



Stage Management

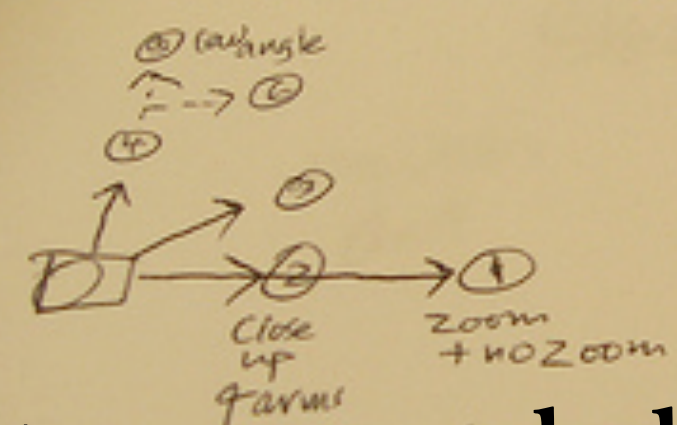
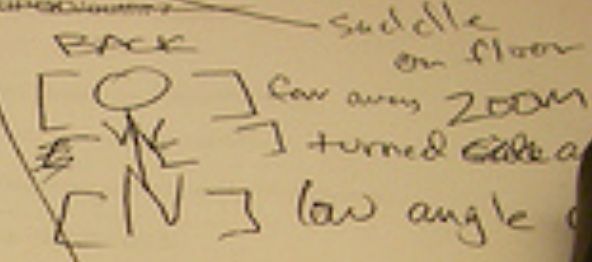
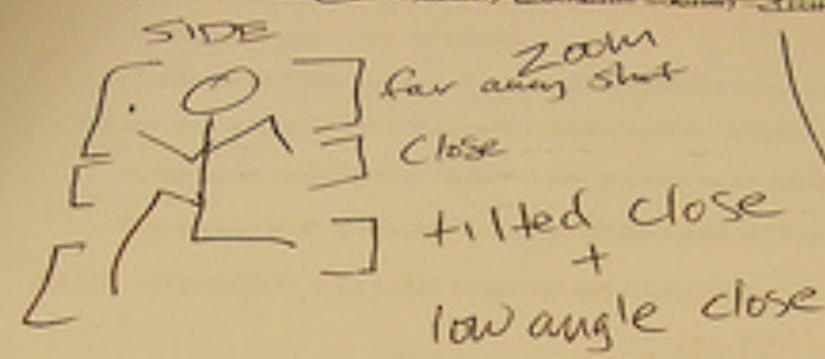
The **stage manager** is someone who supervises the physical aspects of the production and who is in charge of the stage when the show is being performed.





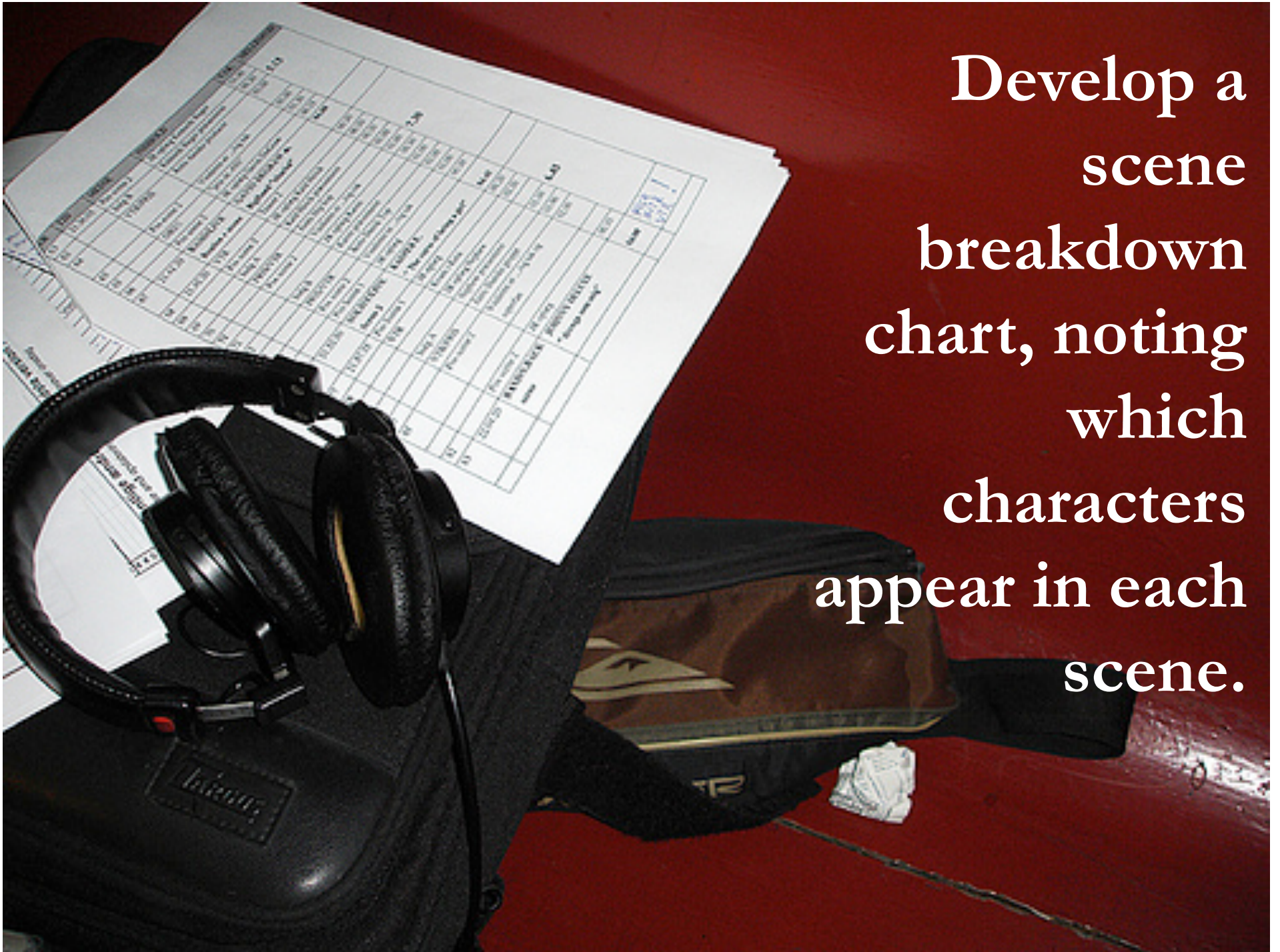
Pre-Production Responsibilities

6:00 am - Times Square (42nd/7th - 8th ave) - CARTOONIST A WARS / RACE / FIGHT
 6:30 am - West Side Highway (near pier walkway) - CARTOONIST B WARS / RACE / FIGHT
 7:30 am - Ansham rotating door (entering building) - TRIPPOUTOUT B-work
 8:00 am - Coughlin King Ben Brondine Street - TRIPPOUTOUT B-work



Note any needed design requirements: scenery, lights, sound, costume, properties, special effects, makeup, etc.

Develop a
scene
breakdown
chart, noting
which
characters
appear in each
scene.



Create a list of
every entrance and
exit.





Meet with the director and the Technical Director (TD) to determine specific responsibilities for each member of the production staff.



If the
performance
space is not
available, seek
out rehearsal
studios; make
yourself familiar
with any
limitations,
safety needs, etc.

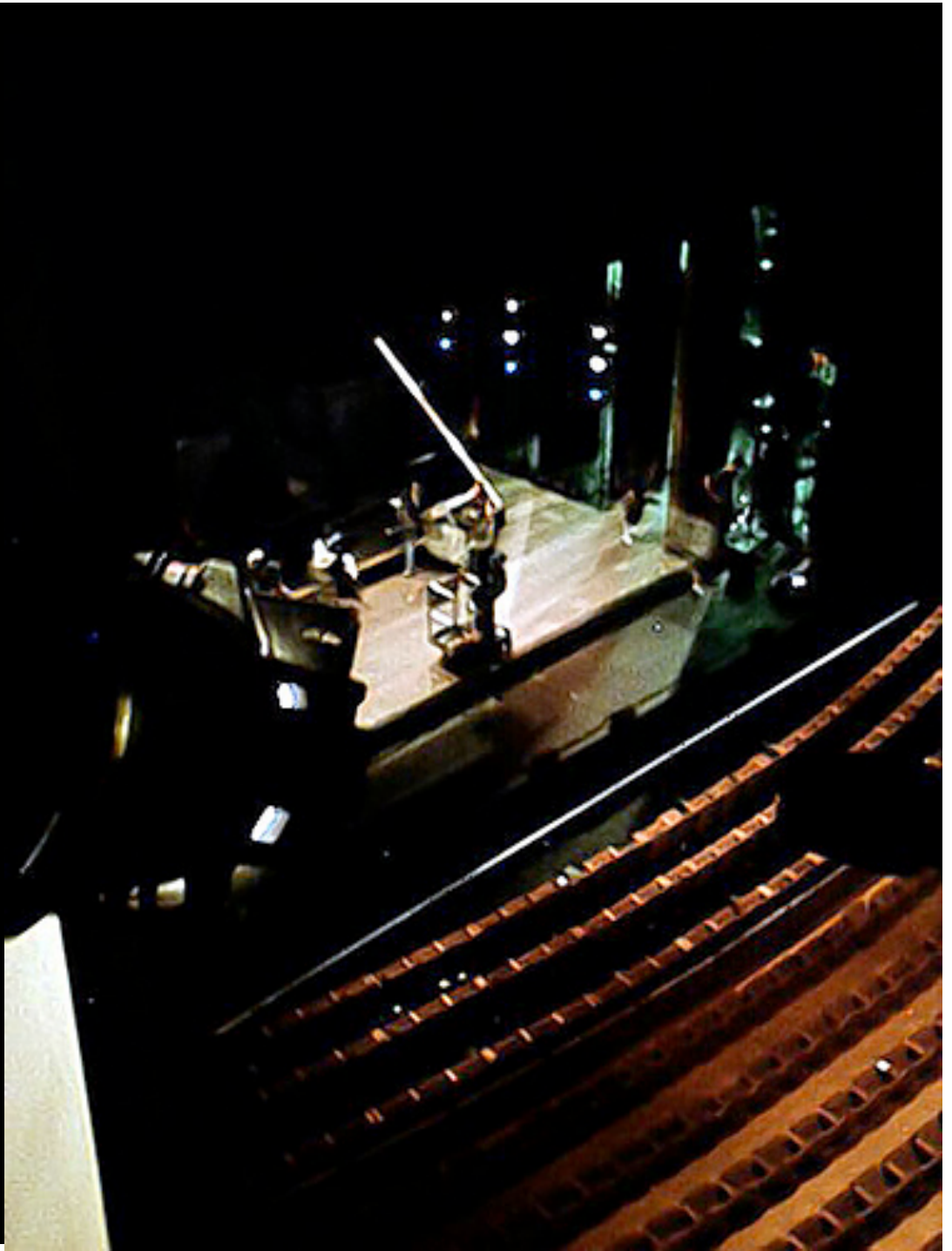




Arrange for all rehearsal needs, i.e., taping out the set, acquiring rehearsal props, etc.

Become familiar
with the
performance space,
including safety
issues, ventilation,
emergency
equipment, and any
details effecting the
production.

Acquire any
necessary keys.

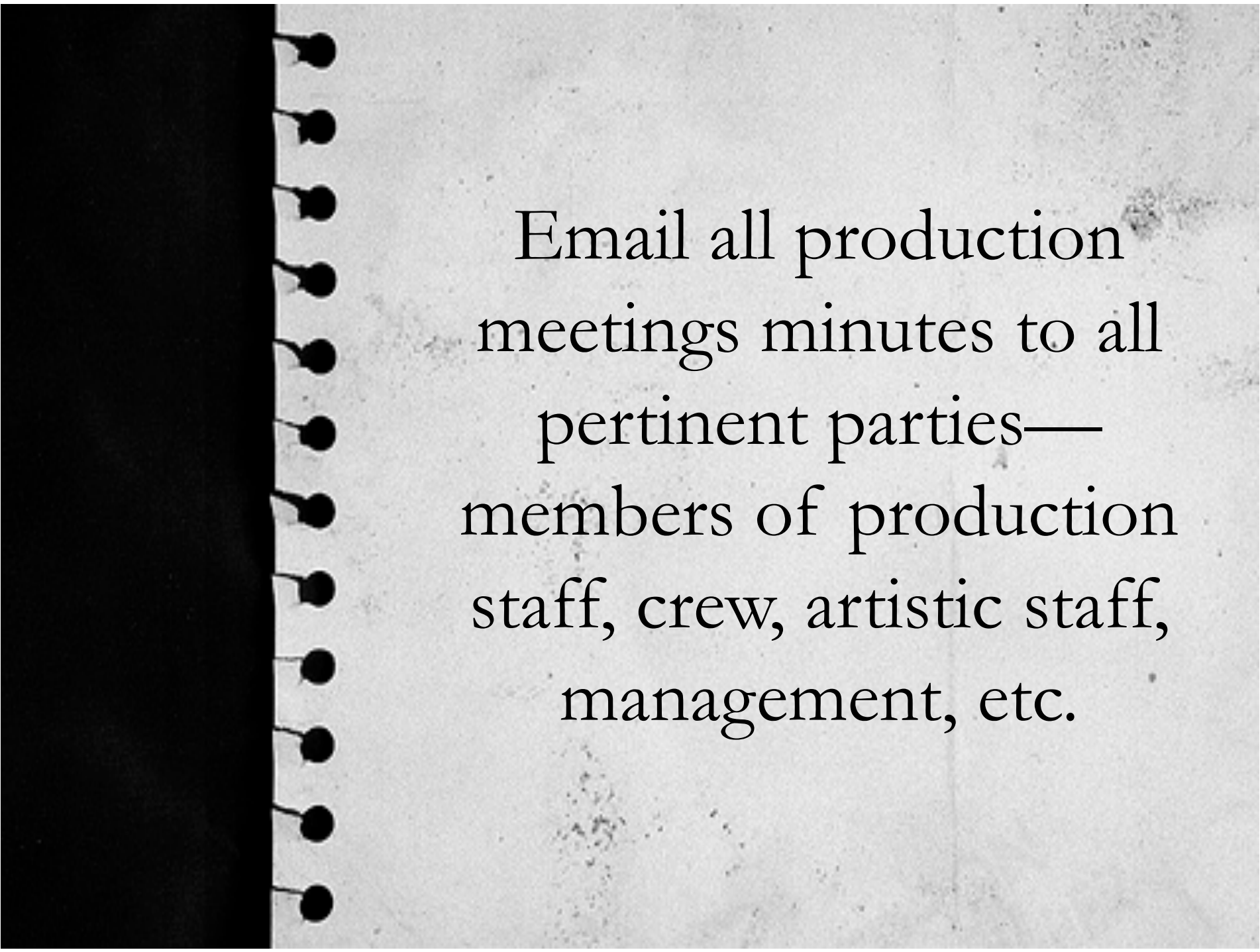


With the assistance of the director, prepare the agenda for all production meetings.





Record minutes of all production meetings.



Email all production
meetings minutes to all
pertinent parties—
members of production
staff, crew, artistic staff,
management, etc.



The Production Binder

Put together a three-ring binder, referred to as *THE PRODUCTION BINDER*, *THE PROMPT BOOK*, or *THE BIBLE*.



It should contain the following index tabs:

PRODUCTION INFO

Includes: master schedule, rehearsal schedule, crew schedule, contact sheet, scene breakdown

Scene Breakdown		UP Indie Showcase Bald Soprano and The Lesson Rehearsal Schedule			
ACT I:		End times of rehearsals will be determined by our accomplishments.			
Scene 1: Knobby's Dance Studio #1, morning		2/10	3:15	227	Read Through Full Cast
Scene 2: The Topper Club, later same day, night			4:15	227	Tablework BS: Mr. Smith, Mrs. Smith, Maid
ACT II:		2/11	3:15	227	Tablework TL: Maid, Professor, Pupil
Scene 1: Knobby's Dance Studio #1, morning, next day		2/15	4:00	227	Tablework BS: Mr. Martin, Mrs. Martin, Maid
Scene 2: The Topper Club, mid-day, same day		2/16	3:15	227	Tablework BS: Mr. Smith, Mrs. Smith, Mr. Martin, Mrs. Martin
Scene 3: Knobby's Dance Studio #1 and The Topper Club, later, same day		2/17	3:15	Aud	Tablework BS: Mr. Smith, Mrs. Smith, Mr. Martin, Mrs. Martin, Fire Chief, Maid
Scene 4: Knobby's Dance Studio #1, morning, next day		2/18	3:15	Aud	Tablework BS: Mr. Smith, Mrs. Smith, Mr. Martin, Mrs. Martin
EPILOGUE:		2/22	3:15	Aud	Character Work Full Cast
First stop on "The Doves" National Tour		2/23	12:00	Aud	Blocking BS: Full Cast
		2/29	10:00	Aud	Set Construction Crew
		3/3	10:00	Aud	Blocking TL: Full Cast
		3/5	4:00	Aud	Cleaning (Off Book) BS: Mr. Smith, Mrs. Smith, Maid
		3/6	3:15	Aud	Cleaning (Off Book) BS: Mr. Martin, Mrs. Martin, Maid

It should contain the following index tabs:

DHARMA

Includes: company rules, code of conduct.

Theatre 29 Code of Conduct*

HISTORY & MISSION STATEMENT

Theatre Three, located in Port Jefferson, New York, is a year-round, not-for-profit professional regional theatre that was founded in 1969. For the past 21 seasons, Theatre Three has occupied Athena Hall, a 125-year-old historic building.

Each year, Theatre Three presents a Mainstage season of seven productions (four musicals, two plays, and *A Christmas Carol*.) The Second Stage presents an ongoing series of events including small plays, original one-acts, staged readings, and cabaret performances. The in-house Children's Theatre presents nine original topical musicals. The Touring Children's Theatre offers four original programs dealing with child-at-risk or educational issues. Theatre Three's Dramatic Academy offers three semesters each year (Fall, Winter/Spring, and Summer) with classes for ages 6 through adult.

Theatre Three's Mainstage seasons have offered a wide variety of productions including the Long Island premieres of *Into the Woods*, *Children of a Lesser God*, *M. Butterfly*, *Prelude to a Kiss*, *Mr. Cinders*, *Someone To Watch Over Me*, and *All in the Timing*, as well as the world premiere of *The Irish Legacy*, *Before I Wake*, and *The Faculty Room*.

1.) **Be on time:** There are no excuses for lateness to a rehearsal or performance. There are moments when a real crisis might interrupt you from your appointed arrival time, so PLAN for those moments by arriving well before the scheduled time. Those extra minutes will allow more time to warm up and get into character. If lateness is truly unavoidable, you *must* call _____ at _____ at least half an hour before the scheduled rehearsal start time and let him/her know when you plan to arrive. If you are going to be late on certain days due to school or work issues, such issues need to be arranged with the director prior to rehearsal run.

Rehearsal attendance: You are expected to attend all scheduled rehearsals. This is a time to explore your character and his/her motivation. In the event that you must miss a rehearsal because of work, school, or a family emergency, you must contact _____ at _____ as soon as you are aware of the situation and at least half an hour before the start of rehearsal.

Phones: Turn them off when entering a rehearsal or performance space.

Getting them: *Always* be gracious, even if you disagree. Say, "thank you" after the director gives you the line. "May we speak about this later?" if you don't understand or disagree. The note session is not therapy for the actor, but rather a session of quick fixes for MANY elements of the show. Find time for you and the director to solve issues that affect you or your character only.

Giving them: It's quite simple – don't do it. This includes feeding another actor his/her line. Remember, don't take notes from another actor. A response could be, "Thanks for your help, but I think it's best to go through the stage manager or director."

Costume and appearance: Make no unauthorized changes in costume, make-up, or hairstyle. Let the designer handle your concerns, but avoid doing his or her job. Take proper care of all costumes – this means no eating, drinking anything besides water while in costume unless requested to do so onstage by your director. It is your responsibility to provide your own shoes, makeup, and hosiery unless otherwise specified by your director. You know it's wrong. We heard you say it.

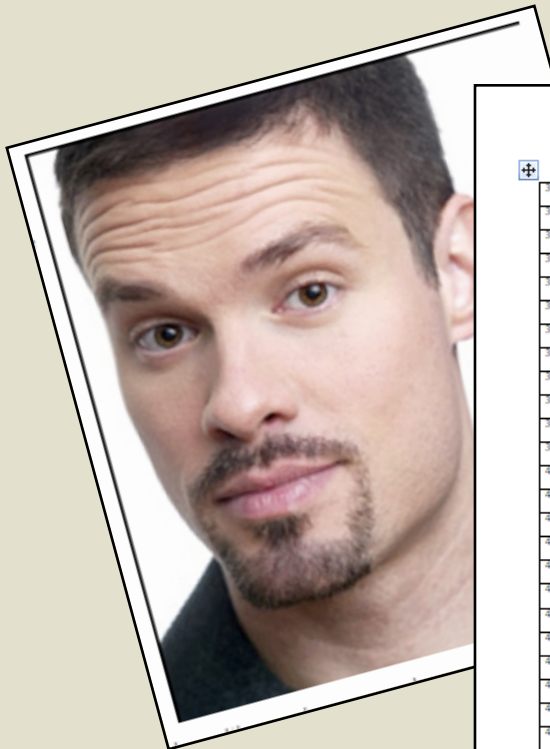
Stage noise: It should be nonexistent. That means you should avoid all talking, whispering, and laughter in the wings, green room, and dressing room areas. In addition to this, full cooperation with the stage manager is mandatory.

Rehearsals: Call time for tech rehearsals is 6:00 unless otherwise specified by your director. ALL cast members are expected to attend tech rehearsals EVERY NIGHT of the last week before opening night. During tech rehearsals, you are expected to pay attention, not disrupt the rehearsal, and stay close to the stage, because you

It should contain the following index tabs:

AUDITION

Includes: information sheet, blank audition form, collected materials from cast



UP INDEPENDENT SHOWCASE
THE BALD SOPRANO
AUDITION SIGN UP: MONDAY 12/8/08

3:00	
3:05	
3:10	
3:15	
3:20	
3:25	
3:30	
3:35	
3:40	
3:45	
3:50	
3:55	
4:00	
4:05	
4:10	
4:15	
4:20	
4:25	
4:30	
4:35	
4:40	
4:45	
4:50	
4:55	
5:00	

UP Independent Showcase
AUDITION/CREW APPLICATION AND PERMISSION SLIP

If there are any questions about the production, auditions or rehearsal process, please email Mr. Samarra at jsamarra@rih.org.

Name: _____ Home Phone: _____
Cell Phone: _____

Interested in: ☐ Performing ☐ Being part of Production Team ☐ Both

role(s) or position(s) you are interested in:

Production Team Positions
STAGE MANAGER
STUDENT TECHNICAL DIRECTOR
LIGHTING ASSISTANT
SOUND ASSISTANT

Understudy positions may be assigned for all roles.
☐ I am interested in any role/position

accept any role offered to you? (Please be honest) ☐ no ☐ yes

accept an understudy position? (Please be honest) ☐ no ☐ yes

performers only → Pants size: _____ Size: _____
Boys: Sport Coat size: _____
Girls: Dress size: _____

ever quit a Gold Masque or UP show? ☐ no ☐ yes

Describe the circumstances in the space below:

Participate in a sport or an activity that meets between now and the production, please provide your coach's name and email address.

Sport or Activity: _____
Coach or Advisor's Name: _____
Coach or Advisor's Email: _____

(OVER →)

It should contain the following index tabs:

CONCEPT

Includes: director's statement, any research focused on concept, designer notes, color palette



Directors' Notes by Steve McNicholas

Stomp was first performed at the Edinburgh Festival in 1991 after a brief tryout in its home town of Brighton, UK, the previous year. It had grown out of a 10 year collaboration between Luke Cresswell and myself, Steve McNicholas, as street performers and musicians. Each of us had musical backgrounds, but we were both drawn to physical, comedic theatre. Luke had already garnered a reputation for making rhythms with found objects when he happened to see the Burundi drummers playing open air in Covent Garden, London. A week later he had choreographed a routine involving metal trashcans (or dustbins, as they're known in the UK) which later became the starting point for Stomp.

Stomp's first big success came with a string of festival appearances in Australia, early in 1992, which has led to some confusion over its British origins. For the first three years, it continued as a festival show, touring the world and making a Coca Cola commercial en route. It was Stomp's arrival at the Orpheum theatre in New York in February 1994 which changed everything. Luke and I had to create a second company, using U.S. performers, and in doing so, discovered new life and new potential in the show.

Now in its 14th year in New York and its 5th year in London's West End, Stomp also tours continuously around the world, with full time US and European touring companies. Luke and I consider each production a reinvention of the original show: every performer bringing something of themselves to the show, and helping give each company its own unique character.

Without dialogue, but utilizing the universal languages of rhythm and physical comedy, Stomp has proved to be successful wherever it has been performed: from Japan to Brazil, Russia to South Africa. Stomp has performed in over 40 countries worldwide and pays return visits to almost all of them.

It should contain the following index tabs:

RESEARCH

Includes: dramaturgical analyses of play, time period and specialty research

The image shows a screenshot of the City of New Orleans website and a Wikipedia article for Saint Sebastian. The website header includes the city logo, mayor's name (Mayor C. Ray Nagin), address (1300 Perdido St., New Orleans, LA 70112), and navigation tabs (HOME, PRESS, RESIDENTS, BUSINESSES). The main content area features 'CITY NEWS' with articles on Black History Month, Holy Cross FEMA repairs, and a recovering resident. A large image of Mardi Gras parades is also visible. The bottom of the website has a 'Track Our Recovery Progress' map and a 'CITY HIGHLIGHT' section. The Wikipedia article for Saint Sebastian is overlaid on the right side of the website. It includes a search bar, a table of contents, a list of references, and a biography of the saint. The article text states: 'Saint Sebastian (died c. 288) was a Christian saint and martyr, who is said to have been killed during the Roman emperor Diocletian's persecution of Christians. He is commonly depicted in art and literature tied to a post and shot with arrows.' The article also mentions that Sebastian was reportedly known for having encouraged in their faith two Christian prisoners.

It should contain the following index tabs:

REHEARSAL REPORTS

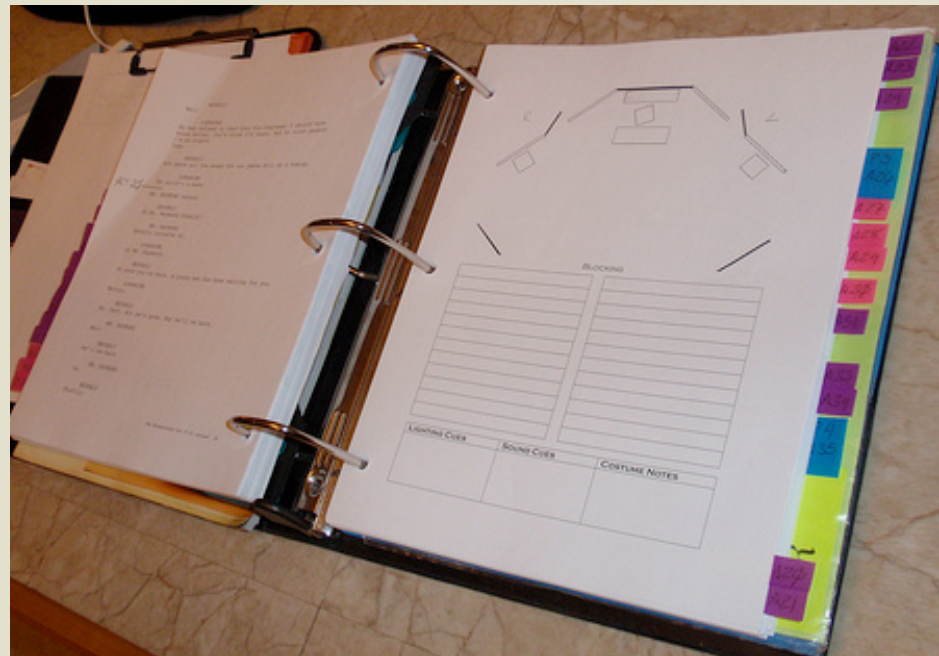
Rehearsal Report		Show Title: _____	
Date:	Time		
Actors in Attendance			
Absentees			
Tardiness/Early Departure			

Rehearsal Report		Show Title: _____	
Date:	Time Started:	Time Ended:	
Actors in Attendance		Crew in Attendance	
Absentees		Reason	
Tardiness/Early Departure		Reason	

It should contain the following index tabs:

BLOCKING SCRIPT

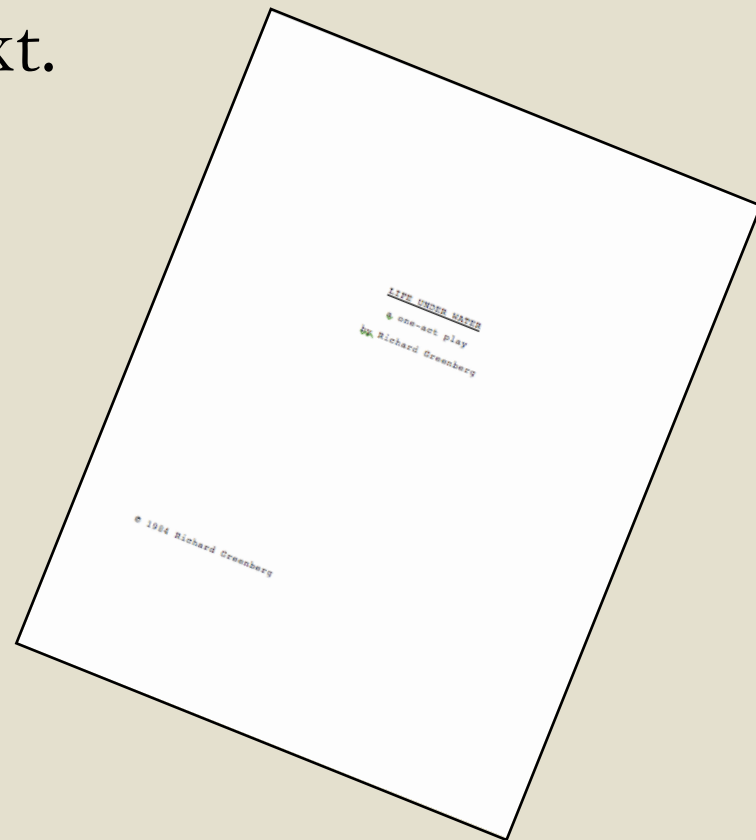
Includes: copy of the script with notation of all official blocking, business, and additions/deletions



It should contain the following index tabs:

CUE SCRIPT

Includes: copy of script with all cues for calling the show written into the text.



It should contain the following index tabs:

BUDGET

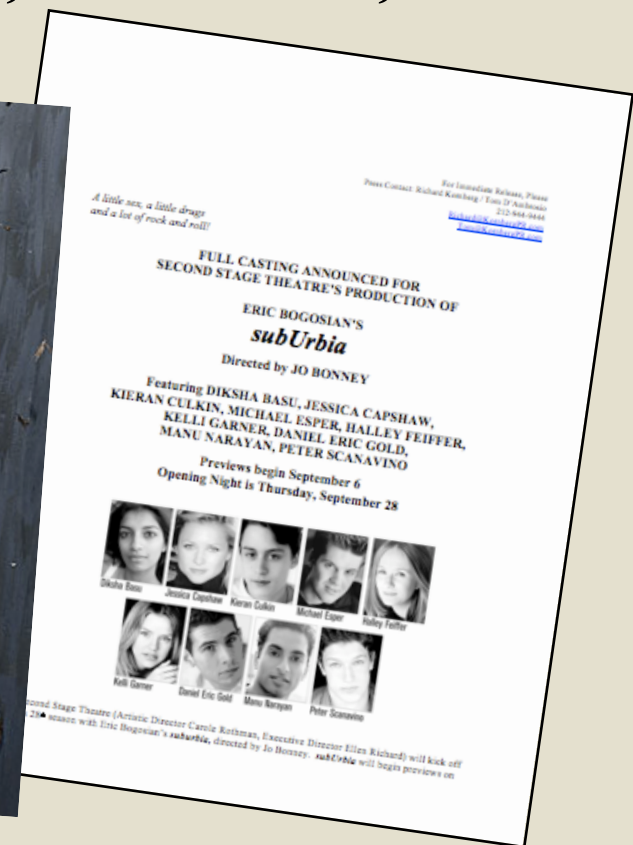
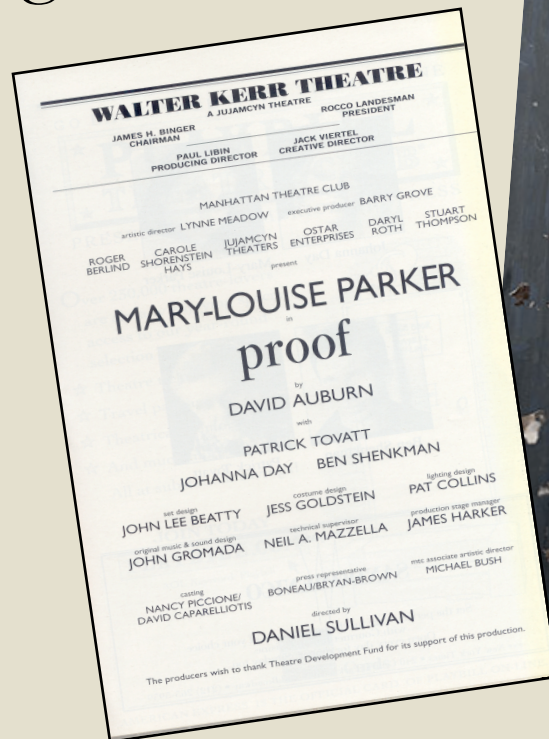


Ramapo High School University Programs in Theatre Arts and Communications: Independent Showcase			
Production: _____			
Dates: _____			
PROJECTED INCOME			
Tickets sold	_____ @ _____	\$ _____ =	\$ _____
	_____ @ _____	\$ _____ =	\$ _____
Other income			
Concessions		\$ _____	
Program Ads		\$ _____	
TOTAL PROJECTED INCOME:			\$ _____
PROJECTED EXPENSES			
Royalties		\$ _____	
Scripts		\$ _____	
Ticket Printing		\$ _____	
Programs		\$ _____	
Advertising		\$ _____	
Set Construction		\$ _____	
Properties		\$ _____	
Costumes		\$ _____	
Makeup		\$ _____	
TOTAL PROJECTED EXPENSES:			\$ _____

It should contain the following index tabs:

PUBLICITY

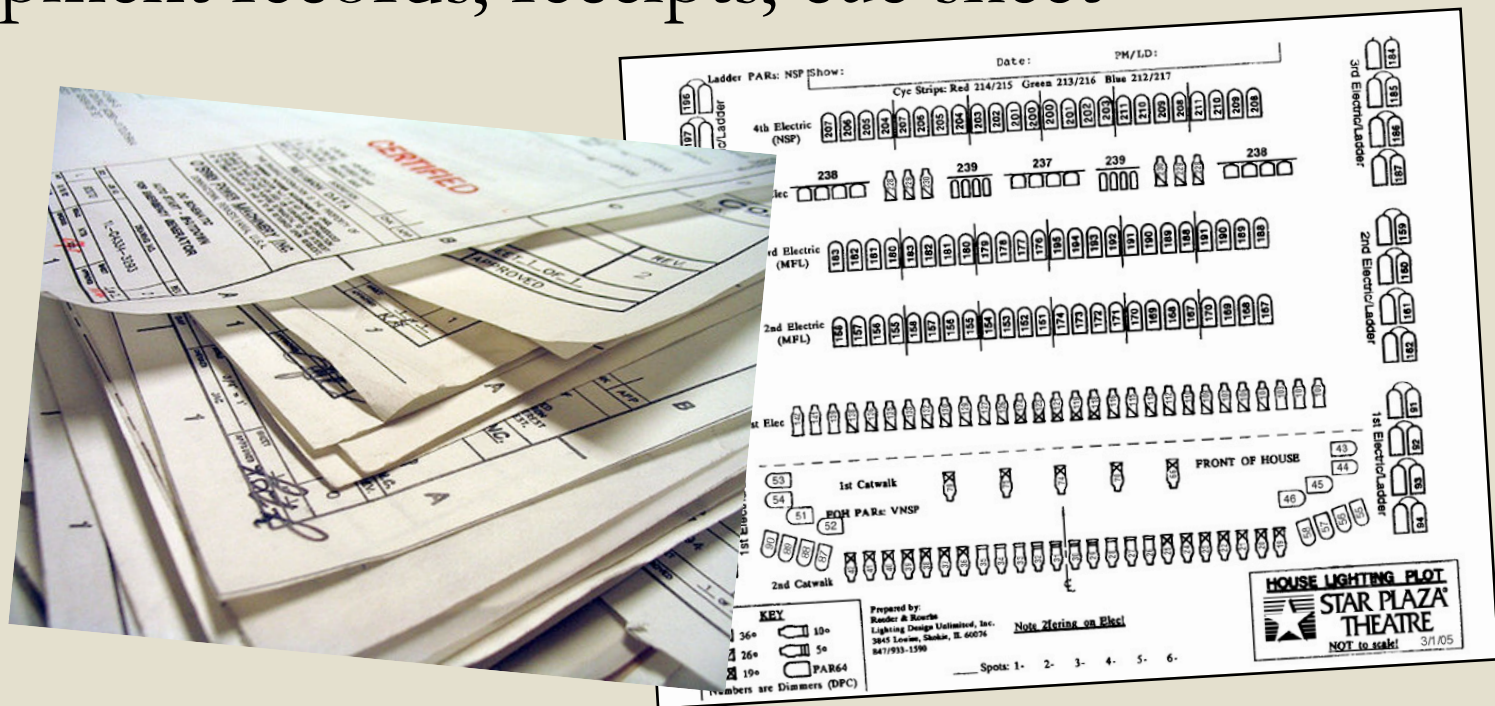
Includes: press releases, one-sheet, actor bio's, program materials



It should contain the following index tabs:

LIGHTS

Includes: light plot, materials, sources, rental info, equipment records, receipts, cue sheet



It should contain the following index tabs:

SOUND

Includes: mic-plot, sfx and music plot, cue sheet, equipment specifications, materials, sources, rental info, receipts, show CD



All in the Timing Cue Sheet

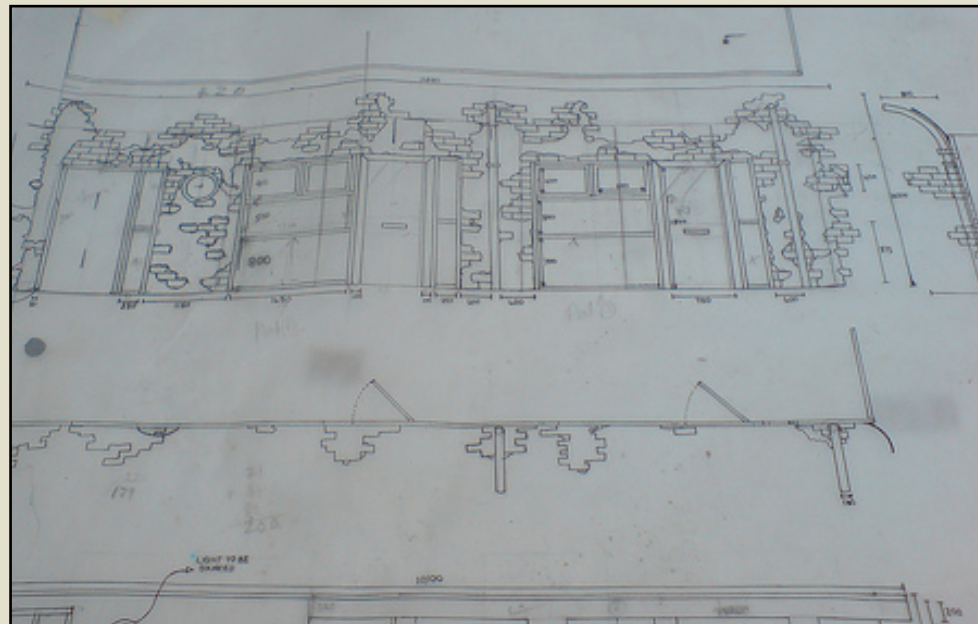
(L) Lights
(S) Sound
(SL) Stage Left Crew
(SR) Stage Right Crew

<u>Cue #</u>	<u>Pg. #</u>	<u>Cue</u>	<u>Action</u>
L-5	4	Top	House lights on
S-5	4	(with above)	CD: Track 1 "Pre-Show Music"
(Open House)			
0	4	Top	House half
0	4	(with above)	Fade "Pre-Show Music"
	4	Audience settles	House out
	4	(with above)	CD: Track 2 "Curtain Speech"
0	4	after "Curtain Speech"	CD: Track 3 "Glass Interlude"
-5	4	(with above)	set Wall Flat #1, Wall Flat #2, Table (props: Candle, Vase, Coffee Cup), & 2 Chairs

It should contain the following index tabs:

SCENERY

Includes: blueprint of performance space, ground plan of set, set design sketches, elevations, schematics, list of materials, furnishings, decorations



It should contain the following index tabs:

PROPERTIES

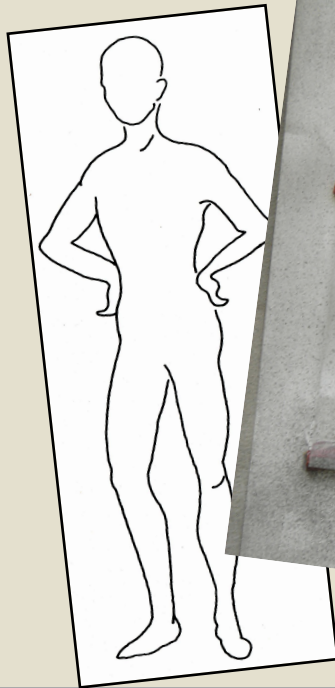
Includes: master prop list, schedule, sources, renderings, prop plot



It should contain the following index tabs:

COSTUMES

Includes: schedules, plots, renderings, character descriptions, cast measurements, color swatches, pictures



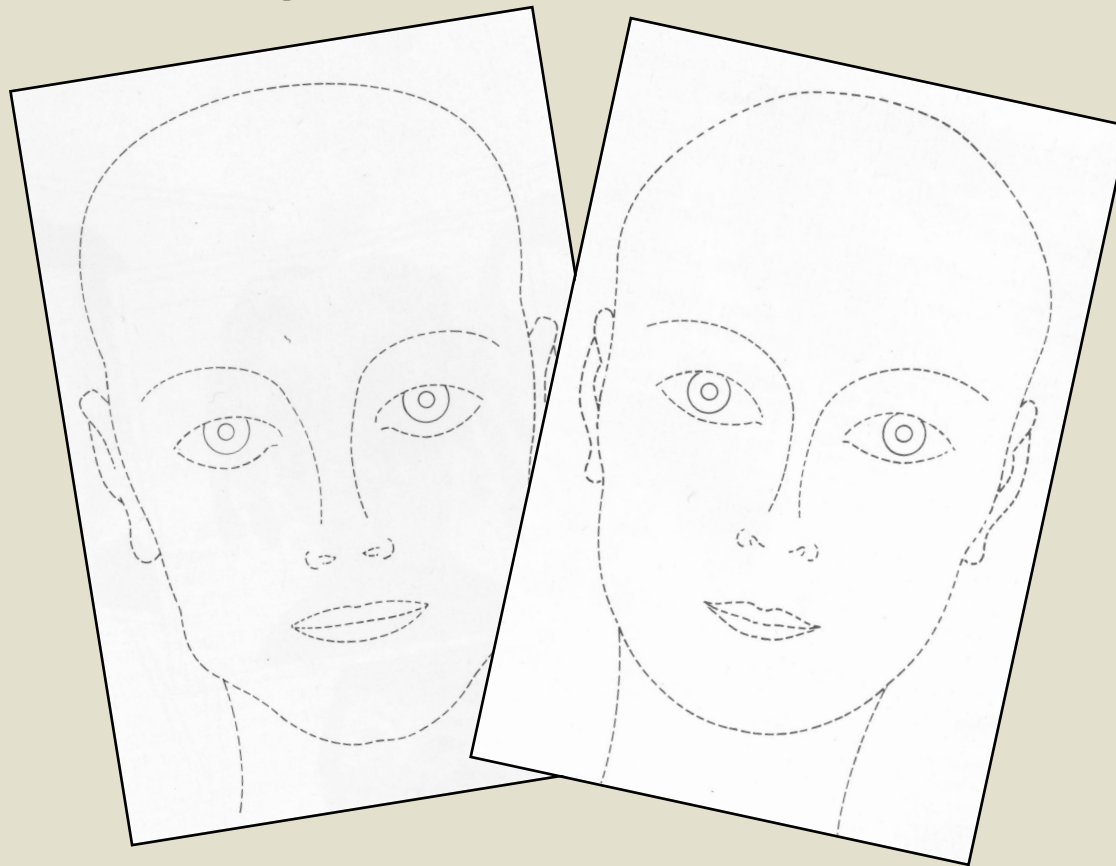
ACTOR'S NAME		ACTOR'S GENDER
ER(S) AND GENDER		SHOE SIZE
		RING SIZE
IN INCHES	HAT SIZE EQUIVALENT (6 3/8 — 8)	HAT SIZE (XXS — XXL)
SIZE IN INCHES	GLOVE SIZE EQUIVALENT (7 — 11)	GLOVE SIZE (S — XL)
N INCHES	WAIST IN INCHES	SUIT SIZE (S — XXXL)
N INCHES	NECK SIZE (XS — XXXL)	



It should contain the following index tabs:

MAKE-UP

Includes: renderings, materials, sources





Responsibilities during Auditions

Create an organized,
professional, creative, and
comfortable atmosphere.





**Provide copies of sides
(excerpts from the script) to the
auditioning actors.**



Create an
**Audition Fact
Sheet** (name of
production, playwright,
director, design staff,
rehearsal dates, venue,
performance contract, plot
summary, character listing
with description and age
range.)

Collect
and
organize
headshots
& resumes.



Maintain fairness among those auditioning.



For non-Equity it's first come, first serve.
Equity members can go to the head of the line.



Insure that the audition facility has adequate lighting, heating/cooling, sanitary restrooms, access to water, and general safety standards.



Roles may vary:

- The PSM may be at the door with an ordered list of auditioners.



Roles may vary:

- The PSM may escort actors in and out of auditioning space.



Roles may vary:

- The PSM may be inside with another employee working the door.

**DO NOT
ENTER**

(OR KNOCK)

Performance in Progress

Doors will re-open at the end of the performance

**Place a “Do Not Enter” sign on
auditioning space.**



Attempt to keep everyone on schedule.



Contact those being “called back”
and organizes their appointments.





Once casting is completed, the PSM
—with the input of the director—
develops a rehearsal schedule.



Taping Out the Floorplan



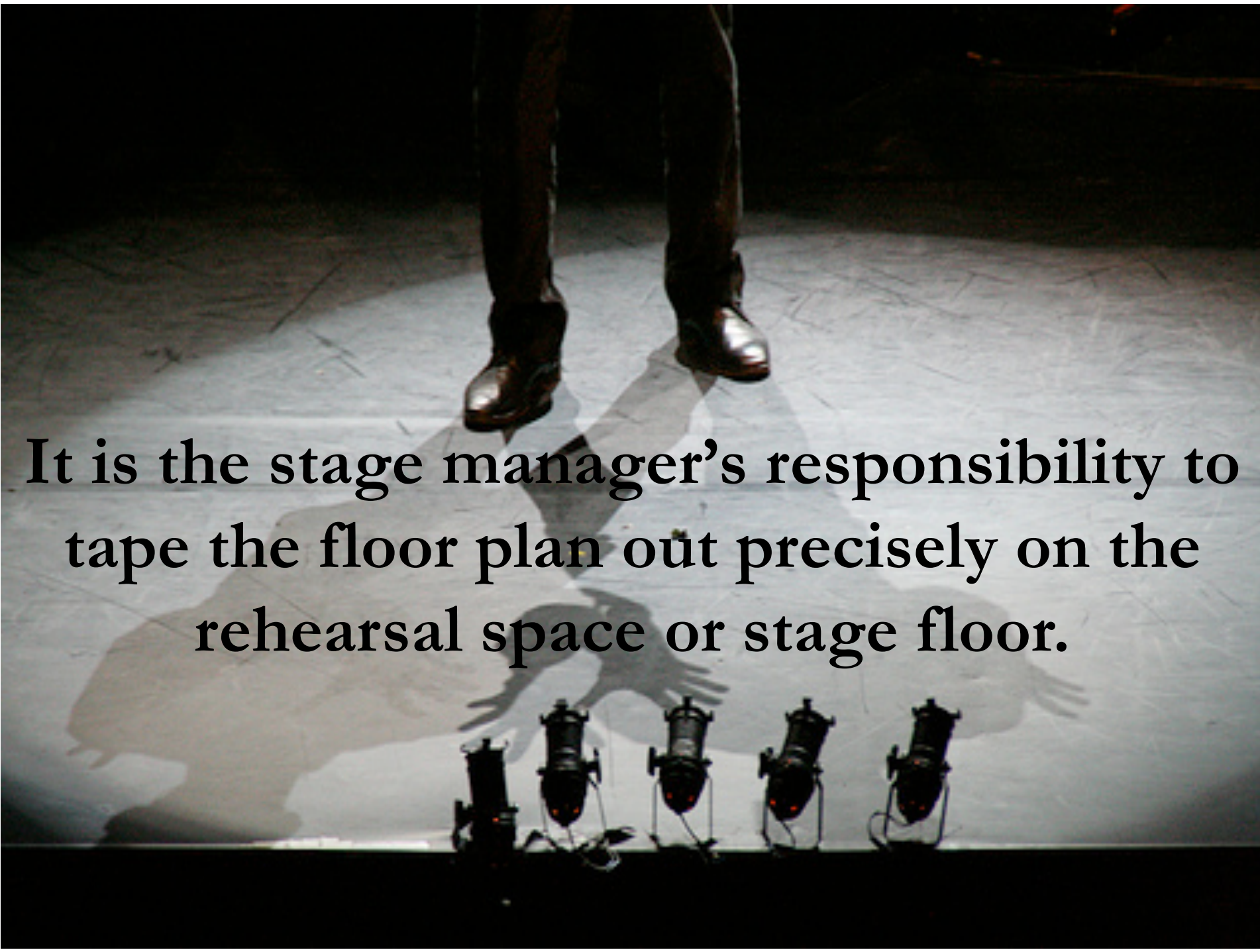
Sometimes
rehearsals
occur in the
actual
performance
space.

More
frequently they
occur in a
rehearsal space.





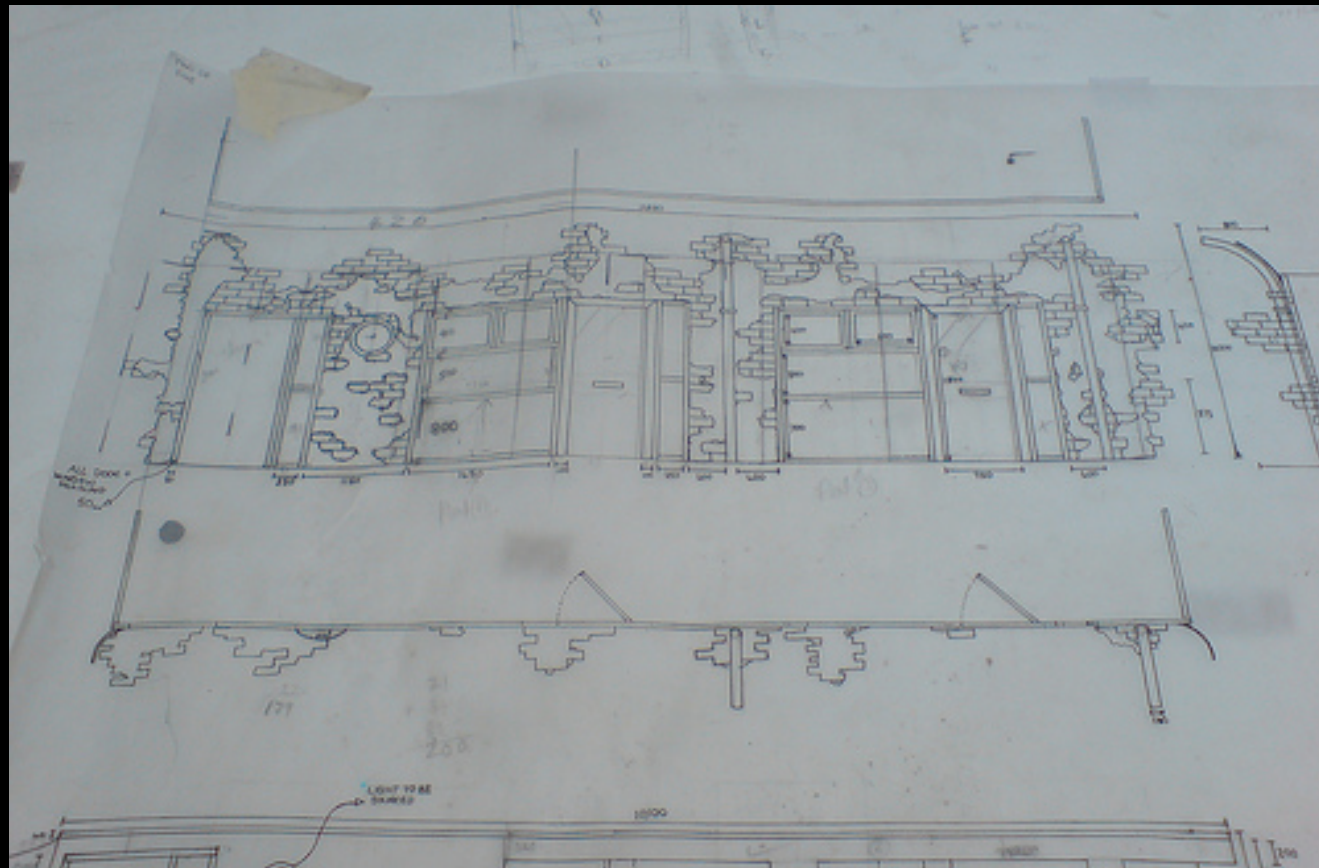
In either case, there will be a portion of the rehearsal process in which actors will work without the actual set pieces and furnishings.

A photograph of a rehearsal space. In the center, a person's legs and feet are visible, standing on a light-colored floor. A large, faint floor plan is taped to the floor, showing the outline of a person. In the foreground, five stage lights are visible, casting a glow on the floor. The background is dark.

It is the stage manager's responsibility to tape the floor plan out precisely on the rehearsal space or stage floor.



**Typically this is done with
inexpensive masking tape.**

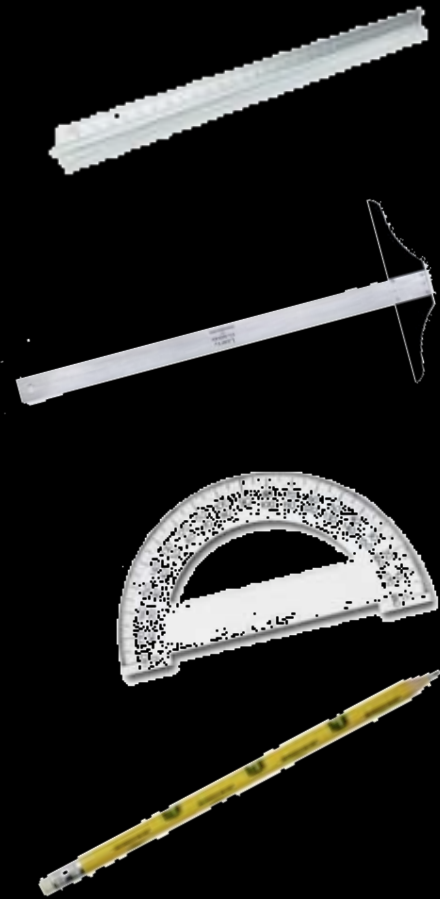


Carefully examine the designer's
scaled floorplan.



First, locate and mark in tape the
center line.

Then using a tape measure, a scale ruler, a chalk line, a T-square, a right triangle, a protractor, and a pencil, tape out the floor plan exactly.






Rehearsal Responsibilities



Create a Contact
Sheet so cast and
crew can
communicate.



Make sure the stage/rehearsal space
is swept before beginning any work.

**Make sure the
space is safe,
comfortable,
clearly marked,
and inspiring
for the show.**





**Oversee
attendance: have
actors and staff
sign in and out;
enforce attendance
and tardiness
policies.**



Establish and effectively enforce rehearsal rules in order to maintain productivity and professionalism.



Communicate rehearsal obligations
and requests with actors and crew
members.

Bring your stage manager's kit.



Provide the
actors with
important cues:
“5 minutes!”





Use a stop watch to time **everything**: the duration of each break, the duration of rehearsal activities, the duration of run-throughs, etc.

**Ensure
compliance with
regulations of
Actors Equity,
including breaks
and rehearsal
length.**





Coordinate
usage of and
storage of any
rehearsal props
or materials.



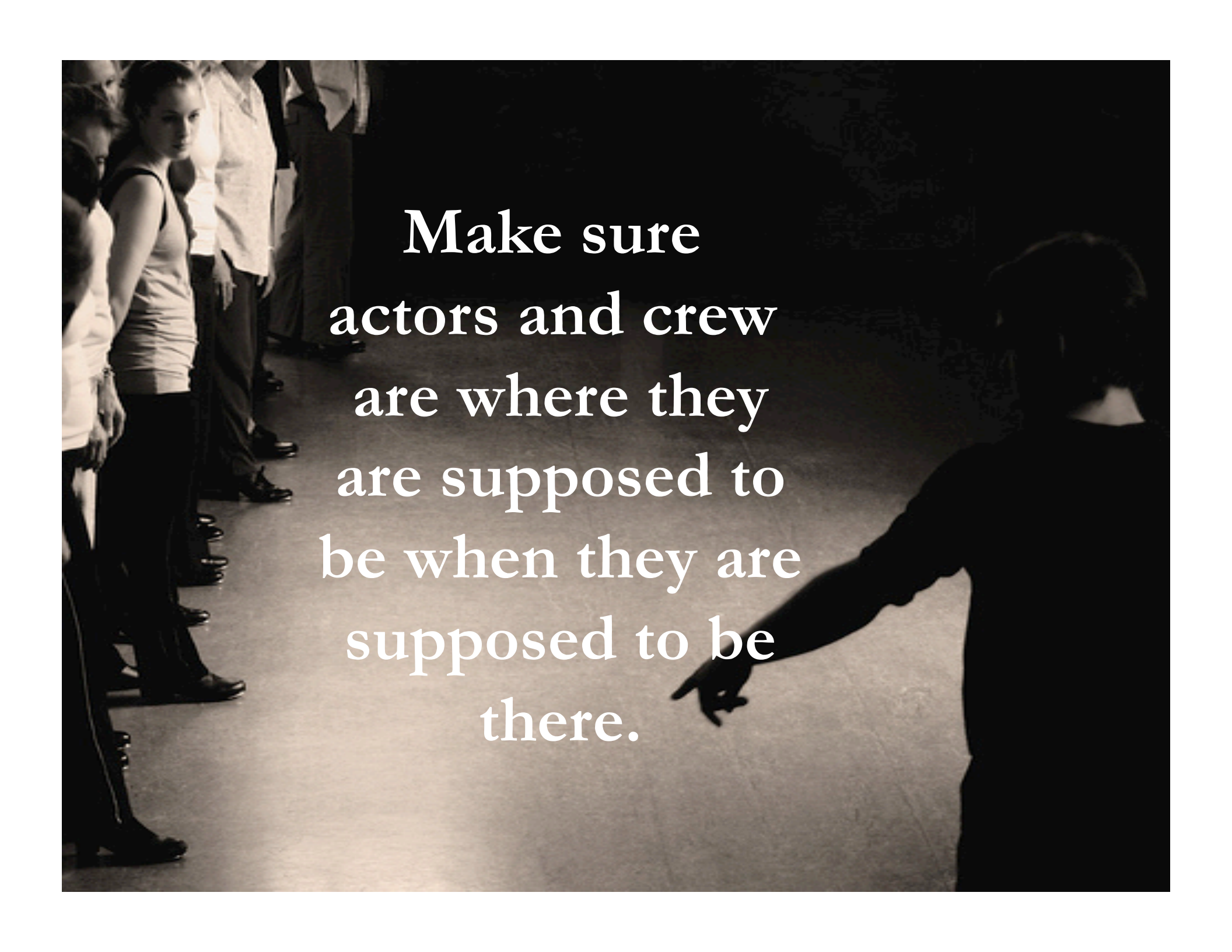
Support the director by giving constructive feedback, answering questions, and taking care of all the little things so the director can do his/her job.



Act as a liaison between all actors, designers, crew, staff, etc. Throughout the rehearsal process, all information should go through the stage manager.

Help to keep actors
calm and ready to
create, providing
coffee, water, or
good snacks to
make sure they
keep energy and
focus up.





Make sure
actors and crew
are where they
are supposed to
be when they are
supposed to be
there.



Creating a Stage Manager's Kit

At each rehearsal and performance, the
Stage Manager is expected to bring a
Stage Manager's Kit.



The kit itself can be anything from a duffel bag to a vanity case or any type of carrying case that one might use for tools or tackle or makeup or art supplies.



Medical Items

aspirin

throat lozenges

cold tablets

antacid

eye wash

Band Aids

ice pack

Neosporin

hand sanitizer

needles

tweezers

cotton swabs

scissors



Office Supplies

a supply of #2 pencils

erasers

pencil sharpener

highlighters

Sharpies

rubber bands

paper clips

a glue stick

chalk

self-stick note pads

stapler and staples

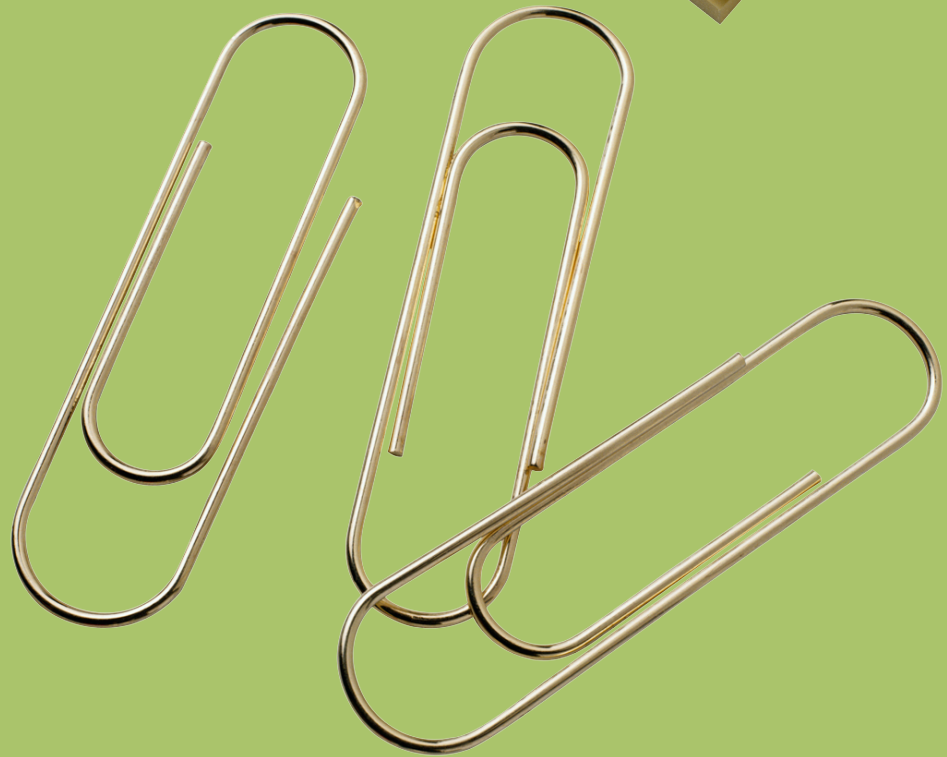
calculator

ruler

transparent tape

masking tape

thumbtacks & pushpins



Convenience Items

matches

disposable cups & utensils

a variety of self-amusement toys

moist towelettes

tissues

sugar, Equal, salt, & pepper packets

eyeglass repair kit

eyeglass lens tissues

toothpaste

mouthwash

dental floss

tampons

breath mints

bobby pins

needle and thread

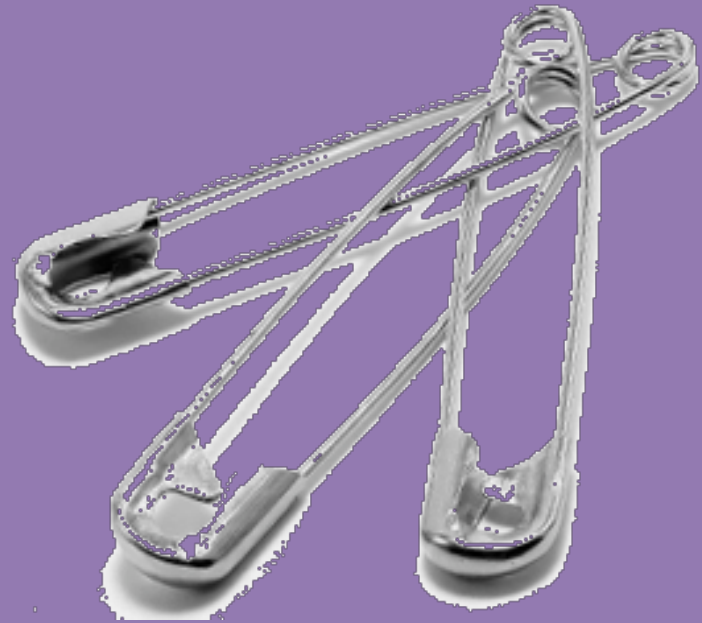
safety pins

extension cord

bottle & can opener

nail clippers and file

room deodorizer



Tools & Theatre Supplies

hammer

multi-function screw driver

pliers

adjustable wrench

tape measure

work gloves

mini MagLite

stopwatch

spike tape

gaffer's tape

electrical tape





Rehearsal Reports

A photograph of a person lying back in a green theater seat, with their legs crossed and head tilted back, suggesting a state of relaxation or exhaustion. The background shows rows of empty seats in a theater or auditorium.

For each rehearsal the PSM writes a rehearsal report:

- attendance
- objectives
- progress
- concerns, issues, & questions
- plans for the next rehearsal.

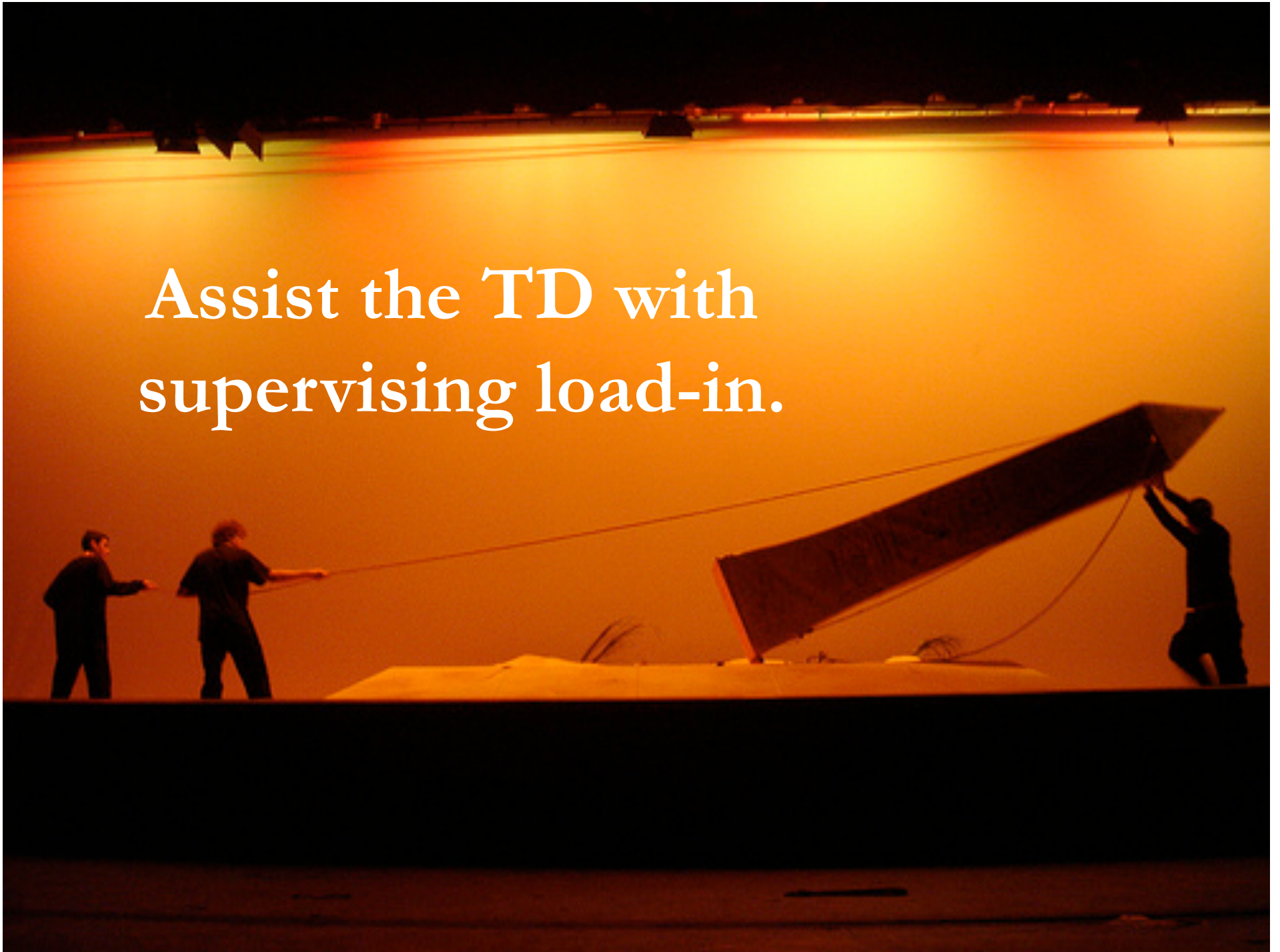
A silver Apple laptop is shown from a slightly elevated angle. The lid features a faint, light blue floral and leaf pattern. The Apple logo is visible on the right side of the lid. A silver pen with a textured grip is resting on the left side of the laptop. The background is a plain, light-colored surface.

Email this to all production staff
every night after rehearsal.



Load-In and Hang & Focus

Assist the TD with
supervising load-in.





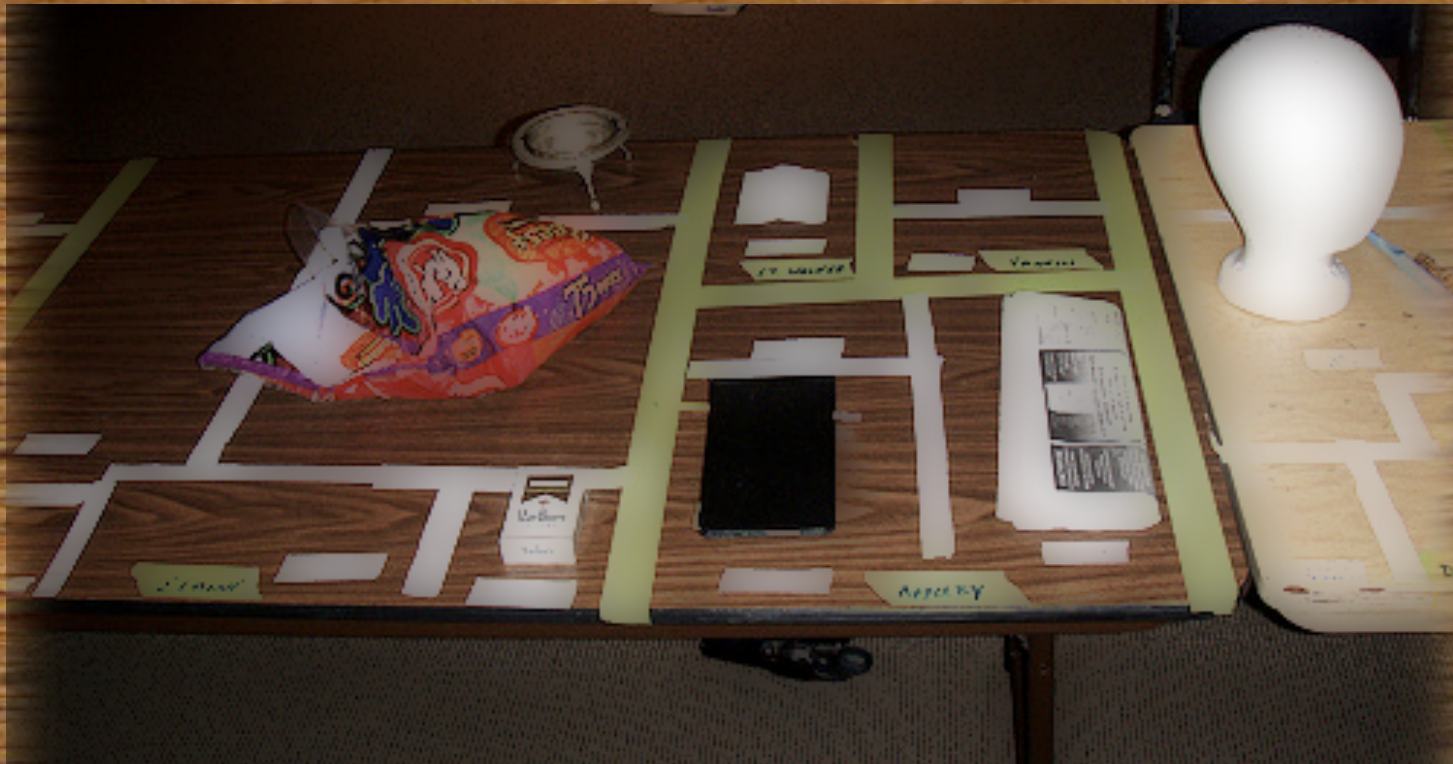
The lighting designer or production electrician focuses the lights on the set. The PSM may be asked to either work the board, stand on stage to be object of focus, or provide input on lighting needs for production.



Prep for Tech Rehearsals

As PSM, make sure the Run Crew
spikes the movable set pieces.





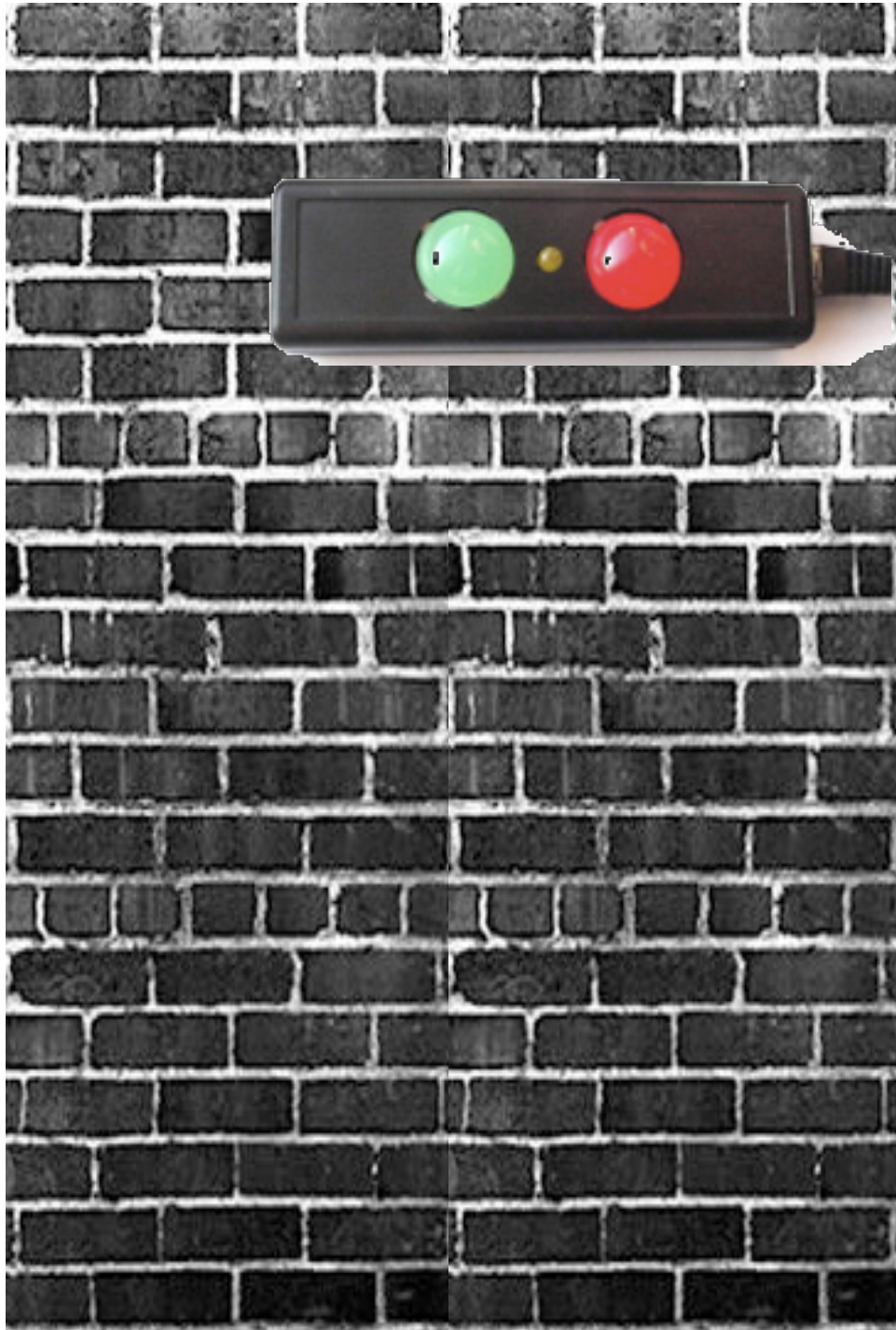
As PSM, make sure the Props Master sets up the Prop Tables.




As PSM make
sure the ASMs
and the Run
Crew organize
the backstage
area, giving a
“home” to each
stored set piece.



As PSM, make sure the Lighting Designer, ASMs or Run Crew has installed or provided minimal adequate backstage lighting or flashlights.



As PSM,
make sure the
LD (Lighting
Designer) has
installed any
necessary Cue
Lights.



As PSM, make sure there are ample
headsets for all who absolutely
require them.

Listen

Talk

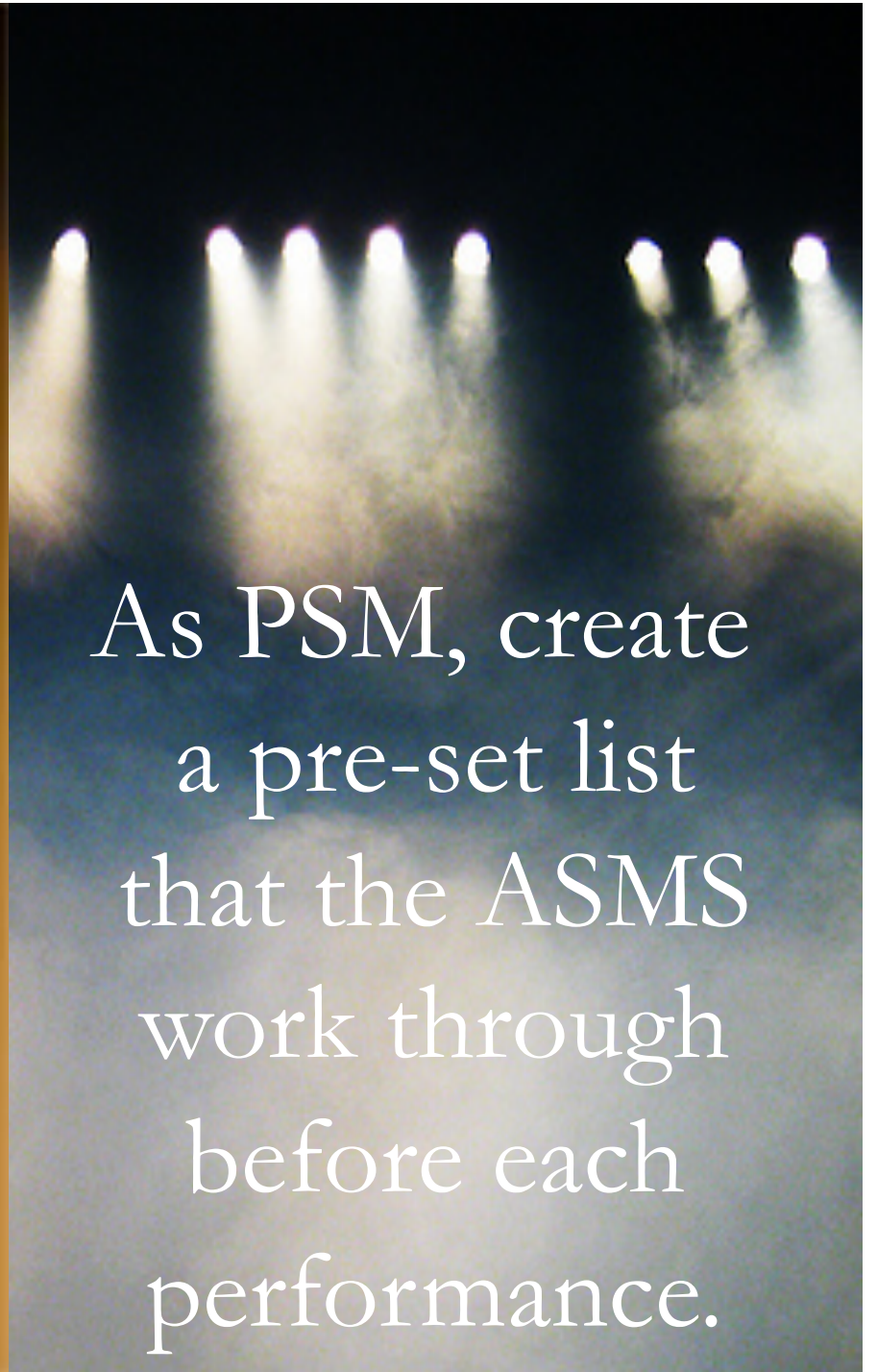
All Talk

Call

UP Showcase CABARET March, 2009
Costume List

CHARACTER	ACTOR	COSTUME
Enzo	David Jones	Black suit or dress pants, suspenders, black shoes, black tie, black military-style belt, white concentration camp top
Kid Kat Girl	Isabelle Spittle, 18-20	Black turtleneck or short sleeved top, top pants, black or black preferred, beige shoes, black tights, leggings, patches of black, red, purple, gold, orange scarves, black turtleneck, etc., black character shoes, black tights, black or purple
Clifford Bruckshaw	Max Spittle	3-piece suit (brown/tan), white shirt, dress shoes, overcoat (brown)
Ernest Ludwig	Brian Jones	3-piece suit (blue/grey), white shirt, dress shoes, overcoat (brown), wassie armband
Customs Officer	Amanda Welch	tan uniform, hat, men's dress shoes, belt, black case with strap, weapon?
Frauen Schneider	Rachel Welch	fluffy but practical dress, beige tights, black shoes, scarf
Frauen Kool	Julia Spittle	lingerie, high tights, short robe, beige tights, black shoes, dark overcoat
Sally Bowles	Danielle Spittle	leopard up version of Kid Kat Girl, maybe black leather jacket
Stephanie	Isabelle Spittle	leopard up version of Kid Kat Girl (matches Spittle's)
Water	Kate Brennan	black dress pants, black jazz shoes, black shoes, short red or black uniform jacket
Sailor	Tyler Abrahamson	German Navy uniform and black jazz shoes
Gordie	Alison Spittle	Gordie Duff, dress or turtleneck, cute hat, jazz shoes

As PSM, make sure the Costume Designer has posted Costume Plots backstage.



As PSM, create
a pre-set list
that the ASMS
work through
before each
performance.



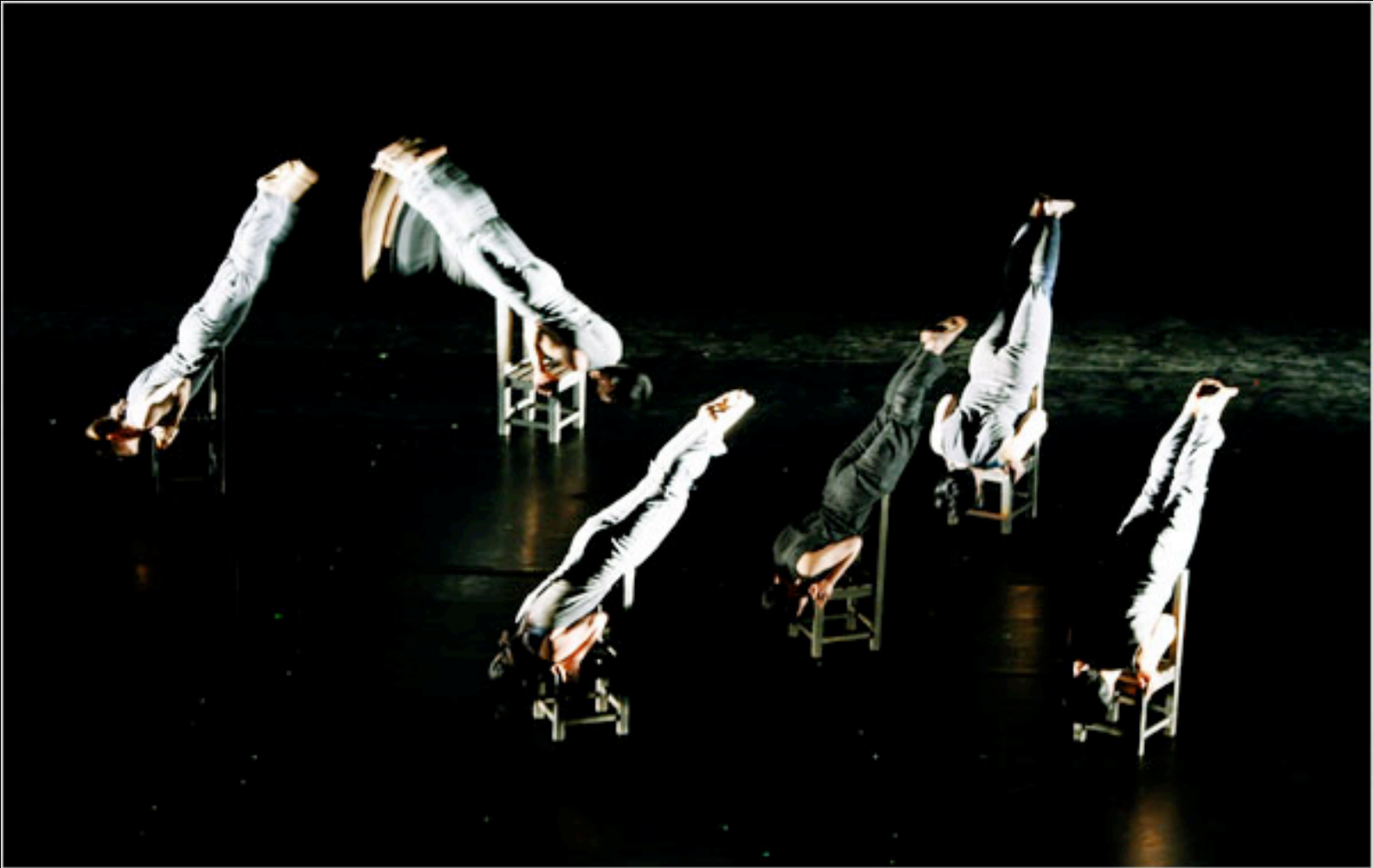
As PSM, coordinate a dress parade, in which actors stand in costume under the stage lights.



Spiking the Stage

Once rehearsals are in the actual performance space, the stage manager must direct the stage crew through spiking all furniture and movable set pieces.





“Spiking” the stage ensures that—for blocking and lighting purposes—the set pieces are in the same exact spot each time they are set up.



In doing so, you will use special spike tape
—available in most theatrical stores.

Place small pieces of spike tape on the upstage corners of all set pieces.





Color-coded tape
may be used for
multiple settings.



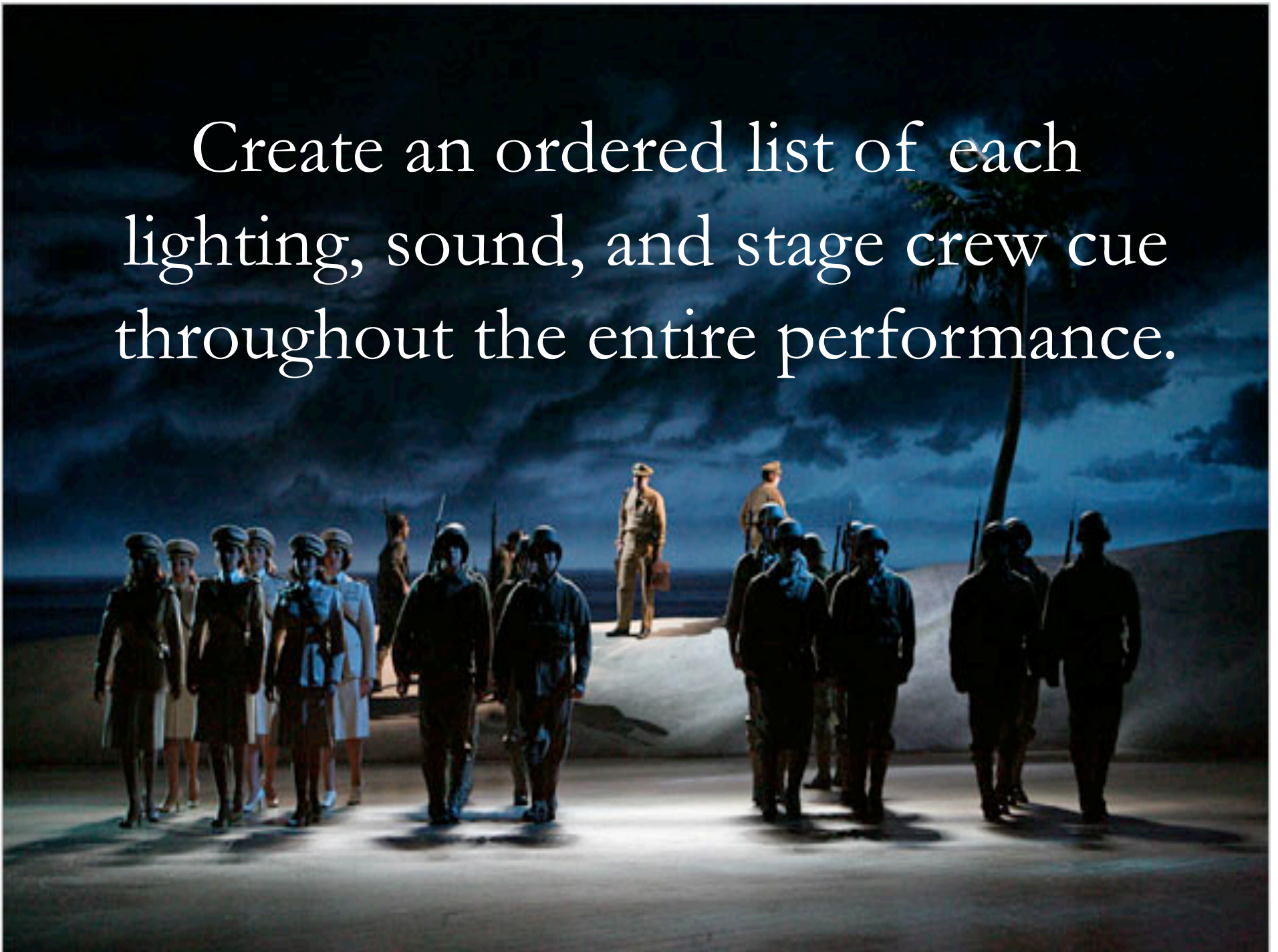
If set pieces are
improperly placed on the
stage, actors may not be
in the lighting hotspots
when they need to be.





Creating the Cue Sheet

Create an ordered list of each lighting, sound, and stage crew cue throughout the entire performance.



Write each cue into the Cue Script that will be used to call the show.

3

SCENE ONE

~~Tristan~~ AMY-BETH and AMY-JOY.

AMY-BETH

So tell me.

AMY-JOY

You'll die. I'm bad. I'm so bad.

AMY-BETH

What did you do?

AMY-JOY

You will just die.

AMY-BETH

And what if I don't?

AMY-JOY

I'll be very disappointed. But it's not gonna happen. It's just not gon--

AMY-BETH

So you went out to allay her fears. . . .

AMY-JOY

I went out because the little one, the girl--

AMY-BETH

Yes, I know ~~who~~ you mean.

AMY-JOY

Isolde? Shit, what kind of people name the kids Tristan and Isolde and the dogs Brian and Susan? I mean--

AMY-BETH

Your uncle.

AMY-JOY

Uncle Andre, wouldja believe? Andre Vinegrad as in Abe Weingarten. I mean, the whole family.

AMY-BETH

And you went out to allay her fears.

4

AMY-JOY

'Cause she thinks she sees a sea monster. I find out. I go there, I find it out. The other kid--

AMY-BETH

Tristan, this is.

AMY-JOY

Tristan--you believe that? A name like that he's gonna have serious trouble dating.

AMY-BETH

And then what happened?

AMY-JOY

And then what happened is like the other kid's a one-of-those-kids-he-swims-like-a-fish . . . water baby! Like this article in People magazine, and he's in it . . . naked. So he's cool about the whole deal, and he's working on her, saying there is no such thing as a sea monster, you know?

AMY-BETH

Ms-hm.

AMY-JOY

And he's got her just about I would say half convinced. And I'm watching, and I'm thinking: well, nothing for me to do; a child is more likely to respond to a sibling, anyway--I took this family planning course--

AMY-BETH

Things are going smoothly.

AMY-JOY

Things are going smoothly. And I think--I don't know what came over me--I see this little child, five years old--I see this kid, she looks so innocent, and I think--wouldn't it be kind of neat to scare her shitless?

AMY-BETH

You didn't.

AMY-JOY

I did.

AMY-BETH

Of course you did.

Each *lighting*
cue is labeled
with a *number*.

Each *sound*
cue is labeled
with a *letter*.

Sample Cue Sheet

All in the Timing Cue Sheet

(L) Lights
(S) Sound
(SL) Stage Left Crew
(SR) Stage Right Crew

<u>Cue #</u>	<u>Pg. #</u>	<u>Cue</u>	<u>Action</u>
L-5	4	Top	House lights on
S-5	4	(with above)	CD: Track 1 "Pre-Show Music"
(Open House)			
L-10	4	Top	House half
S-10	4	(with above)	Fade "Pre-Show Music"
L-15	4	Audience settles	House out
S-15	4	(with above)	CD: Track 2 "Curtain Speech"
S-20	4	after "Curtain Speech"	CD: Track 3 "Glass Interlude"
SR-5	4	(with above)	set Wall Flat #1, Wall Flat #2, Table (props: Candle, Vase, Coffee Cup), & 2 Chairs



Tech Rehearsals



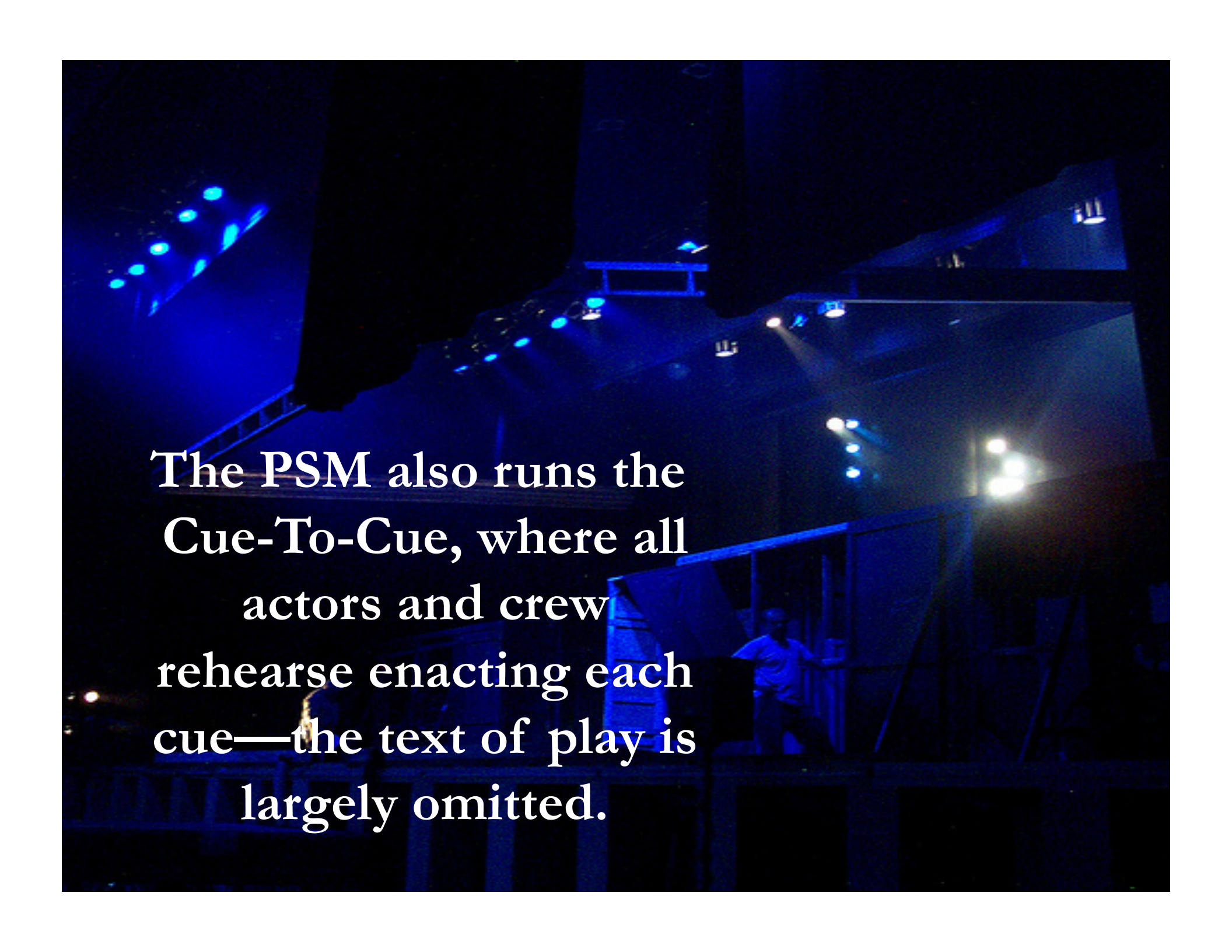
At Paper Tech, the director, PSM, ASMs, and all designers sit around a table and talk through each shift and cue. No actors are present.



At Paper Tech, the PSM creates a master Cue Sheet and Cue Script.



The PSM leads the crew through Dry Tech—a complete run of the show without any actors. The crew rehearses administering each cue.

A photograph of a theater stage at night. The stage is dark, with several blue spotlights illuminating the scene from above. A person is visible on a raised platform or stage area, possibly a crew member. The text is overlaid on the left side of the image.

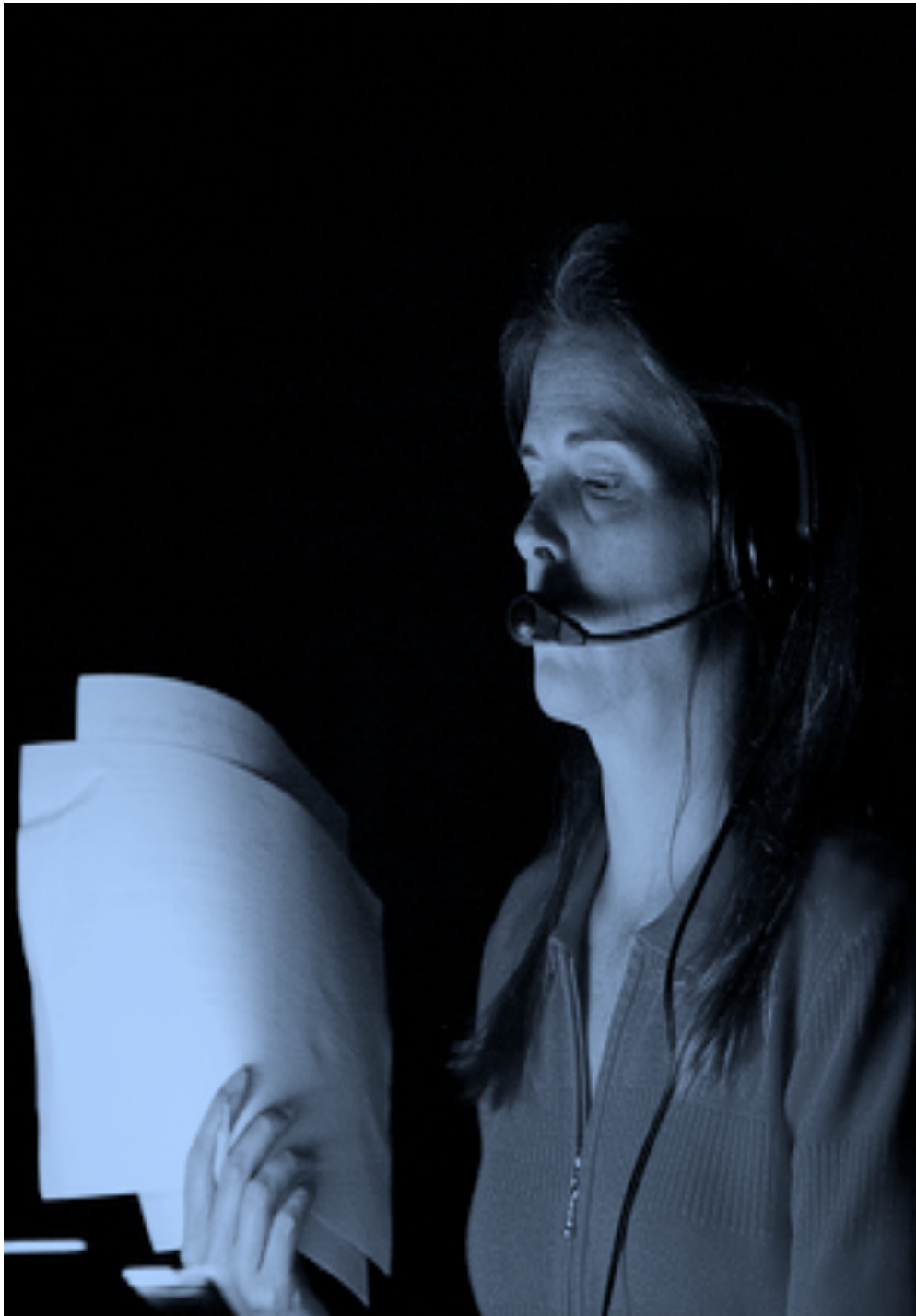
The PSM also runs the Cue-To-Cue, where all actors and crew rehearse enacting each cue—the text of play is largely omitted.



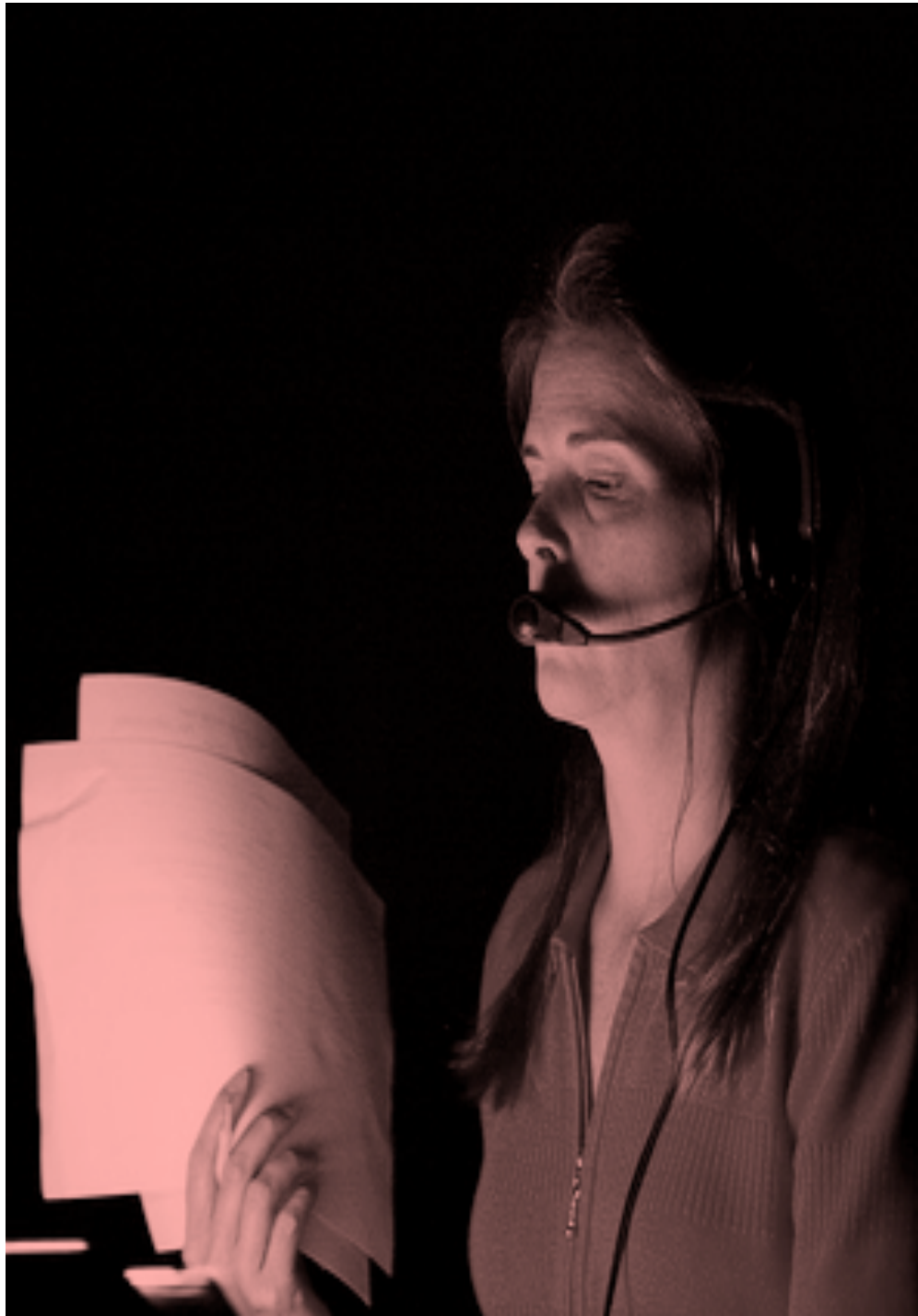
Calling The Show



During a run of the show, the stage manager warns, gives standby notice and calls for the execution of every cue. This is done over a headset.



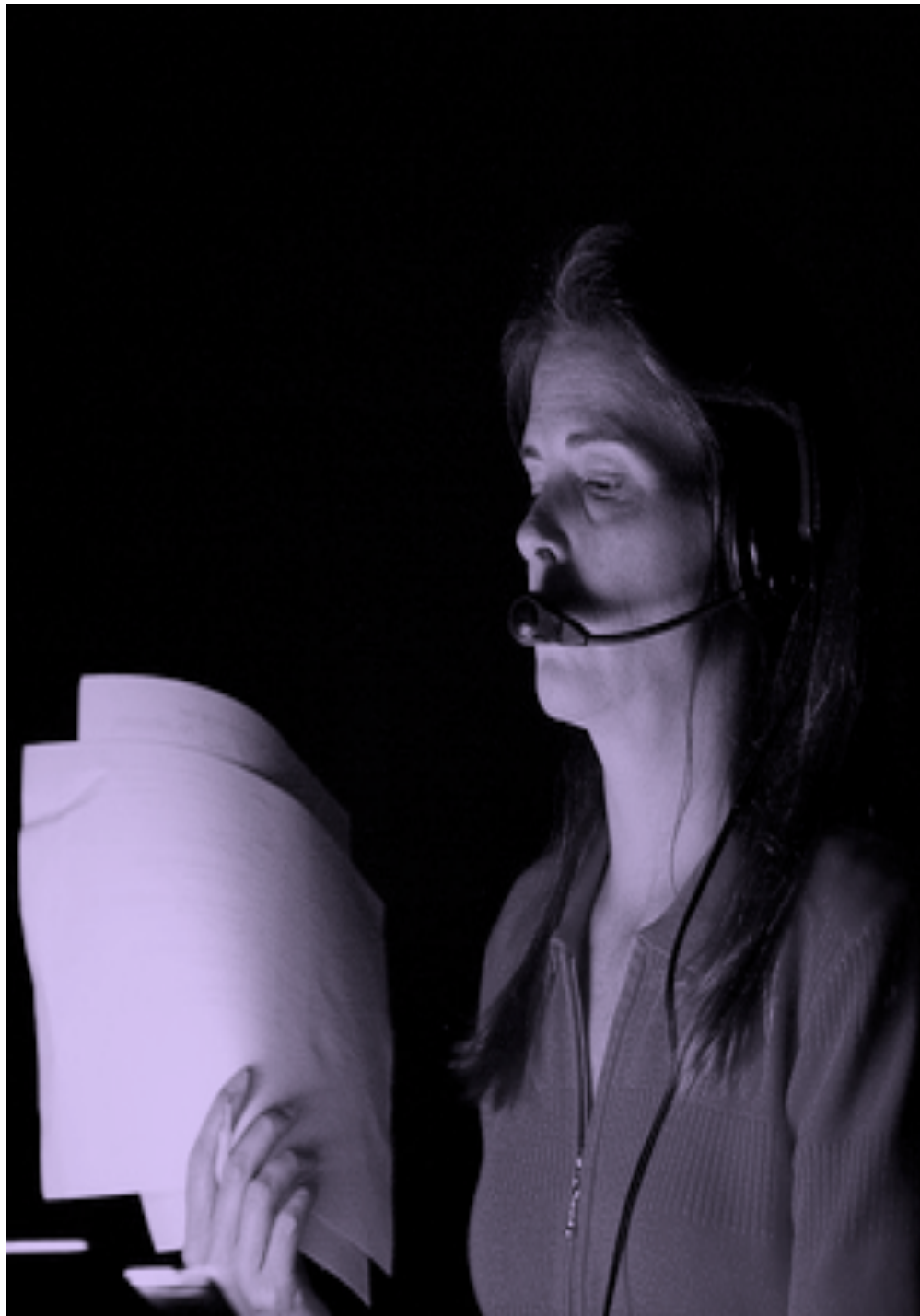
Warnings can be
called in bigger
blocks:
“Warning sound
cues 2-7 and
light cues
15-20.”



During the warning
is the time to give
info about the cue.
For example: “This
cue should be
timed so that the
music starts as
soon as the actor
opens the door.”

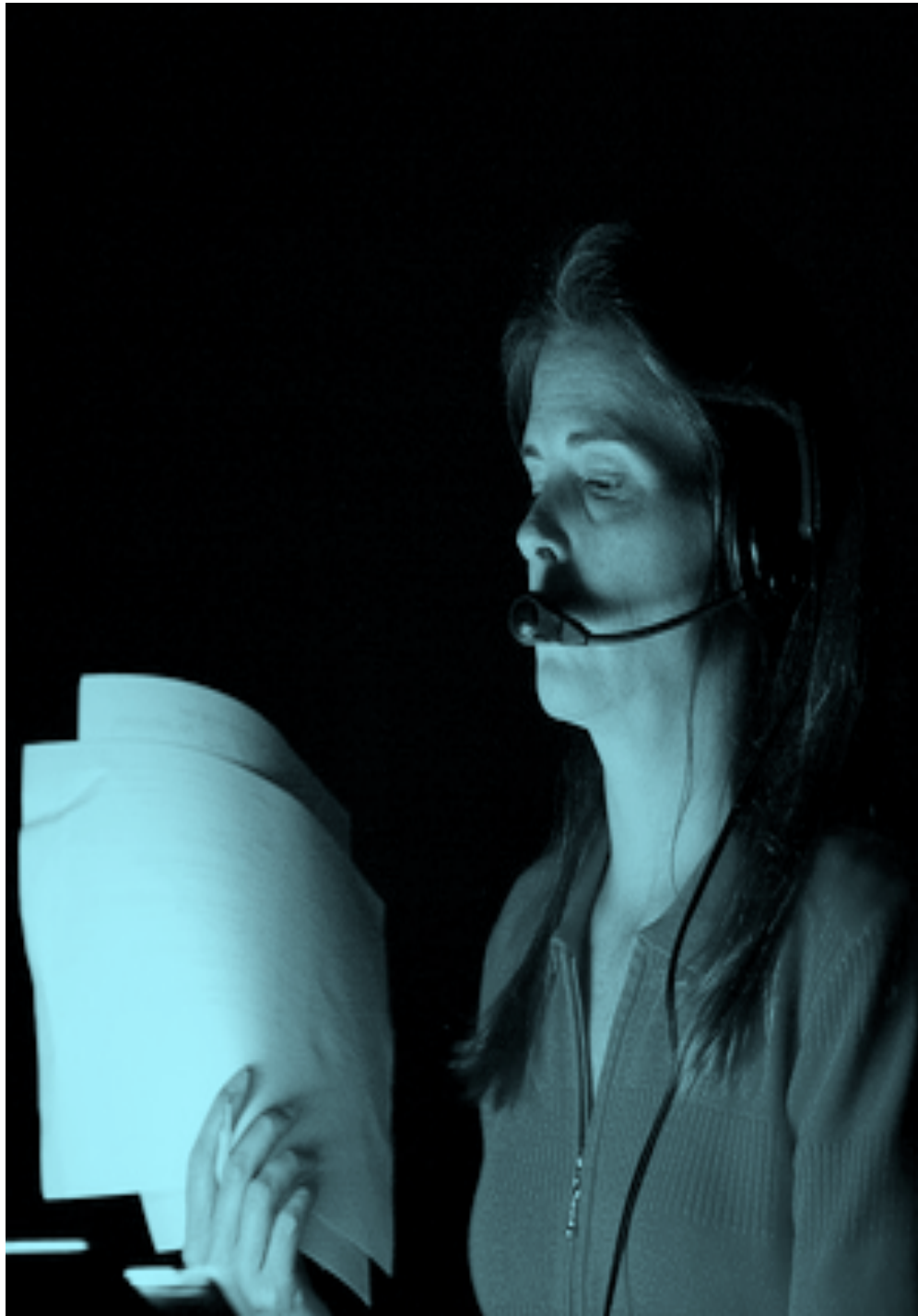


When the warning cue is given , those to whom it applies will respond with: “warned” or “got it” or “yup” or “check.” If they do not respond you will have time to make sure they are there and ready.

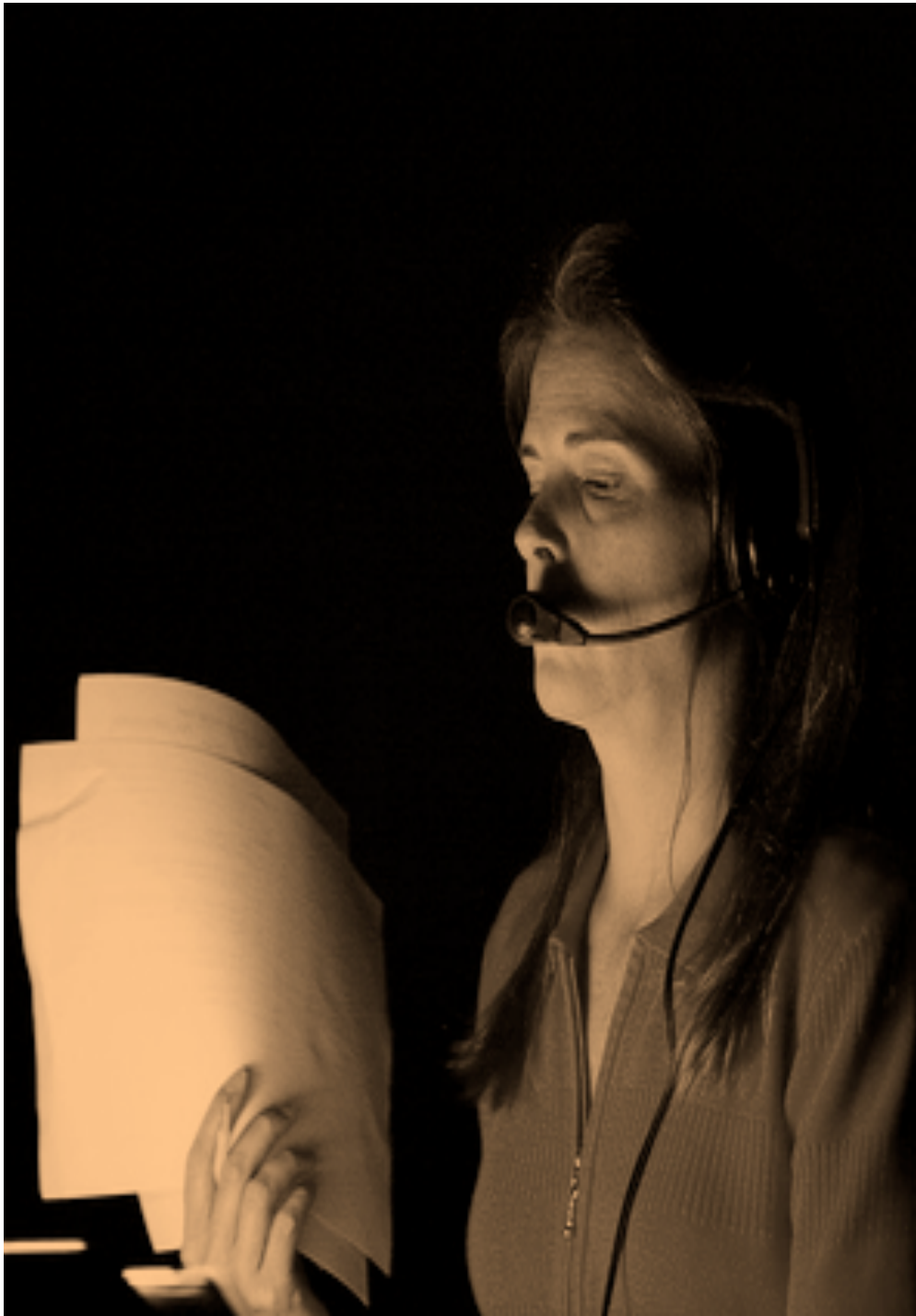


Moments before
the cue, give a
standby for the
cue, so the crew
will know to get
ready to move or
put their fingers
on the button.

“Standby on
Light Cue 38.”



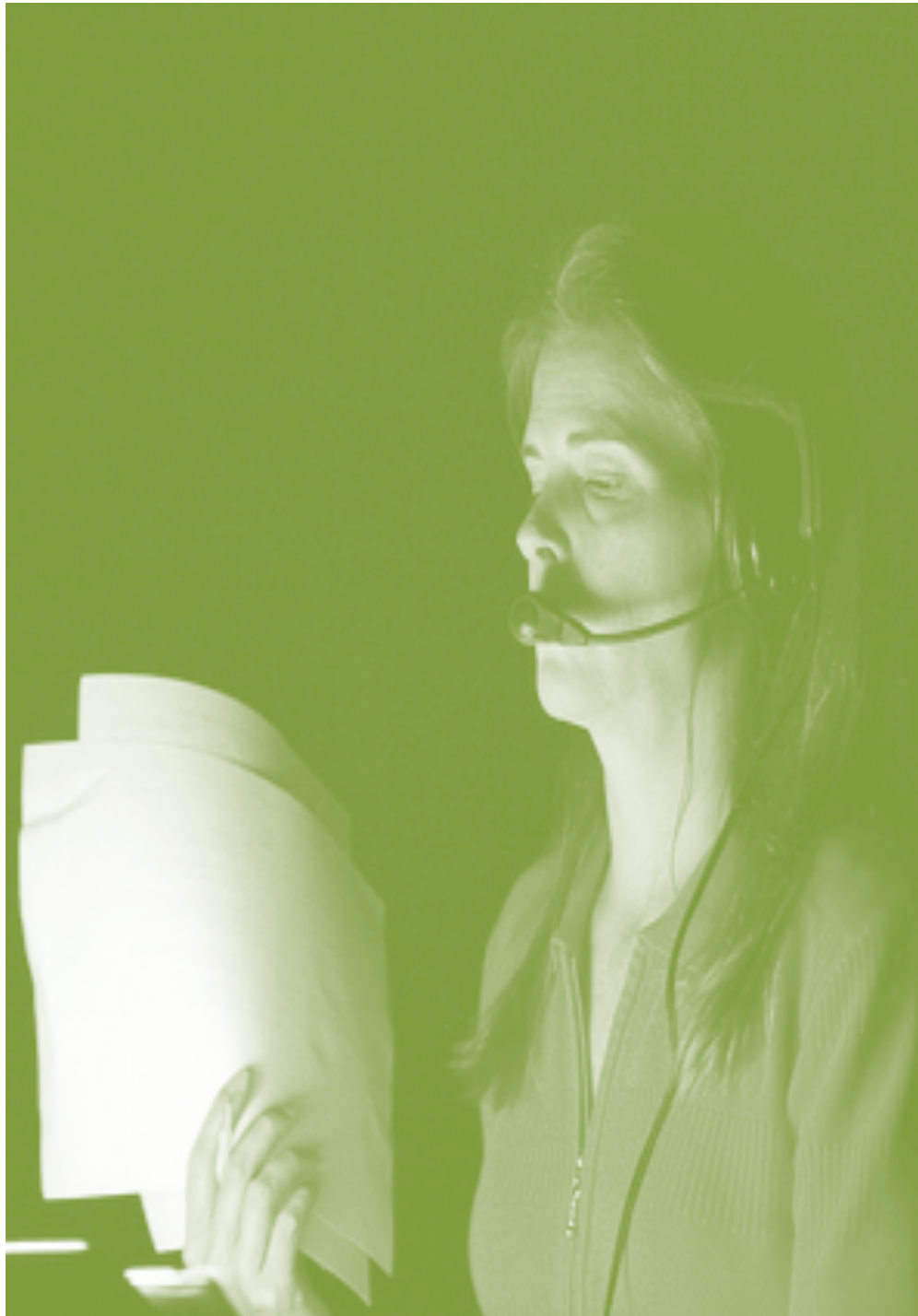
To execute the
cue: “Lights 38,
Go.”



To avoid
confusing your
crew, avoid
saying words
that sound like
“go” or end
with that sound
while on
headset.



In the event of
having to
execute two
cues at once:
“Sound Cue M
and Light Cue
15 together,
Go”



If you need
them both at
moments apart:
“Sound Cue M
and Light Cue
15 separately,
Go and go.”



Performances

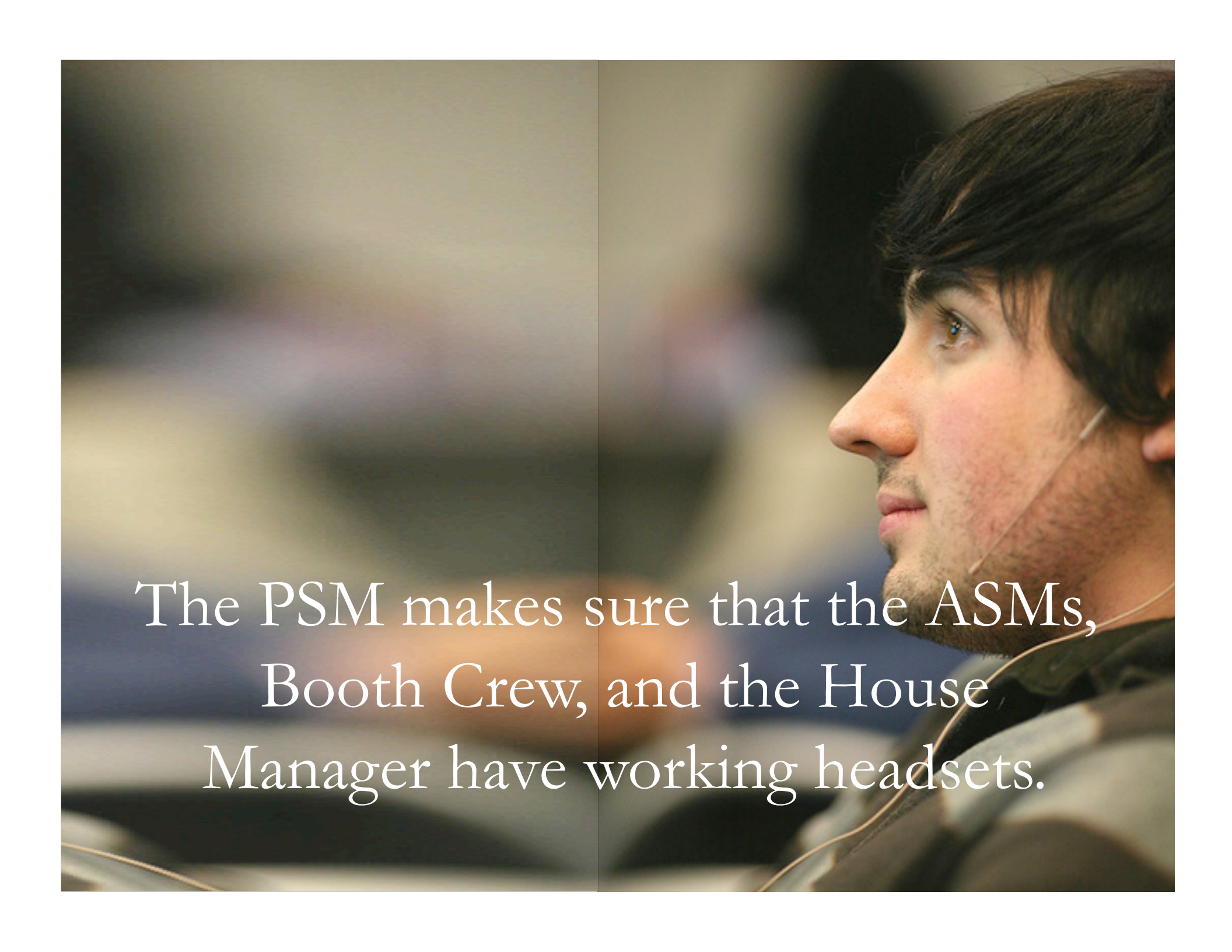
The PSM sets up a Sign-in Sheet system for cast and crew.

Production: Suddenly, Last Summer
Sign-In Sheet

[illegible]



The PSM insures that the ASMs
check each item on the Pre-set List.

A close-up, profile view of a man with dark hair and a light beard, wearing a headset with a microphone. He is looking towards the left. The background is heavily blurred, showing indistinct shapes and colors, suggesting an indoor setting like a call center or office. The text is overlaid on the lower half of the image.

The PSM makes sure that the ASMs,
Booth Crew, and the House
Manager have working headsets.



The PSM calls one hour, half hour,
twenty minutes, ten minutes and
five to curtain.

The PSM calls the show.





The PSM takes
notes on errors,
concerns,
problems, etc.
and conducts a
post-run note
session.



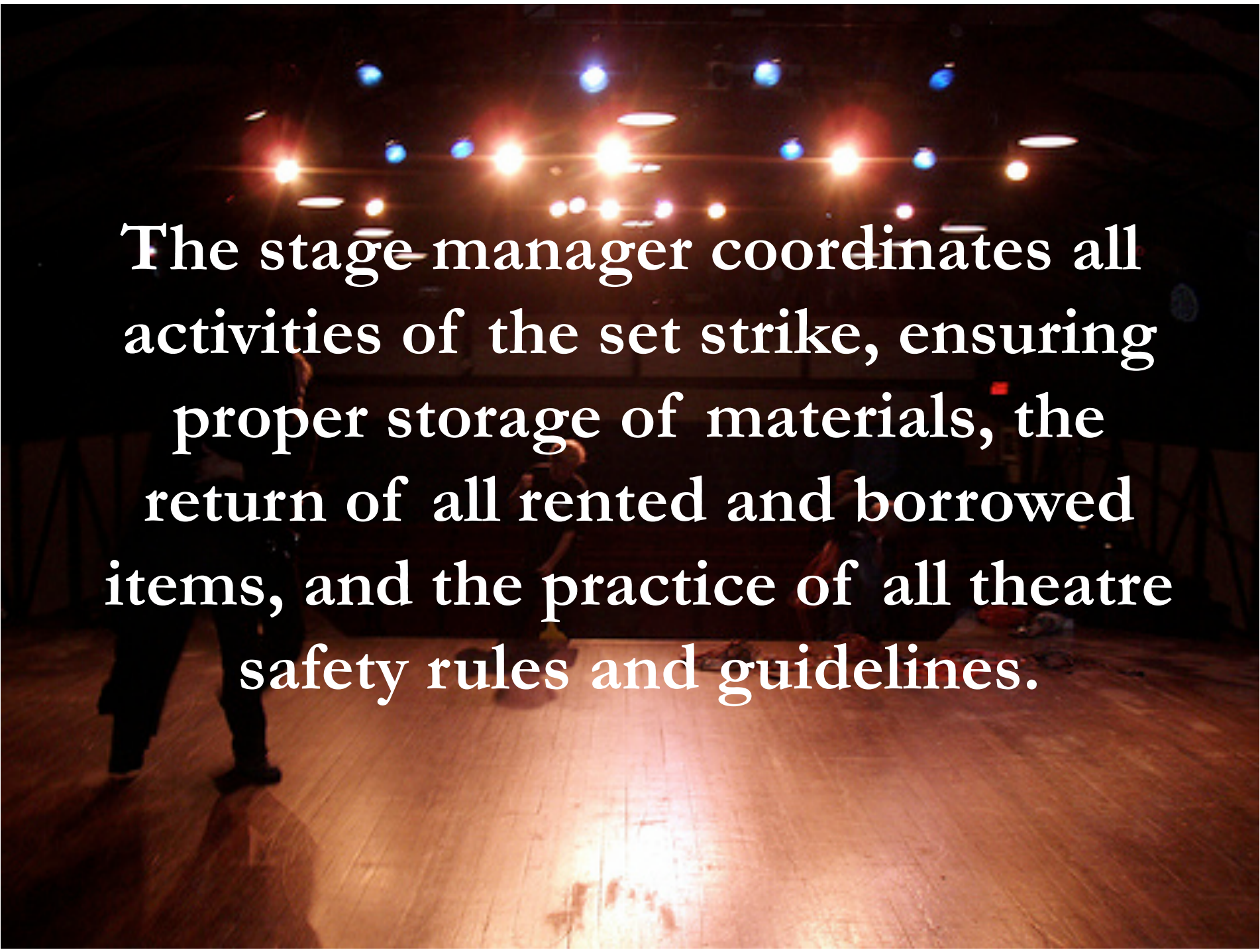
**The PSM supervises clean up.
All cast and crew must check out
with the PSM in order to leave.**

**After each performance, the PSM
sends a Performance Report to the
director, TD, and the producers.**





Strike

A photograph of a stage with bright spotlights and silhouettes of people, serving as a background for the text.

The stage manager coordinates all activities of the set strike, ensuring proper storage of materials, the return of all rented and borrowed items, and the practice of all theatre safety rules and guidelines.

FIN