuss with your director how they’d like you to approach calling breaks to avoid any miscommunications and frustration.
Set up and break-down of rehearsal
The stage management team should arrive at the rehearsal space approximately one-half hour prior to rehearsal to set up for the rehearsal call and to prepare the space. Ensuring that the space is ready for rehearsal, and that any and all items necessary for rehearsal are accounted for and placed where they belong will ensure a smooth and efficient rehearsal which is focused on the work of the actors and the directors, and not on finding a key prop or putting a couch in the right place. A brief (and by no means exhaustive) list of pre-rehearsal set up duties includes:

- Remove ghost light (if in a theatre space)
- Turn on lights/worklights
- Sweep and mop the floor
- Remove chairs, furniture and other extraneous items from the playing space
- Set up the rehearsal furniture/scenic elements as needed for the day’s rehearsal
- Preset rehearsal props and costume pieces as needed for the day’s rehearsal
- Prepare the production table—clean off any unnecessary items, restock tissues, pencils, sticky notes, candies, etc.
- Check spike marks and stage taping; repair/replace as needed
- Post sign-in sheet on callboard or entrance door
- Confirm seating for guests, designers, etc.

Because the rehearsal spaces are also classroom spaces and the production staff are working in the theatre spaces during the day, it is important to return these spaces to a neutral state at the end of the rehearsal call. A short list of end-of-rehearsal clean up duties includes:

- Remove rehearsal props, costumes, furniture and scenery to storage
- Replace any classroom equipment and items removed for the purposes of rehearsal
- Remove all trash from the space
- Remove any extra seating set up for rehearsal
- Clean up production table
- Lock up valuable items
- Place ghost light (if in a theatre space)
- Turn off lights
- Lock all doors

Fittings
Periodically throughout the rehearsal process the costume shop manager will request that you schedule fittings or measurement appointments for the actors. As the costume shop works on a very tight schedule, it is important to schedule these in a timely manner, and to continually remind your actors of their appointments. Typically, the shop manager will submit to you a weekly calendar with specific times marked as available for scheduling, along with a list of actors whom the shop will need to see during that week. During rehearsals, assign actors fitting appointments appropriate to their class and work schedules. Be sure to include the fitting schedules in the daily schedules as well as the rehearsal reports for that week; additionally, email the designer, the costume shop manager, the costume faculty advisor, the actors involved and the production manager the fitting schedule.

Actors should be made aware that promptness is essential to the fitting process, and that being tardy or absent from a fitting will affect their grade for the performance. Any changes to the fitting schedule must be submitted to the costume shop manager at least 24 hours in advance, except in the case of emergencies. Additionally, actors should be aware that their attitude during the fitting will be taken into consideration.
when assigning their final grade: actors should be courteous, they should be clear about their physical movement on stage and they should arrive to their fitting clean, deodorized and wearing appropriate undergarments.
CHAPTER FOUR
Technical Rehearsals

The technical rehearsal process begins with paper tech and continues through the opening performance. During these rehearsals, lighting, sound, atmospheric effects, moving scenery, costumes and other technical elements will be incorporated into the production. If the rehearsals prior to the first technical rehearsal focus primarily upon the work of the actors, these rehearsals are focused on the work of the designers and the stage manager’s work combining all of these elements into a cohesive unit. These meetings and rehearsals can sometimes feel tedious—particularly for the actors—but are an essential part of the process. One of your key responsibilities will be helping the actors to understand this and to stay focused; the rest of your energy will be focused upon compiling all of the technical elements into your production book and congealing your crew into a well-oiled machine.

In addition to tying all of these elements together, your other responsibilities not only continue, but expand. Regular breaks must still be called, daily schedules must still be distributed, notes must be taken during rehearsal; additionally, doors must be opened at the start of rehearsal and locked at the end of the night, the stage, auditorium, dressing rooms and green room must all be prepared nightly and you will be overseeing not just your assistants but also a crew of dressers, board operators, deck crew hands and spotlight operators (among others). Organization and preparation are the key to success during these rehearsals; because theatre is a live experience, the unexpected happens, and being surpassingly prepared for the expected will allow you and your crew to keep the production moving even while you focus your attention on cleaning up broken glass, skipping ahead to a later cue when an actor misses a page of text or holding a bucket for an actor who’s sick backstage.

What does it all mean?
The technical rehearsal process is full of lingo that can sometimes be a little intimidating to the uninitiated. A basic lexicon of some of the most common terms:

Scene Shift Meeting: during this meeting, the director, stage manager, technical director and scenic designer will discuss how and when any movable scenery is shifted on stage. This generally includes a discussion of how many crew members are needed for each shift, and will culminate in scene shift paperwork generated by the stage manager for distribution to assistant stage managers and deck crew members. Typically this meeting will take place prior to paper tech.

Paper Tech: at the paper tech meeting, the director, sound designer, lighting designer and stage manager will talk through every cue in the show, confirming their placement in the script. This meeting can take as long as three hours, and should take place prior to first tech.

Level Set: on the weekend prior to first tech, the sound designer, master electrician, sound designer, sound engineer, light walkers and light and sound board operators will spend a day in the space setting preliminary sound cue levels and building preliminary lighting looks. Often, however, this meeting will be skipped in favor of “light over” and “sound over” rehearsals (see below).

Scene Shift Rehearsals: when necessary, a scene shift rehearsal can be scheduled to allow the stage manager and deck crew time to practice the movement of scenery. Typically, the technical director, scenic designer, the director, the stage management team and all cast and crew involved in the shifts being
rehearsed are called for this rehearsal, which occurs before first tech. (This rehearsal may be the first implementation of the shift plots generated during the scene shift meeting.)

**Cue-to-Cue Rehearsal:** during a cue-to-cue rehearsal, the stage manager is given the discretion to skip sections of the play which have no cues. When the artistic and production staff decide a cue-to-cue rehearsal would be beneficial, the stage manager should prepare in advance by marking in their script which sections of the play they would like to skip over; using these notes, the stage manager can quickly and efficiently tell the actors when to hold and on what line to begin again during rehearsal.

**Dry Tech:** when necessary this rehearsal is held without actors, but integrates all of the technical elements of the show; this rehearsal provides an opportunity for the stage manager to become comfortable with the interplay of different technical elements, especially during complicated series of cues. The lighting designer, sound designer, scenic designer, master electrician, sound engineer, technical director, deck crew, board operators and the stage management team all are present for this rehearsal, which is held prior to first tech, but after the scene shift rehearsal.

**Dress Parade:** held during the rehearsal prior to first tech when necessary, the dress parade is an opportunity for the artistic team (especially the costume designer and director) to see how the costumes behave under stage light. Actors should be called to get into costume with the assistance of the master dresser (and the team of dressers); they will then proceed to the stage where they can be directed to move around the space. A dress parade should only last about one hour, and generally takes place during the last rehearsal before first tech.

**First Tech (Tech #1):** this is the first integration of the technical elements with the actors. The entire artistic staff and the entire production staff should be present for this rehearsal, to observe how the different elements of the production work together. This rehearsal can run in a number of ways: as a cue-to-cue, by running sections of the production at a time, by running the show in its entirety and stopping only when necessary or by any combination of these three methods. Any member of the production or artistic staff can ask the stage manager to hold the rehearsal (but only the director or stage manager may actually call a hold, except in the case of an emergency). As part of the regular rehearsal process, regular breaks must be called. Following this rehearsal, the production staff will gather for technical notes; following these, the cast will gather for actor notes.

**Second Tech (Tech #2):** if during the course of first tech the production and artistic staff were unable to work their way through the entire show, this rehearsal can become an extension of that rehearsal; in the best of all possible worlds, however, the intention of this rehearsal should be to complete a full run of the production, without pause but without costumes. However, any member of the production or artistic staff can ask for the run to be held at any time. Following this rehearsal, the production staff will gather for technical notes; following these, the cast will gather for actor notes.

**First Dress:** this rehearsal marks the first integration of costumes into the production. The actors should be called at 6:30, but the dressing staff should be allowed an hour to get them into costume. After this hour dressing call, the rehearsal should proceed to a full run of the show, in costume. As with other tech rehearsals, any member of the artistic or production staff may ask for a hold at any time. Makeup may be used during this rehearsal, at the discretion of the costume designer and the director. Following this rehearsal, the production staff will gather for technical notes; following these, the cast will gather for actor notes.

**Quick Change Rehearsal:** a quick change rehearsal may be requested by the costume designer, director or master dresser; approximately an hour in length, this rehearsal (generally held just prior to or immediately

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**You can’t remember everything!**

No one can be expected to keep everything involved in a production in their head; for a member of the stage management team or any crew member to expect to do so is a recipe for disaster. Part of your preparation for the technical rehearsal process should be the creation of reams of paperwork: checklists, shift plots, prop tracking sheets, even cheat sheets to help you remember everyone’s names are essential to helping you ensure a smooth rehearsal and subsequent performance process. By having as much written down as possible, you allow you and your staff to trust your paperwork, saving your brain power for the unexpected.
following first dress) provides an opportunity to practice and polish the show’s quick changes. Any personnel required for the change (including, of course, actors) should be called to this rehearsal.

**Second Dress:** this rehearsal is in practice no different than first dress; however, by this time there should be fewer reasons for any of the artistic or production staff to call a hold to the run. Additionally, as much as possible, this rehearsal should mimic a public performance; curtain should be at 7:30, actors should be in the dressing rooms if not onstage, etc. Following this rehearsal, the production staff will gather for technical notes; following these, the cast will gather for actor notes.

**Third (Final) Dress:** some productions have the luxury of a third dress rehearsal before the first public performance. This rehearsal should be no different than second dress; however, by this time there should be no reason for any member of the artistic or production staff to call a hold to the run except in the case of an emergency. Following this rehearsal, the production staff will gather for technical notes; following these, the cast will gather for actor notes.

**Preview:** Although this is the first public performance of the production, this run can be stopped by members of the artistic or production staff if absolutely necessary; the sound and lighting designers may request that a headset be run to their seat, to allow them to listen in on the calling of the show. Following this rehearsal, the production staff will gather for technical notes; following these, the cast will gather for actor notes.

**Running Technical Rehearsals**

Running technical rehearsals is somewhat different from running a standard rehearsal; while you will still need to call breaks every hour or hour and a half (except during dress rehearsals), for example, you will now also be the person primarily responsible for setting and maintaining the pace of rehearsal, and the decision to continue working on a section of the production or to move one will for the most part be yours. Balancing the needs of each designer against the needs of the director, those of the actors and the needs of the show as a whole will be your difficult task for the duration of the technical rehearsal process.

For the designers—particularly the lighting and sound designers—these rehearsals are their first opportunity to see their work realized. As a result, by necessity there will need to be lots of revising, editing, adjusting, and changing. Cues will be added, cues will be cut, existing cues will be lengthened or shortened and their placement in your script will change. Remember to be flexible; take your notes in pencil, and as much as possible remain unflappable. Don’t let the stresses of those around you cause you to become stressed in turn.

For the actors, these rehearsals can be incredibly tedious; they can seem boring and their presence can feel pointless. Respect their time and the work they’ve put into the production; be sure to keep them informed of what is happening when they’ve been asked to hold, give them clear direction about how to resume after the hold, and ensure their safety and comfort during a hold by releasing them from difficult-to-hold or unsafe positions as quickly as possible. At the same time, remind your cast that there are certain expectations of them during tech: they need to be on time and focused, ready for their entrances without prompting, either in the auditorium, the green room, the dressing rooms or on stage at all times. Additionally, help your cast to understand how important it is that when you call “hold,” they need to stop where they are and maintain the position they are in until you release them; this includes remaining quiet and focused, refraining from fidgeting or dancing in place.

Some directors find it difficult to “let go” during tech; projecting an air of competence and confidence about rehearsal (without seeming cocky, arrogant or tyrannical) can often put a director at ease. You may find it particularly useful as well to sit with a director before technical rehearsals begin and discuss how he or she would like rehearsal to run: who can call a hold, who gives actors their cue lines, etc. While technically it is your responsibility to “run” rehearsal in these ways, relinquishing control over some little elements can often make a director feel comfortable handing over control of other elements to you. Remember: only fight the battles you must, and only the battles you can win.
Finally, your crew—the stage management team, the deck crew, lighting operators, sound operators, followspot operators, dressers and the rest—are the team of people who’ll be working with you to create the nightly magic of each performance long after the designers and director have left the space opening night. You’ll need to develop a rapport with each one of them, making sure they understand how important a role they play in the process, but also encouraging them to do their jobs the very best they can. Help them in whatever ways you can—help them adjust their paperwork to be more clear, suggest methods, practices or techniques that may prove useful, and take their suggestions seriously.

**Photo Call**
The photo call—the call for the actors, stage management team and crew members when an archival photographer and designers take photographs of the production—can be one of the most difficult rehearsals to run. Everyone has an agenda for this rehearsal: the actors don’t want to be kept late, the dressing staff want to have time to be sure the costumes are perfect for each shot, each designer has his or her own pictures they wish to take, as does the director and the archival photographer. It is your responsibility to navigate this minefield and ensure that the call runs smoothly and efficiently, yet still yields effective photographs.

Prior to photo call, the production manager will elicit photo requests from the designers and director. After compiling these requests, the production manager will forward a list of 15 to 20 photos to you. Depending on how the photo call will be structured, you will organize the call in one of three ways.

**Posed shots**
A photo call consisting of posed, or static, shots, is probably the most efficient to run; the actors will be given a cue line from which to start a few lines prior to the specific shot, the appropriate light cue will be brought up, and the actors will be told to begin; when the appropriate line is reached, the stage manager calls “hold” and everyone takes their pictures while the actors hold their positions. After everyone who needs to has taken a photo, the stage manager will give the actors the next cue line. This process will continue until all of the shots have been taken.

**“In action” shots**
A photo call of “in action” shots, while somewhat more difficult to run, often yields photographs which are more dramatic and of higher quality than posed shots. Similar to the “posed shot” photo call, the stage manager should find cue lines to give the actors and notate appropriate lighting cues; what makes the “in action” style of photo call different is that instead of running a few short lines into a hold, the actors are asked to run through slightly longer sequences of the play—sometimes spanning multiple lighting cues. The archive photographer snaps photographs while the action is progressing. The designers can snap photos at this time as well. Anyone taking photographs can call for a hold to catch a fleeting moment during the action; however, the needs of the archival photographer by necessity come first.

**Dress rehearsal call**
The third style of photo call is very similar to the “in action” style; however, instead of choosing particular sequences of the play, the archive photographer (and any other photographers) will be invited to a dress rehearsal to take photos as the rehearsal proceeds.

With the exception of the dress rehearsal call (for obvious reasons), the photo call should be limited to approximately one hour. You should work with the production manager to ensure that the list of shots is realistic in light of this time limitation. Additionally, you should work with the master dresser to ensure that the time needed for any costume changes between shots is taken into consideration. Generally, the shot list will be arranged in reverse chronological order; this way, the call can begin promptly, without waiting for the scenery to be reset or for actors to get back into their top of show costumes.

Most photo calls will be the first Sunday of the run, but check the production calendar for your photo call night. Be sure to remind the cast and crew nightly for a few performances and rehearsals prior to the call.
**Technical Rehearsal Checklist**

A short (and by no means exhaustive) checklist for preparing to go into technical rehearsals:

1. If you’ve not already done so, be sure everyone on your distribution lists has received an up-to-date contact sheet for the production. This sheet should include multiple methods by which to contact any member of the stage management staff.
2. If you’ve not already done so, distribute an up-to-date production calendar which includes the details of the technical rehearsal process.
3. Update your sign-in sheets to include the crew members assigned to the production, as well as their call times (which may differ from actor call times).
4. Have production crew members fill out emergency information forms for your files.
5. Discuss with the costume designer and master dresser the need for quick change areas. If necessary, work with the technical director and master dresser to arrange for these.
6. Prepare and review any paperwork which might prove helpful (or necessary) to the effective production of the show, including scene breakdowns, quick-change lists, scene-shift plots, etc.
CHAPTER FIVE
The Show in Performance

The culmination of all this work, is, of course, performing the show in front of an audience. After as many as eight weeks of rehearsal, it would seem any production could almost run itself; however, live theatre is full of unexpected events, and as a show gets on its feet, the cast and crew may start to “stretch their muscles” by trying things out and pushing the envelope. It is your responsibility during the run of the show to navigate the production through the pitfalls of the unexpected, while maintaining the balance between “keeping it fresh” and the intentions of the director and the rest of the artistic staff. As during rehearsals, careful, specific and detailed paperwork can help not only document the intentions of the artistic staff but also provide a useful guide which will allow the stage management team to focus on the unexpected while still keeping the show moving.

This section of the handbook is dedicated to discussing the different duties and responsibilities of the stage management team during performance, and should serve as an effective basis for the stage management team’s paperwork. These responsibilities begin well before the actors arrive, and don’t end until well after the cast and crew departs; because the time before the curtain goes up can be incredibly short, and because many of these duties are dependent upon each other, it is best to consider them in terms of a timeline, beginning approximately one and one-half hours prior to curtain, and ending approximately one-half hour after.

One and One-Half Hour Prior to Performance
The time from one and one-half hour prior to performance to one hour prior (when the cast and crew typically arrive) is time specifically devoted to the needs of the stage management team. Use this time to prepare yourself mentally for the performance, and to begin preparing the theatre and attendant spaces for the arrival of the cast and crew. At this time you should:

- Unlock the theatre, dressing rooms, green room, running room and booth
- Turn on work lights, aisle lights and auditorium lights
- Unplug and put away the ghost light
- Post a sign-in sheet
- Post or distribute to dressing stations any performance notes to the cast
- Begin running through pre-show checklists
- Distribute valuables bags
- Sweep and mop the stage

Timing is key!
During both rehearsal and performance, be sure to keep an accurate track of the length of scenes and breaks (during rehearsals) and acts and intermissions (during performances); this information is important to many of the designers, as well as the producer and administrative staff.

One Hour Prior to Performance
Cast and crew are typically called one hour prior to performance (when the cast and crew typically arrive) is time specifically devoted to the needs of the stage management team. Use this time to prepare yourself mentally for the performance, and to begin preparing the theatre and attendant spaces for the arrival of the cast and crew. At this time you should:

During this time, you should:

- Call any cast or crew member who has not signed in and ascertain their whereabouts
- Confirm that the theatre and its attendant spaces are unlocked
- Meet with the house manager to synchronize watches and go over any special needs for the evening (such as patrons in wheelchairs, patrons with aide animals, etc.)
- Confirm the size of the house with the house manager
- Confirm that a dimmer check and sound check have been completed and that any concerns are addressed
- Confirm preshow checklists are underway, including props preset, costumes preset, scene shift preset, etc.
• Make a welcoming announcement to the cast via the backstage paging system, informing them of any important notes for the evening’s performance

One Hour to Half-Hour Prior to Performance
During the half-hour prior to opening the house, cast and crew should be making their final preparations for the performance. After the half-hour call, the audience will enter the auditorium chamber, and any adjustments to the setup of the show after this time will have to be incredibly stealthy or will break the illusion for the audience.

During this time, you should:
• Confirm the completion of all preshow checklists
• Confirm that the backstage (house listen) monitors are on and working properly, and inform all cast and crew that they are on
• Run a headset check to confirm the communications system is working properly
• Run a cue-light check to confirm the cue-lights (if any) are working properly
• Run a blackout check to confirm that when in a blackout, no running lights are glowing or doors are open
• Confer with the house manager about any concerns that may cause a delay in the start of the performance

Half-Hour Prior to Performance
At half-hour, all onstage preparations for the performance must be completed to leave enough time for the audience to settle into the audience chamber. It is the stage manager’s responsibility that by half-hour the auditorium is ready to be handed to the house manager.

At half-hour, you should:
• Give the half-hour call to cast and crew
• Confirm with the sound operator that any preshow music is playing
• Confirm with the light board operator that the first light cue is on stage
• Confirm that the aisle lights are off, and that the light board operator has control of the house lights
• Confirm that work lights are off
• Give the house manager the house, so they may open the doors when they are ready
• Collect valuables from the cast

Half-hour Prior to Performance to Curtain
The last half-hour prior to performance is, perhaps, the most stressful time during a production; the audience is in the theatre, the cast is backstage, and it is difficult, if not impossible, to make changes and adjustments to the preset for the production. It is during this time, typically, that a stage manager will begin thinking about all of the things that can go wrong, primarily because it is during this time when it is most difficult to address them. Trust in your cast and crew, and, more importantly, in your paperwork.

During this time, you should:
• Give calls to cast and crew at each of the following
  o 20 minutes to curtain
  o 10 minutes to curtain
  o 5 minutes to curtain
• Address any last-minute concerns
• Confer with the house manager about the progress of the audience into the house, and adjust the curtain time, if necessary (attempt, whenever possible, to start no later than 5 minutes after the published curtain time)
• Give the places call at 2 minutes prior to curtain (and receive confirmation that actors are at places)
• If the curtain must be held for any reason, inform the cast, crew and house manager
• Confirm with the house manager when the doors to the auditorium are closed; at this time, begin the performance

**During performance**
A key part of your responsibilities as a stage manager is to ensure that the production maintains the quality and performance seen on opening night. In a very real way, the director and designers have left the show in your care for the duration of the run. During the performance, take note of anything out-of-the-ordinary that occurs during the production for inclusion in your post-performance report. These incidents may include anything from odd laughter in the audience to skipped lines, from missed lighting cues to candles that won’t light on stage. Even those things which may seem irrelevant—for example, that the first act seemed sluggish—should end up in your notes.

**Intermission**
• Confirm that intermission checklists are completed (including scene shift, costume change and props preset lists)
• Endeavor to keep intermissions to the published length
• Give cast and crew 5 minute and places calls
• Confirm with the house manager the progress of the audience into the house
• Confirm with the house manager when the doors to the auditorium are closed; at this time, begin the performance

**Following the performance**
• Thank the cast and crew for their work, and announce the schedule for the next call
• Return valuables to the cast
• Confirm the completion of post-show checklists by all crew members
• Lock the dressing rooms, green room, booth, running room and other theatre spaces
• Plug in and place the ghost light on stage
• Turn out all lights and lock all door.
• Generate, publish and distribute a performance report (a sample of which can be found in the appendices)
APPENDICES
Appendix A: Reporting Structure
Appendix B: Sample Audition Notice

PURDUE UNIVERSITY THEATRE
AUDITION NOTICE

AUDITIONS FOR
ROAD & MARISOL
will be held on
WEDNESDAY, AUGUST 30, 2005
from 5:30 pm to 8:30 pm
IN THE WEST ACTING STUDIO (PAO 2164)

Actors should prepare one monologue (less than two minutes).

Actors should dress comfortably for auditions.

Those who wish to can demonstrate a Cockney dialect for road; copies of a chapter on Cockney are available in Pao 2165 for short-term loan.

Callback schedule will be posted after the auditions.

Anyone who has not read the script will not be called back.

Rehearsals are held from 6:30-10:30pm Sunday – Friday. First rehearsal for Road is September 12, 2005; the final performance is October 30, 2005. First rehearsal for Marisol is October 3, 2005; the final performance is November 20, 2005.
Appendix C: Sample Audition Sign-up

Marisol and Road
Audition Sign Up

<table>
<thead>
<tr>
<th>Time</th>
<th>Name</th>
<th>Email</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>5:30</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:35</td>
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<tr>
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</tr>
<tr>
<td>6:55</td>
<td></td>
<td><strong>BREAK</strong></td>
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</tr>
<tr>
<td>7:00</td>
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</tr>
<tr>
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<tr>
<td>7:40</td>
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<td></td>
</tr>
</tbody>
</table>
Appendix D: Sample Audition Form

PURDUE UNIVERSITY THEATRE
AUDITION FORM

CONTACT INFORMATION

NAME _______________________________ HOME PHONE _______________________________
LOCAL ADDRESS _____________________ WORK PHONE _______________________________
______________________________ _______________ CELL PHONE _______________________________
EMAIL ______________________________ CLASS STATUS _______________________________

Name of play and character in monologue you will be auditioning with:

____________________________________________________________________________________________________________________________

IDENTIFYING CHARACTERISTICS

SEX ___________ HAIR COLOR ___________ EYE COLOR ___________
Age ___________ Height ___________ Weight ___________

THEATRICAL EXPERIENCE  CHECK ALL THAT APPLY:

☐ ACTING CONCENTRATION
☐ THEATRE MAJOR ☐ THEATRE MINOR
☐ OTHER MAJOR _______________ ☐ OTHER MINOR _______________
☐ PREVIOUSLY AUDITIONED AT PURDUE
☐ ACTOR CLASSES (WHERE AND WITH WHOM:

_________________________________________________________)
☐ VOICE CLASSES (WHERE AND WITH WHOM: 

_________________________________________________________)
☐ MOVEMENT CLASSES (WHERE AND WITH WHOM:

_________________________________________________________)

PLEASE LIST PREVIOUS ACTING, SINGING AND/OR DANCE EXPERIENCE OR ATTACH RESUME:

<table>
<thead>
<tr>
<th>PRODUCTION</th>
<th>ROLE</th>
<th>THEATRE</th>
</tr>
</thead>
<tbody>
<tr>
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<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

PLEASE LIST ANY SPECIAL TALENTS (INCLUDING MUSIC EXPERIENCE):

________________________________________________________________________________________________________________

PLEASE BE ADVISED THAT REHEARSALS ARE HELD
6:30-9:30PM MONDAY – FRIDAY, 1:00 – 5:00 & 6:30 – 10:30 SUNDAY.

PLEASE MARK ANY SCHEDULING CONFLICTS ON THE BACK OF THIS FORM.
REQUESTS NOT LISTED ON THE BACK OF THIS FORM CANNOT BE HONORED.
Appendix E: Sample Callback Notice

PURDUE UNIVERSITY THEATRE

CALLBACK NOTICE

CALLBACKS FOR

HIS OCCUPATION

WILL BE HELD ON FRIDAY, DECEMBER 3
AT 4:30 PM IN CA-3 CLASSROOM

TIMES, GROUPINGS AND SIDES WILL BE
POSTED BY 5:00 PM THURSDAY.

For the part of DIANE
Annelise Dickenson
Suzanne Miller
Amanda Folera
Caley Milliken
Sharla Boggs
Lisa Darden
Stacie Hadgikosti
Ashley Risk
Patty Neuhoff
Adrienne Szymanski

For the part of DANIEL
Justin Karr
Steven Potts
Alex Floyd
Paul Harkins
Dan Meisner

For the part of JIMMY
Brandon White
Kevin Lambert
Greg Oldford
Abraham Persohn

For the part of JOAN WALKER
Annelise Dickenson
Meagan Matlock
Suzanne Miller
Adrienne Szymanski
Michelle Squyres
Lauren Smith
Sharla Boggs
Lisa Darden

For the part of TROY
Kevin Lambert
Brandon White
Greg Oldford
Steven Potts
Abraham Persohn
Paul Harkins
Dan Meisner

For the part of GRETCHEN
Rachel Speeth
Heather Jolly
Meagan Matlock
Lauren Briggeman
Kari Gilbert

For the part of GARY
Joe Quadres
Darrel Kingsfield
Andrew Carson
Abraham Persohn

For the part of GAMPY
Joe Quadres
Andrew Carson
Matthew Erickson
Dan Hopkins
## Appendix F: Sample Preliminary Paperwork

### Scene Breakdown

Purdue University Theatre  
**The Glass Menagerie**  
Scene Breakdown as of August 17, 2005

| Actor            | Character       | Scene 1 | Scene 2 | Scene 3 | Scene 4 | Scene 5 | Scene 6 | Scene 7 | Scene 8 | Scene 9 | Scene 10 | Scene 11 | Scene 12 | Scene 13 | Scene 14 | Scene 15 | Scene 16 | Scene 17 | Scene 18 | Scene 19 | Scene 20 | Scene 21 | Scene 22 | Scene 23 | Scene 24 | Scene 25 | Scene 26 | Scene 27 | Scene 28 | Scene 29 | Scene 30 | Scene 31 | Scene 32 | Scene 33 | Scene 34 |
|------------------|----------------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|
| Wendy Barr-Wilson| Amanda         | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       |
| Katherine Kellgren| Laura          | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       |
| Robert Petkoff   | Tom            | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       | x       |
| Kevin Rolston   | Gentleman Caller|          |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |         |
## Preliminary Props Plot

**Purdue University Theatre**

*The Glass Menagerie*

Preliminary Properties Plot as of August 16, 2005

### Scene 1

<table>
<thead>
<tr>
<th>Page</th>
<th>Description</th>
<th>Location</th>
<th>Who</th>
<th>Tracking</th>
<th>When</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preset</td>
<td>Sofa bed</td>
<td>Living room</td>
<td></td>
<td>Remains until end of play</td>
<td></td>
</tr>
<tr>
<td>Preset</td>
<td>&quot;Whatnot&quot;</td>
<td>Living room</td>
<td></td>
<td>Remains until end of play</td>
<td></td>
</tr>
<tr>
<td>Preset</td>
<td>Glass animals</td>
<td>&quot;Whatnot&quot;</td>
<td></td>
<td>Remains until end of play</td>
<td></td>
</tr>
<tr>
<td>Preset</td>
<td>Blown-up photograph</td>
<td>Living room</td>
<td></td>
<td>Remains until end of play</td>
<td></td>
</tr>
<tr>
<td>Preset</td>
<td>Keyboard chart</td>
<td>Living room</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Preset</td>
<td>Gregg diagram</td>
<td>Living room</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Preset</td>
<td>Small table</td>
<td>Living room</td>
<td></td>
<td>Remains until end of play</td>
<td></td>
</tr>
<tr>
<td>Preset</td>
<td>Ivory chair</td>
<td>Living room (at small table)</td>
<td></td>
<td>Remains until end of play</td>
<td></td>
</tr>
<tr>
<td>Preset</td>
<td>Typewriter</td>
<td>Small table</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Preset</td>
<td>Victrola</td>
<td>Living room</td>
<td>Laura</td>
<td></td>
<td>Remains until end of play</td>
</tr>
<tr>
<td>Preset</td>
<td>Drop-leaf dining room table</td>
<td>Dining room</td>
<td></td>
<td>Remains until end of play</td>
<td></td>
</tr>
<tr>
<td>Preset</td>
<td>Dining room chairs (3)</td>
<td>Dining room</td>
<td>Amanda</td>
<td>Remains until end of play</td>
<td></td>
</tr>
<tr>
<td>Preset</td>
<td></td>
<td></td>
<td>Laura</td>
<td>Remains until end of play</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dinner plates (3)</td>
<td>Dining room table</td>
<td>Tom</td>
<td>Cleared by Amanda USR</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Amanda</td>
<td>Cleared by Amanda USR</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Laura</td>
<td>Cleared by Amanda USR</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Bowl of Dessert</td>
<td>SR</td>
<td>Amanda</td>
<td>Cleared by Laura, USR</td>
<td>End of scene</td>
</tr>
<tr>
<td>4</td>
<td>Newspaper</td>
<td>Living room</td>
<td>Tom</td>
<td>Cleared by Tom SL</td>
<td>End of Scene</td>
</tr>
</tbody>
</table>

### Scene 2

<table>
<thead>
<tr>
<th>Page</th>
<th>Description</th>
<th>Location</th>
<th>Who</th>
<th>Tracking</th>
<th>When</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personal</td>
<td>Cloche Hat</td>
<td>Amanda</td>
<td></td>
<td>Struck to SL by Laura</td>
<td>End of scene 2</td>
</tr>
<tr>
<td>Personal</td>
<td>Velvety cloth coat</td>
<td>Amanda</td>
<td></td>
<td>Struck to SL by Laura</td>
<td>End of scene 2</td>
</tr>
<tr>
<td>Personal</td>
<td>Black, patent-leather purse</td>
<td>Amanda</td>
<td></td>
<td>Struck to SL by Laura</td>
<td>End of scene 2</td>
</tr>
<tr>
<td>Personal</td>
<td>White handkerchief</td>
<td>Amanda</td>
<td></td>
<td>Struck to SL by Laura</td>
<td>End of scene 2</td>
</tr>
<tr>
<td>Preset</td>
<td>Keyboard chart</td>
<td>Living room</td>
<td>Amanda</td>
<td>Struck to SL by Amanda (in garbage can)</td>
<td>End of scene 2</td>
</tr>
<tr>
<td>Preset</td>
<td>Gregg diagram</td>
<td>Living room</td>
<td>Amanda</td>
<td>Struck to SL by Amanda (in garbage can)</td>
<td>End of scene 2</td>
</tr>
</tbody>
</table>
### Preliminary Light Cue Plot

**Purdue University Theatre**  
*The Glass Menagerie*  
Preliminary Lighting Plot as of August 16, 2005

<table>
<thead>
<tr>
<th>Scene</th>
<th>Page</th>
<th>Description</th>
<th>Cue Line</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>4</td>
<td>&quot;Tom motions for a spot of light on Amanda&quot;</td>
<td>A: —planters and sons of planters!</td>
</tr>
<tr>
<td>1</td>
<td>4</td>
<td>&quot;A clear shaft of light on Laura's face&quot;</td>
<td>A: You must be joking!</td>
</tr>
<tr>
<td>1</td>
<td>5</td>
<td>&quot;The scene dims out&quot;</td>
<td>L: ...like you were in Blue Mountain...</td>
</tr>
<tr>
<td>2</td>
<td>9</td>
<td>&quot;The scene fades out with music&quot;</td>
<td>A: One thing your father had plenty of—was charm!</td>
</tr>
<tr>
<td>3</td>
<td>10</td>
<td>Spotlight on Amanda</td>
<td>T: ...bodies as powerful as Russian sculpture.</td>
</tr>
<tr>
<td>3</td>
<td>10</td>
<td>&quot;The scene dims out&quot;</td>
<td>A: I think she's hung up!</td>
</tr>
<tr>
<td>3</td>
<td>10</td>
<td>&quot;Clear pool of light on Laura&quot;</td>
<td>T: What is Christ's name am I—</td>
</tr>
<tr>
<td>3</td>
<td>11</td>
<td>&quot;Lit by a turgid smoky red glow&quot;</td>
<td>T: I don't want to hear any more!</td>
</tr>
<tr>
<td>3</td>
<td>13</td>
<td>&quot;The scene dims out&quot;</td>
<td>A: ...until you apologize!</td>
</tr>
<tr>
<td>4</td>
<td>14</td>
<td>&quot;There is a flash light in the alley&quot;</td>
<td>Top of scene</td>
</tr>
<tr>
<td>4</td>
<td>14</td>
<td>&quot;Light steals up inside&quot;</td>
<td>Top of scene</td>
</tr>
<tr>
<td>4</td>
<td>15</td>
<td>&quot;The light increases&quot;</td>
<td>T: I'll rise—but I won't shine.</td>
</tr>
<tr>
<td>4</td>
<td>20</td>
<td>&quot;The spotlight picks up Amanda at the phone&quot;</td>
<td>Tom sits</td>
</tr>
<tr>
<td>4</td>
<td>20</td>
<td>&quot;The light fades out&quot;</td>
<td>A: ...the horsey set on Long Island!</td>
</tr>
<tr>
<td>5</td>
<td>21</td>
<td>&quot;The light slowly comes on&quot;</td>
<td>Top of scene</td>
</tr>
<tr>
<td>5</td>
<td>27</td>
<td>&quot;The stage dims out&quot;</td>
<td>A: Happiness! Good fortune!</td>
</tr>
<tr>
<td>6</td>
<td>28</td>
<td>&quot;The light comes up on the...landing&quot;</td>
<td>Top of scene</td>
</tr>
<tr>
<td>6</td>
<td>28</td>
<td>&quot;The light dims out on Tom and comes up in the living room&quot;</td>
<td>T: He was about to discover that I did.</td>
</tr>
<tr>
<td>6</td>
<td>33</td>
<td>&quot;The incandescent marquess...light his face&quot;</td>
<td>T: I'm planning to change.</td>
</tr>
<tr>
<td>6</td>
<td>36</td>
<td>&quot;The scene dims out&quot;</td>
<td>T: God's Holy Name be praised—</td>
</tr>
<tr>
<td>7</td>
<td>37</td>
<td>&quot;The new floor lamp...a soft, becoming light&quot;</td>
<td>Top of scene</td>
</tr>
<tr>
<td>7</td>
<td>37</td>
<td>&quot;The light flicker and go out&quot;</td>
<td>Top of scene</td>
</tr>
<tr>
<td>7</td>
<td>37</td>
<td>Amanda lights the candles</td>
<td>A: I guess the fuse has burnt out.</td>
</tr>
<tr>
<td>7</td>
<td>47</td>
<td>Jim's shadow stretches across the ceiling</td>
<td>J: Well, well, well—</td>
</tr>
<tr>
<td>7</td>
<td>53</td>
<td>The moon illuminates Tom's face</td>
<td>A: Go to the moose—you selfish dreamer!</td>
</tr>
<tr>
<td>7</td>
<td>54</td>
<td>Laura blows out the candles</td>
<td>T: Blow out your candles, Laura—and so, goodbye...</td>
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</table>
Preliminary Sound Cue Plot

Purdue University Theatre

*The Glass Menagerie*

Preliminary Sound Plot as of August 16, 2005

<table>
<thead>
<tr>
<th>Scene</th>
<th>Page</th>
<th>Description</th>
<th>Cue Line</th>
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<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>“Music begins to play”</td>
<td>T: This is the social background of the play.</td>
</tr>
<tr>
<td>1</td>
<td>4</td>
<td>“Tone mutes for music”</td>
<td>A: —planters and sons of planters!</td>
</tr>
<tr>
<td>1</td>
<td>4</td>
<td>“Faintly the music of ‘The Glass Menagerie’ is heard”</td>
<td>A: You must be joking!</td>
</tr>
<tr>
<td>1</td>
<td>5</td>
<td>“The scene dimms out with music”</td>
<td>I: ...like you were in Blue Mountain...</td>
</tr>
<tr>
<td>2</td>
<td>9</td>
<td>“The scene fades out with music”</td>
<td>A: One thing your father had plenty of—was charm!</td>
</tr>
<tr>
<td>3</td>
<td>12</td>
<td>“Music”</td>
<td>Tom breaks the glass.</td>
</tr>
<tr>
<td>3</td>
<td>13</td>
<td>“The Glass Menagerie music steals in as the scene dimms out.”</td>
<td>A: ...until you apologize!</td>
</tr>
<tr>
<td>4</td>
<td>14</td>
<td>“A deep voiced bell is tolling the hour of five”</td>
<td>Top of scene</td>
</tr>
<tr>
<td>4</td>
<td>15</td>
<td>“The church bell is heard striking six.”</td>
<td>T: ...without removing one nail?</td>
</tr>
<tr>
<td>4</td>
<td>15</td>
<td>With sixth bell, alarm clock</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>16</td>
<td>“The ‘Ave Maria’ is heard softly.”</td>
<td>A: ...for every cent he possesses.</td>
</tr>
<tr>
<td>5</td>
<td>21</td>
<td>“Music is heard as the light slowly comes on”</td>
<td>Top of scene</td>
</tr>
<tr>
<td>5</td>
<td>21</td>
<td>Dance music: “The World is Waiting for the Sunrise!”</td>
<td>A: That’s the tragedy of it...</td>
</tr>
<tr>
<td>5</td>
<td>22</td>
<td>Allegro music</td>
<td>T: A gentleman caller!</td>
</tr>
<tr>
<td>5</td>
<td>26</td>
<td>Dance hall music changes to tango</td>
<td>T: Face the facts. She is.</td>
</tr>
<tr>
<td>5</td>
<td>27</td>
<td>“The sound of the violin rises”</td>
<td>A: Happiness! Good fortune!</td>
</tr>
<tr>
<td>6</td>
<td>19</td>
<td>“Music plays”</td>
<td>A: It isn’t dark enough yet</td>
</tr>
<tr>
<td>6</td>
<td>30</td>
<td>“Music plays”</td>
<td>A: All right, I’ll hold them myself. And then I—</td>
</tr>
<tr>
<td>6</td>
<td>30</td>
<td>“The music becomes ominous”</td>
<td>A: I’ve never known a Jim that wasn’t nice!”</td>
</tr>
<tr>
<td>6</td>
<td>31</td>
<td>The doorbell rings</td>
<td>Jim and Tom ring bell</td>
</tr>
<tr>
<td>6</td>
<td>31</td>
<td>“Low drums sound”</td>
<td>After doorbell</td>
</tr>
<tr>
<td>6</td>
<td>32</td>
<td>Laura turns on Victrola: “Dandanelas”</td>
<td>I: Oh, oh, oh...</td>
</tr>
<tr>
<td>6</td>
<td>34</td>
<td>“The music seems to answer the question”</td>
<td>J: Where? Where?</td>
</tr>
<tr>
<td>6</td>
<td>36</td>
<td>“Sorrowful murmur from the deep blue dusk”</td>
<td>A: We can’t say grace until you come to the table!</td>
</tr>
<tr>
<td>6</td>
<td>36</td>
<td>Clap of thunder</td>
<td>A: Laura!</td>
</tr>
<tr>
<td>7</td>
<td>37</td>
<td>Steady murmur of rain</td>
<td>Top of scene</td>
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1 of 2
# Production Calendar

<table>
<thead>
<tr>
<th>Sunday</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
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<td></td>
<td></td>
<td></td>
<td>Light Hang</td>
<td>Sound Load-in</td>
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<td>2</td>
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<td>4</td>
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<td>5</td>
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<td>Light Focus</td>
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<td>6:30 Rehearsal Pao 2164</td>
<td>6:30 Rehearsal Pao 2164</td>
<td>6:30 Rehearsal Pao 2164</td>
<td>6:30 Rehearsal Pao 2164</td>
<td>6:30 Rehearsal Pao 2164</td>
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<td>11</td>
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<td>14</td>
<td>15</td>
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<td>FALL BREAK NO CLASSES</td>
<td>FALL BREAK NO CLASSES</td>
<td>FALL BREAK NO CLASSES</td>
<td>6:30 Rehearsal BlackBox</td>
<td>6:30 Rehearsal BlackBox</td>
<td>6:30 Rehearsal BlackBox</td>
<td>6:30 1st Tech BlackBox Dress Parade</td>
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<tr>
<td>18</td>
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<td>18</td>
<td>19</td>
<td>20</td>
<td>21</td>
<td>22</td>
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<tr>
<td>6:30 2nd Tech BlackBox</td>
<td>6:30 1st Dress BlackBox Photo Shoot-9thu</td>
<td>6:30 2nd Dress BlackBox</td>
<td>6:30 Final Dress BlackBox</td>
<td>7:30 Perf BlackBox</td>
<td>7:30 Perf BlackBox</td>
<td>7:30 Perf BlackBox</td>
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<td>23</td>
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<td>3:00 Perf BlackBox</td>
<td>7:30 Perf BlackBox</td>
<td>7:30 Perf BlackBox</td>
<td>7:30 Perf BlackBox</td>
<td>7:30 Perf BlackBox</td>
<td>7:30 Perf BlackBox</td>
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<td>31</td>
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<tr>
<td>3:00 Perf BlackBox</td>
<td>All-Day Strike</td>
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October 2005
Rehearsal Overview

“ARMS AND THE MAN” REHEARSAL SCHEDULE

Please note that this schedule is subject to change. Please check the board and your E-mail daily for any changes. You are responsible for knowing the schedule on a daily basis and adjusting to any changes.

Rehearsals run Sunday through Friday, 6:30-10:30; there are two double rehearsals on Sunday 9/11 and 9/18. Those rehearsal times will be 1:00-5:00 and 6:30-10:30. Sunday’s 9/18 from 1:00-5:00 is to work through any lighting/sound or set changes that were not completed or gave us difficulty during our tech. so we will be ready for our first Dress that evening.

Please note when lines are due!

The first few days of rehearsals are devoted to “table work.” Table work refers to making discoveries about your objectives, actions and relationships and working through the units and beats of each scene without the complications of moving in space. Please come prepared with ideas to put into action! Table work will make blocking move more quickly since you will get to know the script more completely.

Rehearsal Schedule
Pao Hall 2164 Acting Studio “A” West, August 22

| M  8/22 | 6:30-10:30 | First read through; Paper work and Design presentations |
| T  8/23 | 6:30-7:00  | Table work: Act One, scenes 1, 1a, 2 & 3 |
|       | 7:00-7:30  | Table work: Act One, scenes 4 & 5 |
|       | 7:30-8:30  | Table work: Act One, scenes 6 & 7 |
|       | 8:30-9:00  | Table work: Act Two, scenes 1, 2, 3 & 3a |
|       | 9:00-9:45  | Table work: Act Two, scenes 4, 5, 6, 7 & 7a |
|       | 9:45-10:30 | Table work: Act Two, scenes 8 & 9 |
| W  8/24 | 6:30-7:00  | Table work: Act Three, scene 1 |
|       | 7:00-7:45  | Table work: Act Three, scenes 2 & 2a |
|       | 7:45-8:30  | Table work: Act Three, scenes 3 & 4 |
|       | 8:30-9:15  | Table work: Act Three, scene 5 |
|       | 9:15-10:30 | Table work: Act Three, scene 6 |
| TH 8/25 | 6:30-10:30 | Table Work: Read through entire play twice. |
| F  8/26 | 6:30-9:30  | Block Act One |
|       | 9:30-10:30 | Run Act One |
Purdue University Theatre

The Glass Menagerie

Contact Sheet as of August 16, 2005

<table>
<thead>
<tr>
<th>ARTISTIC STAFF</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Robert Cuccioli</td>
<td>The Shakespeare Theatre of NJ</td>
<td>W: (973) 408-3278</td>
<td><a href="mailto:thecooch@gmail.com">thecooch@gmail.com</a></td>
</tr>
<tr>
<td>(Director)</td>
<td>36 Madison Avenue</td>
<td>C: (201) 897-4355</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Madison, NJ 07940</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brian Kuggerle</td>
<td>243 West 75th Street, #5A</td>
<td>H: (212) 597-9603</td>
<td><a href="mailto:bruggaber@yahoo.com">bruggaber@yahoo.com</a></td>
</tr>
<tr>
<td>(Set Designer)</td>
<td>New York, NY 10012</td>
<td>C: (212) 788-3231</td>
<td></td>
</tr>
<tr>
<td>Hugh Hauser</td>
<td></td>
<td>H: (718) 617-8901</td>
<td><a href="mailto:hhauser@hotmail.com">hhauser@hotmail.com</a></td>
</tr>
<tr>
<td>(Costume Designer)</td>
<td></td>
<td>C: (212) 946-1787</td>
<td></td>
</tr>
<tr>
<td>Bruce Anestaccia</td>
<td>Available Light, Inc.</td>
<td>H: (617) 577-3478</td>
<td><a href="mailto:steve@availablelite.com">steve@availablelite.com</a></td>
</tr>
<tr>
<td>(Lighting Designer)</td>
<td>400 Harrison St.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Boston, MA 02118</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Richard M. Dionne</td>
<td>3216 Walton Street</td>
<td>H: (765) 494-3073</td>
<td><a href="mailto:rdiomne@cls.purdue.edu">rdiomne@cls.purdue.edu</a></td>
</tr>
<tr>
<td>(Sound Designer)</td>
<td>Lafayette, IN 47909</td>
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<table>
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<tr>
<th>STAGE MANAGEMENT</th>
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<tbody>
<tr>
<td>Mindy Richardson</td>
<td>43 Moran Ave.</td>
<td>W: (973) 408-3996</td>
<td><a href="mailto:stagesmanager@shakespearenj.org">stagesmanager@shakespearenj.org</a></td>
</tr>
<tr>
<td>(Production Stage Manager)</td>
<td>Princeton, NJ 08540</td>
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</tr>
<tr>
<td>Allison Bagby</td>
<td>970 Amber Drive</td>
<td>H: (717) 513-0569</td>
<td><a href="mailto:bagby@bucknell.edu">bagby@bucknell.edu</a></td>
</tr>
<tr>
<td>(Assistant Stage Manager)</td>
<td>Hummelstown, PA 17036</td>
<td></td>
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<tr>
<td>Brooke Barsercik-Johns</td>
<td>20 Rosewood Drive</td>
<td>H: (301) 651-3214</td>
<td><a href="mailto:bbbersch@drew.edu">bbbersch@drew.edu</a></td>
</tr>
<tr>
<td>(Assistant Stage Manager)</td>
<td>Simsbury, CT 06070</td>
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<table>
<thead>
<tr>
<th>ACTING COMPANY</th>
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<tbody>
<tr>
<td>Amund Wingfield</td>
<td>Wendy Barrie-Wilson</td>
<td>135 Westworth Drive</td>
<td>H: (908) 665-6466</td>
</tr>
<tr>
<td></td>
<td>Berkeley Heights, NJ 07921</td>
<td></td>
<td><a href="mailto:wbwilson@gmail.com">wbwilson@gmail.com</a></td>
</tr>
<tr>
<td></td>
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<td></td>
</tr>
<tr>
<td>Laura Wingfield</td>
<td>Katherine Kellgren</td>
<td>1004 South 10th Street</td>
<td>H: (212) 330-5687</td>
</tr>
<tr>
<td></td>
<td>Tacoma, WA 98444</td>
<td></td>
<td><a href="mailto:kellgren@hotmail.com">kellgren@hotmail.com</a></td>
</tr>
<tr>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Tom Wingfield</td>
<td>Robert Patkoff</td>
<td>333 West 22nd Street</td>
<td>H: (212) 414-0973</td>
</tr>
<tr>
<td></td>
<td>New York, NY 10011</td>
<td></td>
<td><a href="mailto:ropat@yahoo.com">ropat@yahoo.com</a></td>
</tr>
<tr>
<td></td>
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<td></td>
</tr>
<tr>
<td>The Gentleman Caller</td>
<td>Kevin Rohsten</td>
<td>44 Lincoln Blvd</td>
<td>H: (732) 466-1742</td>
</tr>
<tr>
<td></td>
<td>Piscataway, NJ 08854</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Appendix G: Sample Rehearsal Report

TO: R. Jones, R. Dioune, D. Flock, R. Starks, D. Taylor, R. Crow, K. Belzen, S. Wynn, R. Lee, T. Fier, B. Sanders, R. James, J. Kunkel

FROM: Dani Taylor, Stage Manager (detaylor@purdue.edu)

Purdue Theatre

Arms and the Man
Rehearsal Report # 4
Sunday, August 28, 2005

GENERAL:

Justin Karr has joined the Arms and the Man cast.
ATTN: Taylor, Kunkel Lee, Ailey, Hodgkinson, Milliken, Mehringer, Karr

6:15pm: Begin rehearsal
6:30pm: Read Through Act I
7:00pm: End Read Through. Discuss
7:00pm: 5 min break
7:15pm: Walk Set
7:30pm: Block Act I
8:00pm: 10 min break
8:15pm: Back, Continue Blocking Act I
9:00pm: 5 min break
9:15pm: Back, continue Blocking Act I
10:30pm: End of Rehearsal, Cast dismissed.

- Is it possible to get a push broom and dust pan for the classroom?

Next Rehearsal: Monday, August 28, 2005, 6:30pm in PAO 2164
Publicity Photos are Monday at 5:00pm in the Experimental.

SOUND:

- When may we be able to record the actors for Act I (Nicola, Catherine, Louka, Officer)? Thanks.

LIGHTING:

No notes, thanks!

SCENIC:

- Has the placement of the electric bell been determined for Act III? Thanks.

COSTUMES:

- Is there a concern with a saber for the Russian Soldier, or will he still be able to have one? Thanks.

PROPERTIES:

- Is it possible to get a larger rehearsal Ottoman, thank you?

Thanks!
Dani Taylor
Stage Manager
Appendix H: Sample Daily Rehearsal Schedule

Purdue University Theatre

_The Glass Menagerie_
Daily Rehearsal Schedule as of 8/16/05

**Monday, September 12, 2005**

Rehearsal will take place in West Acting Studio, Pao 2164

<table>
<thead>
<tr>
<th>Time</th>
<th>What</th>
<th>Who</th>
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<tbody>
<tr>
<td>6:30 – 7:30pm</td>
<td>Design Presentations</td>
<td>Full Company</td>
</tr>
<tr>
<td>7:30 – 9:30pm</td>
<td>Read-thru</td>
<td>Full Company</td>
</tr>
<tr>
<td>9:30 – 10:30pm</td>
<td>Tablework with Tom RELASED</td>
<td>Petkoff</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Barrie-Wilson, Kellgren, Rolston</td>
</tr>
<tr>
<td>10:30pm</td>
<td>End of Rehearsal Day</td>
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</tr>
</tbody>
</table>

**FITTINGS/MEASUREMENTS:**

1:00 – 2:00pm   Wendy Barrie

2:00 – 2:30pm   Katherine Kellgren

**NEWSPAPER PHOTOS:**

5:30 – 6:30pm   Full Company

Mindy
Production Stage Manager
Appendix I: Distribution Lists

Rehearsal Schedules, Contact Sheets:
Russ Jones, Producer
Rich Dionne, Production Manager
Rosie Starks, Theatre Operations Manager
Lori Sparger, Publicity and Marketing Director
Darlene Flook, Division Secretary
Joel Ebarb, Costume Design Faculty
Ryan Koharchik, Lighting Design Faculty
Scene Design Faculty
Rick Thomas, Sound Design Faculty
Rich Rand, Performance Faculty
Jeff Cassaza, Performance Faculty
Kristine Holtvedt, Performance Faculty
Rick Lee, Performance Faculty
Anne Fliotsos, Performance Faculty
Ron Clark, Scene Shop Manager
Scenic Artist/Properties Supervisor
Costume Shop Manager
If not listed above:
Director (and any assistants)
Scenic Designer (and any assistants)
Costume Designer (and any assistants)
Lighting Designer (and any assistants)
Sound Designer (and any assistants)
Technical Director (and any assistants)
Properties Master (and any assistants)
Master Electrician (and any assistants)
Electrics Shop Technical Assistants
Sound Technical Assistants
Lighting board operator (and any assistants)
Sound board operator (and any assistants)
Master Dresser (and any assistants)
Every cast member
Every crew member

Rehearsal Reports, Performance Reports, and Production Meeting Notes:
Russ Jones, Producer
Rich Dionne, Production Manager
Rosie Starks, Theatre Operations Manager
Lori Sparger, Publicity and Marketing Director
Darlene Flook, Division Secretary
Joel Ebarb, Costume Design Faculty
Ryan Koharchik, Lighting Design Faculty
Scene Design Faculty
Rick Thomas, Sound Design Faculty
Rich Rand, Performance Faculty
Jeff Cassaza, Performance Faculty
Kristine Holtvedt, Performance Faculty
Rick Lee, Performance Faculty
Anne Fliotsos, Performance Faculty
Ron Clark, Scene Shop Manager
Scenic Artist/Properties Supervisor
Costume Shop Manager
If not listed above:
Director (and any assistants)
Scenic Designer (and any assistants)
Costume Designer (and any assistants)
Lighting Designer (and any assistants)
Sound Designer (and any assistants)
Technical Director (and any assistants)
Properties Master (and any assistants)
Master Electrician (and any assistants)
Electrics Shop Technical Assistants
Sound Technical Assistants
Lighting board operator (and any assistants)
Sound board operator (and any assistants)
Master Dresser (and any assistants)
Appendix J: Sample Performance Report

PURDUE THEATRE

Metamorphoses

DATE Thursday April 21, 2005
TIME 8:00 pm
PERFORMANCE # 7

RUNNING TIMES:

<table>
<thead>
<tr>
<th></th>
<th>UP</th>
<th>DOWN</th>
<th>TOTAL</th>
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<tbody>
<tr>
<td>(STATUES)</td>
<td>8:05</td>
<td>8:06</td>
<td>2MIN</td>
</tr>
<tr>
<td>SHOW</td>
<td>8:08</td>
<td>9:41</td>
<td>93MIN</td>
</tr>
<tr>
<td>TOTAL</td>
<td>1H. 3M</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

WEATHER       Rainy and Cool
HOUSE COUNT   128
HELD FOR      Audience

PERFORMANCE NOTES:

The Audience tonight was very responsive to the show, and it seemed as if Kevin Lambert had friends in the house because he was a smash hit. Some usually tense moments in the play were countered with laughter tonight, but the actors were not negatively affected.

The roles usually played by Joe Quadres were played by Kevin Lambert during tonight’s performance and he did a superb job with no noted problems.

TECHNICAL NOTES:

COSTUMES:
- Could you please wash the prop towels in the girl’s dressing room? Also, if there are any white prop costume towels left in the hall, would you place them in the dressing rooms? Thank you.
- Steven Potts’ white basic tunic is shrinking. Is there any way to fix this? Thank you.

PROPS:
- Thank you for fixing the jump rope. However, gold paint got on the black back of the jump rope and it is now visible in the house. Could the back of the rope be touched up? Thank you.

ADMINISTRATIVE NOTES:

Adjudication will be this Saturday following the performance. Please be at the Experimental by 9:45pm so that we may start as quickly as possible. Thank you.

Kevin Lambert will take over Joe Quadres’ roles for tomorrow’s performance.

THANKS!

caitlin
STAGE MANAGER