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### PREFACE

This manual is provided as a source of information and supplemental to the Department of Theatre Student Handbook. Policies contained in this manual are believed to be current at the time of writing, but may be changed at any time. Any changes will be will be appropriately disseminated. The Department of Theatre disclaims liability for any errors or omissions.

This manual is not intended to supersede any policy of IPFW and any real discrepancy between policies in this manual and those in the IPFW Bulletin are inadvertent. In the event that any policy in the manual inadvertently contradicts official university policy as outlined in the Bulletin, the Bulletin takes precedence although the Department maintains the right to make changes in departmental policy and curricula so long as those changes are permitted by University policy.

If you seek additional department information including box office or current faculty & staff contact information, please visit us at: [http://www.ipfw.edu/theatre/](http://www.ipfw.edu/theatre/).
MESSAGE FROM THE TECHNICAL DIRECTOR

Welcome and thank you for accepting one of the most important roles in any production: a member of the Stage Management team. Stage management is an art and mastery of it is the key to a productive rehearsal period and an artistically successful production. Although we provide a list of duties, your talents as a self-motivated individual are equally important; as are:

- Organization
- Patience
- Humor
- Dependability
- Leadership
- Attention to Detail
- Self-Control
- Artistry
- Diplomacy
- Communication
- Punctuality
- Flexibility

This manual, a supplement to the department’s student handbook, will assist you in the journey to being an effective member of the Stage Management team. Please take the time to read this manual before your role begins and refer to it often throughout the production process. The manual outlines the expectations for SM, ASM and Crew within our department but is by no means the only information available to you on the subject. Since I am the stage management faculty mentor, you are encouraged to check-in with me often for guidance.

Your skills as a stage manager will develop and evolve over time so I encourage you to explore what processes work best for you. The day-to-day challenges of a stage manager may seem overwhelming but I encourage you to take a deep breath and adopt the old adage “never let ‘em see you sweat.” People will be looking to you to remain in control as circumstances arise that will require your flexibility, patience, and finesse in managing multiple people in stressful situations. As, I said earlier, please come to me with any questions or concerns or if you just need to vent.

Thank you for accepting this great responsibility. Everything you do will contribute to the quality of the experience for everyone, especially the audience. Your hard work and dedication is greatly appreciated. Break a leg!  

- Robert Shoquist, Technical Director

WHO’S WHO ON THE PRODUCTION TEAM?

(This list may expand or contract depending on production needs.)

- **Department Chair/Producer**: Facilitates the production as a whole.
- **Director**: Responsible for the overall artistic vision of the production. **Asst. Director (AD)** assists the Director as needed or acts in their stead.
- **Designers (Scenic, Light, Costume & Sound)**: Illustrates the Directors’ vision within their various disciplines. **Asst. Designers** assist the Designers as needed or acts in their stead.
- **Stage Manager (SM)**: Executes the show by calling cues and coordinating actors and crews. Facilitates communication. Directed by the director and supervised by the TD.
- **Assistant Stage Manager (ASM)**: Same as SM. Delegated to by the SM.
- **Technical Director (TD)**: Coordinates the build and load-in of scenic elements per the needs of the designer. Supervises the stage management team & backstage crews
- **Costume Shop Supervisor**: Coordinates the build and load-in of costumes per the needs of the designer. Supervises the wardrobe and makeup crews.
- **Master Electrician (ME)**: Coordinates the load-in and maintenance of lighting and effects per the needs of the designer.
- **Prop Master**: Builds or procures props based on Director’s needs and Designers’ vision.
- **Music Director**: Shapes the melodic artistry of actors and musicians.
- **Choreographer**: Develops the coordinated movement of the actors set to music.
- **Dance Captain**: Cast member tasked with learning all choreography to assist in re-teaching, clean up and dance warm-ups.
- **Fight Captain**: Cast member who facilitates the daily fight call and adherence to predetermined fight choreography and safety measures.
- **Crew - Dressers, Board/Spot Operators, Backstage (Deck), Fly or Prop**: Executes specific tasks to ensure a smooth and efficient production. Managed by stage management, and supervised by Designers and TD / Costume Shop Supervisor.
- **House Manager**: Coordinates the safe and efficient logistics of audience and ushers.
WHAT IS A STAGE MANAGER?

Stage Management consists of the Stage Manager (SM) and the Assistant Stage Manager (ASM). The delineation of duties between the SM and ASM varies per production. The SM will need to determine which items to delegate to the ASM. The buck stops at the top with the SM however, so with delegation comes follow-up to make sure it's done correctly and efficiently. In this manual, typical duties delegated to the ASM are indicated with an asterisk *

Stage Management is responsible for two basic production needs:

- The efficient execution of rehearsals/performances per the Director's vision.
- Facilitating communication between all cast, crew and production team.

You are the glue between the Director, cast, crew and the production team. The SM/ASM is not the Director, Choreographer, Designer, a musician or an actor; rather, Stage Management is an observer and listener who identifies opportunities, determines which specific individuals or departments may be responsible, facilitates discussion and oversees logistics of implementation. Ultimately, Stage Management’s job is to drive the bus forward. If things are left behind, Stage Management implements a process to get back on track - slowing as needed but never coming to a screeching halt. Stage Management can overcome nearly any obstacle by properly identifying the issue and communicating effectively with the appropriate individual(s).

DUTIES AND RESPONSIBILITIES

The following list is further defined throughout this document. Each production is unique; please remain flexible to the evolving production needs. Duties may be added as needed.

- Coordinate and liaise between the Director, cast, crew and production team during rehearsals and performances.
- Coordinate with Director, Music Director and Choreographer to develop rehearsal schedules and disseminate. Adjust or call additional rehearsals as necessary.
- Create and maintain the prompt book containing the official script, blocking and cues.
- Create and maintain all paperwork for the technical & artistic execution of the production.
- Maintain confidentiality of all personal or private conversations and documents.
- Assume active responsibility for the tenor and efficiency of rehearsals.
- Ensure the rehearsal/performance environments are a safe space.
- Make consistent announcements of the daily schedule at the beginning/end of rehearsals and when breaks begin/end.
- Take attendance during rehearsal and create/monitor a sign-in sheet for tech and performance. Contact cast/crew members when they are unexpectedly absent.
- Record line notes and communicate them with the actors.
- Ensure that the stage/rehearsal room is properly cleaned and set up prior to rehearsals.
- Ensure that the stage/rehearsal room is properly struck and cleaned post rehearsal.
- Create and ensure completion of a pre-show, intermission & post show duties for each rehearsal/performance.
- Prepare and send daily rehearsal & performance reports to all members of the production team in a timely manner. Communicate with cast/crew as needed.
- Assist in communicating and upholding department/university policies, the policies herein and safety procedures (as directed by the TD or Costume Shop Supervisor) with cast and crew.
- Lead production meetings and paper tech. Facilitate additional meetings as necessary.
- Schedule costume fittings in collaboration with the Costume Shop Supervisor.
- Call the cues during tech rehearsals and performances. Train the ASM as backup.
- Make consistent pre show, intermission & post show calls during tech and performance.
- Communicate with the House Manager when the house is ready to be opened/closed.
- Maintain the artistic intentions of the Director and Designers once the show opens. Ensure the consistent execution of each performance.
- Assist in the audition process in accordance with the Director’s needs.
TOOLS OF A STAGE MANAGER

SM KIT
The stage management kit is small stock of supplies that may be needed during the rehearsal or performance process. For major repairs to scenery, props or costumes, report it in the rehearsal report and let those departments address it. Please let the TD know if supplies need restocking. SM Kit items include:

- pencils
- post-it notes
- spike tape
- pen
- scotch tape
- flashlight
- erasers
- masking tape
- scale ruler
- hole punch
- scissors
- antibacterial cleanser
- highlighters
- stapler
- small screwdriver
- sharpie markers
- staples
- sewing needle & thread
- white out
- band aids
- tape measure
- paper clips
- tweezers
- binder clips
- safety pins

Note: We do not retain any medicine or first aid supplies (other than band aids for a minor cut or tweezers for a splinter) in the SM Kit. First aid and the distribution of medicines should only be administered by trained professionals. Call 911 if there is an injury or severe illness.

PAPERWORK
Stage Management is responsible for creating lists, forms, calendars and schedules to manage the production (also known as “paperwork”.)

- Be sure to present the information in the most beneficial way possible to communicate effectively, reduce waste and eliminate confusion.
- Take advantage margins, columns, tables, shading, font sizes, bolding, underlining etc.
- Use a standard font available across all platforms (i.e. Arial, Helvetica or Times New Roman.)
- Remember paperwork will likely be photocopied or printed in B&W; color text or highlighting will be eliminated and may create confusion.
- Paperwork should be kept up-to-date and readily available at all times.
- Photocopies of all paperwork are free using the department copier; see the Department Secretary for assistance.

The paperwork listed below is not an exhaustive list; Stage Management may develop additional paperwork as needed. Examples of each are provided as addendums and can be reformatted as needed.

BACKSTAGE RUN SHEET
Lists all of the duties of SM, ASM, and/or Crew tracking scenery, props and flies in addition to all backstage calls pre show, during the show, during intermission(s) and post show. An example is provided as Addendum #1.

- Will evolve from daily rehearsal duties and into the duties needed during the run as more elements and personnel are introduced into the process.
- It should be continually updated and “completed” prior to tech rehearsals; it will likely be amended multiple times during tech and dress as logistics solidify.
- Every task and item should be documented so not to forget or to train replacement crew.
- Who performs what duties should remain constant throughout the performance run.

CHARACTER BREAKDOWN
Details entrances and exits of every character and on-stage time for every page of the script. Is helpful for scheduling purposes and creating French scenes. An example is provided as Addendum #2.
CONTACT LIST
Details the cast and production team’s contact information. Be sure to include name, character/job title, email and phone number of all persons involved in the show. Includes all members of the production team as well, usually separated from cast. The TD can assist you determine who should be listed.
- The information on this should be considered confidential and should not be posted in public spaces; it can be emailed to the cast, crew and production team however.
- On your copy may want to add a column that details all conflicts of the cast or crew direct from the information gathered on the audition form.
- Proofread thoroughly prior to sending and have the TD proofread before distribution.

LINE NOTES
Typically, once blocking rehearsals have ended, an ASM will remain “on book” as the actors run/work scenes and learn their lines. During this process, actors will begin to put down their scripts and recite from memory. They may also “call for line.”
- Calling for a line can be a frustrating moment for an actor so Stage Management can be helpful by being at the ready to loudly and clearly speak their line for them.
- Don’t color the line in any way ether thru inflection or tone as you recite it.
- If the actor cuts you off halfway thru your recitation, know that you can cease and they will continue from there.
- Once actors begin calling for line or the mandatory “off book” deadline has arrived it is necessary to notify the actors of every line that is not being said exactly as it is written. The line note form helps to record this. Don’t quote incorrect text, only quote correct text to reinforce it. An example is provided as Addendum #3.

PROMPT BOOK
The collection of all paperwork, blocking notation, cues and the script that is used to manage the production. Often referred to as “the Book” or “the bible.”
- Should be made with a 2”-3” D ring binder with separate tabs for the different paperwork.
- The script is printed single sided. Called cues are noted within the margin. Blocking is recorded on the opposing page which has printed a ground plan and lines to record blocking (always write in pencil.) Below is an example for a right-handed Stage Manager. For assistance in creating, see the TD.
PROPS TRACKING PLOT
Tracks a props exact entrance and exit every time a prop is on stage. Includes page the prop enters, who brings it on and where it enters, as well as, page the prop exits, who takes it off and where it exits. This is an essential piece of paperwork and your diligence in keeping it up to date as rehearsals unfold will benefit everyone greatly. An example is provided as Addendum #4.
• At any given time, Stage Management or Prop Crew should be able to detail the exact intended location of a prop either onstage or offstage and be able to track how it got there and where it’s going. This is key if a prop returns after having been introduced during a previous scene. Don’t let prop management fall to the cast by default.
• Prior to tech rehearsals, Stage Management is responsible for the daily logistics of props and ensuring that the prop tables are organized prior to each rehearsal.
• Once tech rehearsals begin, the prop crew should assume this responsibility for the run by utilizing your Props Tracking Plot and updating it as needed.
• All prop requests should be noted in the rehearsal report as soon as they are known. It is helpful to notate when that prop will be need so that the prop master can plan accordingly.
• Stage Management should not be procuring or repairing props in lieu of the prop master.

REHEARSAL / PERFORMANCE REPORT & PRODUCTION MEETING MINUTES
These are your primary communication tool with rest of the production team and must be emailed after every rehearsal, performance and production meeting even if there is nothing to report. It includes all questions/requests that need to be addressed and a summary of all issues that arise; resolutions to previous issues should be detailed as well. An example of each is included as Addendum #5-7. If a particular department is unnecessary for that production (i.e.: choreography,) you can omit.
• It is suggested that you write the rehearsal report in “real-time” as events in rehearsal unfold so that you do not have to remember things later.
• The reports/minutes are a summary not a novel; keep it succinct; however, be specific when making a Director’s requests or mentioning questions/concerns.
• If someone is late or absent to rehearsal or performance be sure to note why.
• Tact is important; be cognizant of your tone. It’s preferred that you ask questions rather than make demands (i.e.: “Could we get rehearsal kneepads for Actor X?”)
• If nothing arises in a particular area, notate with “none”. Crossover items should be referenced in multiple areas (i.e.: mentioning purses or wallets in both props and costume areas.)
• The reports/minutes should be emailed to all members of the production team so that everyone is aware of all issues or requests and discussion can follow. (Actors should never be sent the report; communicate with them separately. When you do communicate with the cast, it’s preferred to CC: the production team to keep them in the loop as to deadlines etc.)
• For planning purposes, email the reports/minutes immediately following rehearsal and no later than 9am the following day.
• In the subject line of your email, include the production name and date of the rehearsal, performance or meeting (not the day it is being sent) to ensure accurate follow-up (i.e.: “Blithe Spirit Rehearsal Report 10.19.16”) All follow-up should reference the original report.
• Send new reports/minutes as a separate email and not as a forward of previous emails so to keep them separate and searchable.
OUTSIDE PAPERWORK
Stage Management is also responsible for distributing and collecting additional forms and schedules that other departments use to manage the production. Please ensure that this is done in a timely manner so to not slow another department’s process.

COSTUME FITTING REQUEST
- You will schedule fittings with the actors based on the available times as presented by the Costume Shop Supervisor. You must follow up and schedule a time with the actor at that evening’s rehearsal (or, if they are not called let the Shop Supervisor know when they will be.) Once you have fittings scheduled communicate this via the rehearsal report and submit the hard copy of the fitting request to the Costume Shop Supervisor.
- Remind actors to call the Costume Shop Supervisor directly 260-481-6557 if they are running late or need to reschedule an appointment; they should not send emails, texts or social media messages.

PROGRAM BIO INFORMATION
A submission form is online at: http://www.ipfw.edu/departments/cvpa/depts/theatre/student-resources/. Each actor will need to fill one out and submit during the first week of rehearsals. Please remind them to submit by the end of the first week of rehearsals. If asked, you should follow up with actors who have not submitted by the deadline.

CALL BOARD (outside WT 113)
The Call Board is a series of bulletin boards used as a primary means to disseminate department news, policies and official production information (i.e.: audition notices, rehearsal calendars, sign-in sheets, departmental news, educational opportunities etc.) It is expected that every theatre major check these boards daily for updates. Only authorized faculty, staff stage management may post, alter or remove items on the bulletin boards.
- When you post an item on the call board, email it to the entire cast, crew and production team as well.
- Remember that private or personal details should not be shared with the entire cast, crew or production team in public spaces.

COMMUNICATION
In addition to the call board, email, text and phone can also be acceptable (in some situations) to disseminate official production communication. Determining which method of communication is appropriate usually depends on the urgency or the format of the information.
- Email is the other primary method of dissemination as it is best for detailing a lot of information and including attachments.
- Unless there’s a good reason not to, keep everyone in the loop by CC’ing entire production team.
- Phone is best for urgent communication where you require immediate action or an answer to a question.
- Texting is best for short notifications or non-urgent questions; it is suggested you request a reply to ensure acknowledgement of a notification.
- Although social media seems to be everywhere, not everyone uses it or even if they do, it’s not particularly private and many times it requires people to opt-in (friend, follow etc.) to receive the information. This makes it a poor choice for communicating with everyone; however, social media could be used for non-official business and information such as parties etc.
- Some information can and should be send via multiple methods. Keep in mind, however, that you must be consistent so that people don’t have to hunt to find the most current information.
- Remember that private or personal details should not be shared with the entire cast, crew or production team via electronic communication or social media.
DAILY CHECK-IN
As a liaison between all departments, the SM should visit each department daily to follow up on information in the rehearsal report, receive any important information from the department heads or to share concerns. An effective stage manager doesn’t have to be sought out; touching base daily conveys a sense of responsibility. Your proactive presence will aid you greatly in managing the production and mitigating concerns.

PRODUCTION MEETINGS
Theatre is a collaborative art and production meetings are an essential part of a show’s success. Meetings are attended by the entire production team to discuss all relevant issues regarding the production. Depending on which design phase each department is in, the amount of material each department needs to cover will vary; however, there should be a concerted effort by all parties to be succinct.

- Stage management should lead the meeting, facilitating an organized, productive and concise discussion asking questions to identify opportunities before they arise.
- The Director should be given the floor first, then the SM can address any outstanding issues from rehearsal reports. Following that is usually a round-robin approach giving each department the floor i.e.: Scenic, Lighting, Costumes, Props then Sound etc. The order of the round-robin can vary depending on deadlines, participant schedules (or frankly, a need to manage long-winded members of the production team.)
- Sometimes a separate conversation outside of the production meeting may be warranted due to time constraints and should be encouraged if the topic truly doesn’t involve the entire production team; however, any decisions made during that discussion should be shared with the entire team.
- Production meetings can be called whenever warranted however, they typically occur weekly and begin the week prior to the first rehearsal. The final meeting is usually the week before tech. During tech week, there may be a mini-production meeting after each rehearsal to wrap up loose ends.
- “Design Concept Meetings” with just the design team or one-on-one with the Director can occur as needed; typically beginning 3-4 mo. prior to opening.
- Weekly production meetings are called and scheduled by the SM in conjunction with the director. Meetings are subject to the production team’s availability.
- Meetings are typically held in the Department Conference Room WT128b or the Dean’s Conference Room VA102 be sure to reserve the room with the Department Secretary.
- During tech week, there will be a short production meeting after each rehearsal to wrap up loose ends.
- The production meeting minutes should be emailed to all members of the production team prior to 9am the following day.
LIFE OF A STAGE MANAGER

AUDITIONS
Stage management is on hand to support the audition process. The specific duties will depend on the Director. You are also a source of information about the production as a whole and as a representative of the department, it is important that all actors feel positively about the audition environment that the production is accessible to them. Remember that everything you are privy to is confidential and the audition environment is a safe space.

PRIOR TO AUDITIONS
- The Director has likely already set the audition date and reserved the space(s); however, if that has not occurred confer with the Director and reserve the space(s) with the Department Secretary. An audition notice should be distributed.
- Check out a set of stage manager keys from the TD.
- Meet with the Director to ascertain their unique process for auditions and to walk thru your exact role for the day of.
- Ask the Director what the audition process will be i.e. potential for callbacks, when a casting decision will be made etc.
- Make paperwork or copies necessary for the audition i.e. audition form, “yellowsheet” form sides etc. and obtain pens, pencils and stapler etc. from the Department Secretary.
- Inform Technical Director of any special needs in the audition locations incl. tables and chairs etc.

AUDITIONS
- Arrive approximately one hour prior to the beginning of auditions.
- Ensure the audition room(s) are unlocked and are set-up to the configuration necessary for the audition process incl. tables and chairs, sweep/mop etc.
- Have a sign-up sheet and have everyone auditioning sign in upon arrival.
- Make announcements to those auditioning about the day’s process incl. potential for callbacks, when a casting decision will be made or schedule changes.
- Check to make sure all required forms are completed by the actors. Audition forms, “yellowsheet” form and headshots/resumes should go to the Director for casting.
- You may be asked to make copies; your key set will not include this key. Borrow the department office key from the Director.
- Check with the Director / Music Director / Choreographer to see when they are ready for you to send people to the audition room.
- Manage the logistics of actors coming and going from audition room(s).

AFTER AUDITIONS
- Put away any tables and chairs etc. used for auditions.
- Collect all unused forms and other materials and return them to the Director.
- Return any borrowed items to Department Secretary or TD.
- Ask the Director about their casting process i.e. who will contact actors for callbacks (if any), who will post cast list, when a casting decision be made etc.
- After the cast list has been posted and all actors have accepted their roles, create a contact list.
- Contact all cast members and let them know when/where 1st rehearsal is, when scripts are available & where to get them and remind them not to change their appearance without contacting the Director and Costume Designer that per Student Handbook.
REHEARSALS
The rehearsal process is managed by the Stage Manager. Stage management serves as scheduler, timekeeper, wrangler, note taker, communicator and crew person throughout the rehearsal process. It is important that the process is efficient and productive. **Remember that everything you are privy to is confidential and the rehearsal environment is a safe space.**

- Department productions typically rehearse in the evenings, five days a week, three hours per day, (i.e. 7:00 – 10:00). Some productions may require additional rehearsals due to the demands of the project, which will be announced prior to auditions for that production.
- Rehearsals should end prior to 10:30 p.m.; during tech week, rehearsals should end no later than 11:30 p.m.
- If the Director (incl. Music Director or Choreographer) deems it necessary, students may be asked to stay later or arrive early for additional rehearsal time. While attempts will be made to avoid it, this is common at the end of rehearsal in attempting to wrap-up a scene or musical number or to give notes. Focus and patience is appreciated.
- Department productions typically rehearse for 5-6 weeks prior to technical rehearsals. Technical rehearsals typically begin the Saturday prior to opening. A detailed rehearsal schedule will be provided at the beginning of the rehearsal process of each production; however, schedules may need to be adjusted to accommodate the needs of production.
- Actor and crew call time for a tech and performance is typically 1 ½” hours prior to curtain.
- It is the actor’s responsibility to follow the schedule, be punctual and prepared for the evening’s work. Failure to follow the stated expectations and procedures may result in being removed from the production.

REHEARSAL ETIQUETTE (FOR PERFORMERS)

- Always be respectful of others.
- Please do not talk when others are rehearsing.
- Always use pencils in scripts; do not use ink.
- Do not chew gum while in rehearsal.
- If you have an emergency or are too ill to attend rehearsal, call your Stage Manager immediately. (Remember: missing either class or rehearsal and then attending the opposite is bad form and should be avoided.)
- Arrive 5-10 minutes early for all rehearsals, performances and costume fittings. Once arrived, get prepared and ready to begin at call time.
- When you arrive for rehearsal, check in with the Stage Manager. The same applies for performance; please sign in at the call board.
- Be prepared. Have your script/libretto with you, appropriate dance attire/footwear and having familiarized yourself with the material you are about to rehearse. Come with a positive attitude ready to make the best of the rehearsal/performance.
- Memorize your lines, lyrics, notes and choreography as soon as possible and by the required deadlines.
- Do not give notes to fellow performers during rehearsals or backstage. Address issues with the Stage Manager or the Director.
- After rehearsal, be prepared to take notes from the Director or Stage Manager.
- When the Stage Manager calls “places” to begin rehearsal or a performance, please respond by saying “thank you” to acknowledge.
- Be sure to hang up all of your costumes during and after each performance.
- Do not eat, drink or smoke in costume.
- Do not attend rehearsal or a performance under the influence of controlled substances. Being visibly intoxicated or impaired is grounds for dismissal.
- Abide by the all production policies, especially the policies below: Costume Fittings, Electronic Devices, Food and Beverage, Photography / Video, Social Media, and Visitors.
PRIOR TO REHEARSALS
- The Director has likely already reserved the rehearsal space(s); however, if that has not occurred, confer with the Director and reserve space(s) with the Department Secretary.
- Check out a set of stage manager keys from the TD if not yet done.
- Discuss with Director, Music Director and Choreographer how rehearsal should flow. Discuss if there are any special needs or instructions for rehearsals.
- Discuss with production team about designer presentations during 1st rehearsal and plan accordingly.
- Communicate with ASM any specific duties during rehearsals.
- Confirm with all production team and cast members the time and location of the first rehearsal.
- Develop a rehearsal schedule with the Director, Music Director and Choreographer.
- Discuss with scenic designer and TD about when the ground plan will be taped out in the rehearsal space and who will be involved.
- Pick up a copy of the script from the Department Secretary. Ensure that ASM’s have scripts as well.
- Develop all necessary paperwork and put together a prompt book.

1ST REHEARSAL (Sometimes called the MEET AND GREET)
- Hand out hard copies of actor bio form (remind actors to fill out online form) and rehearsal/performance schedule.
- Pass around a hard copy of contact sheet and have everyone proof it. Then, amend contact sheet and email final version out to all production team members and cast.
- Discuss rehearsal policies with the cast especially cell phone, food and drink, picture/video policy etc.
- Have everyone put your contact info in their phones. Remind them that the only person they should contact regarding lateness or absences should be you. It is inappropriate to have someone else relay the message.
- Designers may present their designs to the cast as previously scheduled.

NIGHTLY REHEARSALS  * = suggested ASM duty.
- Arrive 15-30 minutes prior to rehearsal to be prepared with all necessary props, set pieces, furniture, paperwork etc. at call time.
- Unlock all doors and set-up to the configuration necessary for the rehearsals. Close doors leading to elsewhere as not to disturb other building users.
- At call time, take attendance and make any announcements (i.e. schedule changes, costume fittings etc.)
- Track time and schedule breaks with director, music Director and choreographer. (10 minutes every 90 minutes.) When it’s time for a break, clear it with the Director(s) then call “Ladies and Gentlemen, please take 10.” It may be helpful to give a 2 minute warning “Ladies and Gentlemen, 2 minutes.” before the end of break. After breaks, establish order and call “Ladies and gentlemen, we are back. Let’s continue at...”
- Train the cast and crew to respond to your calls with “Thank You 10” etc.
- It is suggested that you write the rehearsal report in “real-time” as events in rehearsal unfold so that you do not have to remember things later.
- Track blocking in prompt book.
- As props and crew assignments are being set, maintain the Props Tracking Plot * and the Backstage Run Sheet. *
- Remain “on book”. Give lines when called for. Update and hand out a line note form for each actor. *
- Confirm with Director and announce next rehearsal’s schedule/participants with everyone present.
AFTER NIGHTLY REHEARSALS
- Return the rehearsal hall(s) to the predetermined neutral state. Put tables, chairs, rehearsal furniture and rehearsal props/costumes away.
- Ask Director, Music Director, and Choreographer if they have any needs/changes for the following rehearsal. If there are changes to what has been previously communicated, inform the actors. Include these changes in the rehearsal report.
- Wait until last person has left, turn out all lights and close and lock all doors to rooms that were accessed. Be diligent about making sure no doors are propped open.
- The rehearsal report should be emailed to all members of the production team prior to 9am the following day.

RUN-THRU / DESIGNER RUN
When the show is run in it’s entirely (or just a whole act) for the production team and invited crews i.e. backstage crew, wardrobe, props etc. (Props will need copies of your completed Props Tracking Plot so they can understand entrances and exits of props.)
- Well in advance of run thru(s), remind production team and all crews when run is.
- Run-thrus of a whole act can happen at any time during the rehearsal process. A Designer Run is held during the final week of rehearsals and consisting of one or two rehearsals late in the week.

PUBLICITY PHOTOS
- Typically precedes a Wednesday or Thursday rehearsal, the week before Tech Sunday.
- Scheduled by the VPA Marketing Director and communicated by the SM.
- The director and VPA Marketing Director will lead this process but will require your assistance to ensure that the required actors are called, present and in costume, and that the set is dressed and lit according to the Set and Lighting Designers.

TECH “WEEK”
When the actors and technical elements converge and the show is polished and set. Tech Week is a long but manageable process. Your patience, positive attitude and ability to multi-task greatly affects the process; good communication and being efficient is crucial. The SM helps alleviate stress by: listening carefully to the Director’s needs, the Designers’ wishes and acknowledging crew & actor concerns. It is important to keep everyone on task and keep the process moving; however, give yourself, the Director and Designers time to assess whether all technical elements are satisfactory and people are in place before moving forward.
- Remember to be calm and polite and use “please” and “thank you.”
- The handheld “god” mic is used throughout to communicate loudly and clearly. You should be able to easily and efficiently discuss with the Director, Designers, cast and crew throughout the process. Ensure the dressing room and greenroom speakers are in working order so people can hear what’s occurring on stage.
- Beginning Tech Sunday there will be a short production meeting after each rehearsal to wrap up loose ends with all present members of the production team and crews. It is preferred to occur while the cast is getting out of mics and costumes. At that meeting, the next nights’ schedule should be set especially the “go” time.
- Following that production meeting, the Director, SM and cast will participate in a notes session (preferably in the rehearsal hall to free up the stage. ASM’s and crews can prep for the next day’s rehearsal. Lights and sound can work on notes.
- During tech week, continue to send out the rehearsal report but you can eliminate the items that were already communicated to the production team as discussed at the nightly production meeting…unless affected parties were not present when it was discussed.
PRIOR TO TECH
- Arrange a complete tour of the theatre with the TD and review all opening and closing procedures.
- Review emergency procedures with TD.
- Obtain additional scripts if needed for crew and prepare Sign-in Sheets, complete Props Tracking Plot and Backstage Run Sheets.
- At the final production meeting, discuss with the Costume Designer if actors will need more time for dressing, hair or makeup and adjust calls accordingly.
- At the final production meeting discuss the Tech Week schedules and communicate to cast and crew.
- At final production meeting discuss when and who will install tech table (typically Lights), clear-com (typically TD), handheld “god” mic (typically Sound) and blue lights (typically Lights). Discuss when clear-com, handheld "god" mic and tech table will move (typically the day of final dress).

PAPER TECH
When the SM records the exact cue placement in the prompt book per Designer’s wishes.
- Traditionally held Thursday or Friday before Tech.
- Scheduled by the SM subject to the availability of the Director, Light Designer, Sound Designer, Scenic Designer (if set, flies, or curtains move) and Projection/SFX Designers.
- Meeting day and time should be set by the final production meeting.
- Meetings are typically held in the Department Conference Room WT128b; sure to reserve the room with the Department Secretary
- Following paper tech, the SM should write in Warnings and Standby’s.
- Warnings can be incorporated after a long stretch between cues, no more than 1 page prior to the cue.
- Standby’s should be incorporated to alert the operator of an upcoming cue no more than 1/2 page prior to a cue.

SITZPROBE (musicals only)
When the cast and orchestra hear each other for the first time and the cast sings thru the show.
- Traditionally held on a Saturday or Sunday before Tech Sunday depending on availability.
- No blocking or props needed. The cast typically sits in chairs.
- Orchestra should be loaded into their “pit.”
- Rehearsal call should include sound designer/technician, and allow time for loading-in and mic’ing orchestra, mic’ing actors and performing a sound check.
- Sound designer should address microphone use, check out/in policies and sound check expectations.
- Actors and orchestra should be mic’d exactly as they will be during the run.

“DRY” TECH
When the stage and flies are prepped, crews are trained, spike/glow tape applied, SFX or complex technical elements tested, scene shifts rehearsed, and, if complicated, elements may be run cue-to-cue without actors.
- Traditionally held Sunday before opening (Tech Sunday) prior to bringing in the cast. If complicated or lengthy, can be held on Saturday.
- TD should lead a walk-through of the set and backstage areas with SM/ASM and all crew. Note building/safety policies and clear-com operations.
- Spike all scenic pieces and fly trim heights as well as use glow tape and eliminate all safety concerns.
• Assign and train the crews on their specific operational duties and test run all backstage moments.
• Utilizing the Props Tracking Plot, the prop crew can set up, tape and label the props tables. Ensure that the props crew has masking tape and markers.

TECH
When the show is run, setting all sound, light, set, fly or SFX cues with actors. First, the show is run Cue-to-Cue; after, the show can be run in full.
• Traditionally held Sunday before opening (Tech Sunday.)
• SM should lead introductions of cast/crew members followed by a summary of the day’s schedule. The Director may wish to say a few words
• SM should ensure cast/crew is aware of the call board Sign-in Sheet.
• TD should lead a walk-through of the set and backstage areas. Note building/safety policies.
• If not yet done, Sound designer should address microphone use, check out/in policies and sound check expectations.
• Sound designer should conduct sound check.
• The SM should use the handheld “god” mic to communicate with everyone.
• When asked to “hold”, actors should quietly remain in-place until needed.
• Breaks (10 min) should be incorporated every 90 min. Additional breaks can be given while discussion amongst the production team occurs or while cues are written.
• Often, a dinner break is given between Cue-to Cue and a Full Run.
• Tech typically does not incorporate the orchestra.
• Remind everyone on headset to turn mic off prior to removing the headset, never carry on irrelevant conversation on headset, don’t chew gum and never anything inappropriate (you never know who’s listening.)
• One ASM should always be on headset backstage.
• When the SM calls “hold” the ASM’s should be at the ready with spike tape, glow tape, paper and pen. Valuable time can be lost trying to locate these items.
• For safety, SM should always announce “going to black” before a blackout.
• When going off headset, check in to notify others first; notify upon return also.
• Remind all operators that you will call warnings and standby’s and that cues should be anticipated but the action should never occur until the SM says “GO.”

CUE-TO-CUE Tech will jump from one cue to the next, eliminating pages of dialog in between.
• After “hold” has been called and a cue written, the SM should tell the actors where they can “pick up from ‘line’” and when they can begin “Go ahead please.”
• Once the cue has been staged the SM should call “hold” and then discuss with Director and Designers whether to “restore” and run the moment again or continue to the next pick up line.
• Continue until all cues are set to the satisfaction of the Director, Designers and stage management.
• Props should not be incorporated unless crucial to timing of cues.

FULL RUN Tech is run from the beginning to the end without eliminating dialog.
• Props should be incorporated as they affect pace.
DRESS REHEARSALS
When the show is run with all cues with actors and costumes and orchestra.
• Traditionally begins Monday of tech week.
• Begin using all show calls to cast and crew to establish consistency and keep on schedule. Discuss with ASM which calls/if any are to be given by them and have them make those calls every night (i.e. “5 minutes” and “places”. It may be necessary to adjust which calls will be given on any given day but the key is to communicate so that everyone knows how much time they have until “places.”
• Be sure confer with ASMs, dressers, lights, sound, and prop crew to allow enough time for all presets to occur before setting the schedule.
• The Backstage Run Sheets should be updated daily and utilized diligently to ensure everything is done.
• Stage Management should conduct these rehearsals like performances. However, be prepared to “hold” for issues, adjustments and questions; these moments will become less frequent as the week progresses.
• Keep a running list of all items (technical or otherwise) that are unresolved and need to be addressed and suggest that time be found to work them.

FINAL DRESS (INVITED DRESS / ARCHIVAL PHOTOS)
Final Run of the show the day before opening.
• Occasionally, the final dress rehearsal may be an invited dress. An invited dress is typically used as a recruitment tool for local high school students to experience a show on IPFW’s campus. Possibility of an invited dress occurs at the discretion of the Director and all requests for attendance must be referred to the Director.
• The final dress rehearsal should have “show conditions” where all procedures, and calls are carried out exactly as they would be during a performance.
• Ideally, invited dress’ occur without stopping however, discuss with the Director when a “hold” might be appropriate.
• Archival photos and/or video are typically taken during the Final Dress rehearsal as arranged by the VPA Marketing Director. The camera person will be slightly intrusive, wandering throughout the house, so remind the cast to ignore them.
• It's possible that there will be a talk back post show where the Designers, cast or crew are asked to speak about the production or answer questions.
• Stage Manager and Light Board Op should be in booth and not at tech table.

PERFORMANCES AND AFTER PERFORMANCES
At this point, the show is “set” and changes should not occur in blocking, cues, direction, dialogue, design or run time. It is stage managements duty to maintain the artistic integrity of the production and ensure that if changes begin to creep into the show, it is corrected immediately. Unforeseen circumstances could warrant a minor adjustment (for safety etc.) but only after sufficient discussion with the production team, cast and crew.
• Everything about the performance and the processes to implement the show (i.e. preshow, warm-ups, intermission etc.) should be executed in-exactly the same manner for every performance.
• Once performances commence, send out a daily performance report to the production team that includes start/end times, items of note from the performance and/or any issues for the production team (i.e. alternations needed, set fixes, absences, lateness, weather etc.) Be sure to follow up on these issues before the next show.
• Cast should be reminded that following a performance they should remove their mics and return them to sound, put props away, neatly hang up all costuming, and exit the dressing room with their possessions in a timely manner before visiting with audience members.
BRUSH UP REHEARSAL
Some Directors may choose to call an actor only bush-up rehearsal, each successive week after the show opens; usually the day prior to the next performance.
• The intention is to reinforce lines or blocking or both that may have faltered after the final rehearsal.
• The show may be run on stage in its entirety without tech or just a quick line recitation.
• The Director may not be present so it’s your job to keep the cast on point and make the rehearsal productive. It is a huge waste of everyone’s time if the rehearsal is not taken seriously and people are permitted to be unfocused.

FINAL PERFORMANCE
• Cast and crew should remove all personal belongings from backstage and the dressing rooms following the final performance.
• Borrowed scripts, scores or librettos should be erased of all markings/notations, collected by the SM and be returned to the Department Secretary in a timely manner.

STRIKE
The tearing down of the set, lights and costumes, known as strike, typically occurs on a Sunday afternoon following the last show of a production. The exact date will be determined prior to auditions; the exact time will be determined about two weeks prior.
• Any student in the cast, crew or on a design team of a show are required* to participate in strike. Some classes may also require attendance. (*Students in their final semester before graduation are exempt from attending strike, unless required to be in attendance for a class.)
• The week prior, the TD, in conjunction with the Light Faculty and Costumes Shop Supervisor, will determine who of cast and crew are required to be at strike and on which crew they will be on during. (Some students may be utilized in multiple areas.) The TD will then communicate this to the SM for dissemination via email and the Call Board.
• All participants will gather in the auditorium when they arrive.
• The TD will take attendance at the beginning and end of strike. Arriving late, inactivity or leaving early will subject the student to possible disciplinary action, including exclusion from future IPFW Department of Theatre productions.
• Closed toed shoes are required for everyone at strike.
DEPARTMENT POLICIES
For information regarding departmental policies, consult the Department of Theatre Student Handbook: http://www.ipfw.edu/departments/cvpa/depts/theatre/student-resources/

ELECTRONIC DEVICES
The use by cast or crew of electronic devices (including phones, tablets and computers) during rehearsal or performance, in the rehearsal hall or backstage spaces is prohibited unless it is pertinent to the job. Focus should remain on the production at all times. Devices should be put on silent and stored away.

FOOD AND BEVERAGE
With the exception of water in closed containers, food and beverage:
• Is not permitted on stage or in backstage spaces during rehearsal or performance.
• Should be stored and consumed in the green room and not in dressing rooms.
• Should not be consumed while in costume.
Under special circumstances, food may be permitted pot-luck style in WT113 provided it is cleaned up afterwards and removed from the premises; trash should be discarded in outside dumpsters. Additional tables are available; schedule use with the TD.

KEYS
Stage managers will be issued keys for each production by the TD.
• Keys are to remain in your possession at all times and not given to any others for use.
• Keys are for the key holder use during SCHEDULED rehearsal/performance hours for the purposes as discussed. No unscheduled or unauthorized entrance permitted to the space(s) or any other space(s) on campus.
• Key holder must remain present and on-site during all times in which access to the space(s) is provided via the key holder keys. All doors into the space(s) must be locked and not propped open when not in use or privileges may be revoked.
• Keys cannot be duplicated under any circumstances.
• If the keys should be lost or stolen, you are to contact the University Police immediately at 260-481-6827 and also report this to the Department Secretary and TD
• If any keys are lost or stolen, you will be responsible for paying up to $30.00 per key.
• Keys must be returned upon request, upon termination of contract, or immediately post event to the TD.

PHOTOGRAPHY / VIDEO
Although we live in a digital age, not everyone appreciates their every move documented for all the world to see. As such, taking photographs or video in the rehearsal hall, backstage spaces and dressing rooms for personal use or posting on social media is prohibited*. 
• The rehearsal process needs to occur in a safe space where vulnerabilities can occur without the threat of exposure.
• The unfinished, in-progress or finished work of the Designers is their intellectual property and permission must be granted to take photos or video of it.
• Videotaping may occur by the department for archival purposes or by the Director for staging purposes. Permission may also be granted to the stage manager or dance captain for documenting choreography. Such videos should never be shared publicly on social media.
• The Department will coordinate all authorized production photo/video opportunities for use on social media and will provide authorized publicity production photos and archival production photos for personal use or posting on social media. *With advance notice and
permissions, the department may set aside a time for the students to take photos/video for social media; students not wishing to be photographed can opt out.

- Certainly, cast and crew will want to commemorate their experiences of being in the production and they are welcome to… outside of rehearsals and in public spaces only; not on set, in rehearsal rooms or dressing rooms.
- Designers are permitted to photograph their finished work for portfolio purposes only.

SOCIAL MEDIA
No unauthorized (see above), offensive or inappropriate pictures or comments should be posted online.

- The posting of negative comments regarding the department or productions undermines the collaborative spirit of theatre. Please address your concerns within the department; take a cue from the age-old adage..."What happens in Theatre, stays in Theatre."
- Students should not post anything online that could embarrass themselves, their family, their classmates, IPFW Department of Theatre, or the University; this includes information that may be posted by others (comments etc.) on your site.
- Students must remember that they are representatives of the University; anything posted online should not depict inappropriate activities especially involving department related or university-identifiable activities (including wearing/using costumes, props or facilities in an inappropriate manner).
- Information posted online should not violate IPFW Department of Theatre or University policies.

ONLINE SAFETY: Students should keep the following guidelines in mind as they participate on social media.

- Treat anything posted online as public even if you limit access. Deceptive “friends” and predators can share and repost digital communication without your knowledge. Many times, text and photos placed online becomes the property of the site and is completely out of your control the moment it is placed online.
- Personal information could be used by predators to target you. Students should never post their local address, cell phone number, vacation plans, class/work schedule or other personal information.
- Students should be aware that their online persona reflects on how others view them. Potential employers, internship supervisors, graduate programs and scholarship committees, among others, may view these sites as a way of screening applicants.

VISITORS
During rehearsals, the rehearsal hall(s) are closed to outside observers who are not members of the production team, cast or crew. During the tech and production, this includes the dressing rooms, green room and all backstage spaces. Remember that everything that happens in rehearsal or production is confidential and the environments are a safe space. Special access may be granted by the Director.
DEPARTMENT PROCEDURES

TECHNICAL ISSUES

Even a thorough preshow check of all the elements cannot ensure that nothing will go wrong during a performance. Technical issues happen, the key is to remain calm and keep the play moving forward.

- Stage Management should try to understand the problem and if needed, remedy it using the appropriate and available crew (during tech and performances, the TD will always be present for assistance.)
- How severe is issue? Will it adversely affect someone or something else? Is it a safety issue? Not all issues will be noticed by the audience or need to be corrected immediately. Sometimes, a temporary fix or proceeding with missing element is the best decision. Sometimes, it’s best just to wait until intermission or after the show to remedy the situation.
- Sometimes, however, you may need halt the performance to allow a repair to happen. In that case the audience should be notified of the need to pause the show using the handheld “god” mic. Be sure to keep in communication with the cast and crew so they know that the situation is under control and how to proceed. Once the issue is resolved, the audience can be notified and the play can resume.

EMERGENCIES

Your judgment often determines whether or not an incident is an emergency. If you consider a situation to be an emergency, then it is an emergency and certain procedures should be followed. If in doubt, err on the side of safety. The safety of others is the most important consideration in the event of an emergency. First aid and the distribution of medicines should only be administered by trained professionals. Stage Management must not attempt to do more than protect an injured person, prevent additional injuries and minimize the effect on the show. Even in the best of situations, a stage manager will be challenged to remain calm; during an emergency it’s crucial for you and your crews.

- For an emergency: injury, fire or police matter dial 911; trained professionals will assess and address the situation.
- In an emergency, bring stage lights down and house lights up, turn off any sound cues and using the handheld “god” mic read the appropriate announcement for the audience.
- For additional information, there is a binder in the booth and backstage SR containing the IPFW Emergency Procedure Handbook. The document can be found online here. https://www.ipfw.edu/dotAsset/240512.pdf
- During tech and performances, the TD will always be present. Be sure to involve them in an emergency.
- If 911 has been called for an injury, someone should stay by the victim and someone should wait at the curb to direct emergency personnel.
- Immediately following the incident, fill out the necessary incident report to document the event. See the TD or Department Secretary for more information.

SEVERE WEATHER

Watch: means that conditions are favorable for severe weather in or near the watch area. Keep yourself informed of weather changes via app, radio or television updates.

Warning: means that severe weather is imminent in the warning area. University Police will monitor all local radio frequencies and should taking shelter be necessary, outdoor weather sirens will be activated and weather announcements will be sent out by text, phone and email using the Campus Emergency Notification System. When taking shelter:
- Stay away from windows.
- Proceed to the lower level, basement or ground floor and interior area. Williams Theatre: Hallway outside WT113 or down in the lower voms.
Kettler Studio: Ground Floor interior hallway.

- Position yourself in the safest portion of the shelter area. Be prepared to kneel facing a wall and cover your head.
- Stay in the shelter until the all clear signal is be given throughout the campus by the Emergency Notification.
- Do not call 911 unless you require emergency assistance immediately.

**EMERGENCY ANNOUNCEMENTS:**

In the event of an emergency, weather event or technical issue, the following announcements can be given (as is or altered) by the SM via the handheld “god” mic or from center stage by ASM. These are also included with the IPFW Emergency Procedure Handbook in the booth and backstage SR.

- Whenever possible, confer with the TD prior to giving the announcement.
- Remain calm in your delivery.

**SEVERE WEATHER**

“Ladies and gentlemen, may I have your attention please:
We have been alerted to a weather emergency and need seek shelter. Please remain calm and move with the rest of your row to the front of the stage and down into the basement. Thank you.”

**FIRE**

“Ladies and gentlemen, may I have your attention please:
We are experiencing technical difficulties. Our safety procedures require that everyone leave the theatre through the nearest exit as quickly as possible. Please remain calm and move with the rest of your row to the lobby and outside. Thank you.”

**MEDICAL EMERGENCY**

“Ladies and gentlemen, may I have your attention please:
Due to a medical situation (backstage), we need to pause the performance at this time. If there is a doctor in the audience who is willing to provide assistance, please exit to the lobby and identify yourself to an usher. We ask that everyone else remain in their seats and we will resume the performance as soon as possible. Thank you.”

**POWER OUTAGE / TECHNICAL DIFFICULTIES**

“Ladies and gentlemen, may I have your attention please:
We are currently experiencing a power outage / technical difficulties and need to pause the performance at this time. We ask you to please remain in your seats and we will update you with further information as it becomes available. Thank you.”

**POWER OUTAGE / TECHNICAL DIFFICULTIES UNRESOLVED**

“Ladies and gentlemen: we are working to resolve the power outage / technical difficulties. Please feel free to stand up and stretch your legs. Ushers can help you reach the lobby and restrooms if needed. We will update you as soon as we have more information; we hope to resume the production shortly. Thank you for your patience and understanding.”

**POWER OUTAGE / TECHNICAL DIFFICULTIES RESOLVED**

“Ladies and gentlemen: thank you again for your patience. We have resolved the power outage / technical difficulties and are now ready to resume the performance. Thank you for your understanding.”
CANCELLED PERFORMANCE
“Ladies and gentlemen: we apologize for the delay. Unfortunately, due to circumstances outside our control, we are not able to resume the performance today. (If during the first act: “Please contact the box office at 260.481.6555 to discuss your options to see another production.” If during the second act: add nothing.) “We apologize for your inconvenience. Thank you.”

CANCELLATIONS / CLOSINGS
In case of illness or adverse weather, rehearsals or performances may need to be cancelled. The decision to cancel is most definitely above your pay grade.

- **Rehearsals:** If cancellation is imaginable, have a conversation with the Director to determine when he/she will make the decision to cancel.
- **Performance:** If cancellation is imaginable, the severity of the situation means that you need to have a conversation with the department chair to determine when he/she will make the decision to cancel.
- Once the decision to cancel is made, the SM should contact everyone involved (The TD may be able to assist in calling production team and crew). Depending on how much notice you have, sending a text or an email may be sufficient; however, under a time crunch, in addition to the text or email, call everyone as well. When sending text or emails, ask for them to reply to you. Anyone who hasn’t replied in a timely manner should get a follow-up phone call.
- In the event of a weather related University closing, notification and updates are available by calling: 260.481.6050 or 260.481.5770. Or at https://www.ipfw.edu/offices/police/emergency/index.html
- If the university campus closes, follow the above procedures for an official decision about a cancellation regardless.

**ADDENDUMS**
The following addendums 1-7 are provided for your information. Use as examples or contact the TD for original documents that can be altered.
### Addendum 1: Backstage Run Sheet for *Celebrate Me Home*

<table>
<thead>
<tr>
<th>Time</th>
<th>Pg</th>
<th>Who</th>
<th>What</th>
<th>Cue</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PRESHOW</strong></td>
<td></td>
<td>SM/ASM</td>
<td>SM / ASM call time</td>
<td></td>
</tr>
<tr>
<td>6:15/12:15</td>
<td></td>
<td>SM</td>
<td>Unlock doors</td>
<td></td>
</tr>
<tr>
<td>6:30/12:30</td>
<td></td>
<td>Cast/Crew</td>
<td>Cast / Crew Call time</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>ASM</td>
<td>Check sign in sheet and call latecomers.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>ASM/Crew</td>
<td>Remove Ghost light</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Props</td>
<td>Preset props (be done by 6:58/12:58)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Crew</td>
<td>Sweep and mop (be done by 6:58/12:58)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Crew</td>
<td>Preset stage (be done by 6:58/12:58)</td>
<td></td>
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<td></td>
<td></td>
<td>Lights</td>
<td>Dimmer Check (be done by 6:58/12:58)</td>
<td></td>
</tr>
<tr>
<td>6:58/12:58</td>
<td></td>
<td>SM</td>
<td>CALL “60 min to places. Mic Check on stage now please”</td>
<td></td>
</tr>
<tr>
<td>6:58/12:58</td>
<td></td>
<td>Cast/Sound</td>
<td>Mic Check (be done by 7:13/1:13) if necessary</td>
<td></td>
</tr>
<tr>
<td>7:13/1:13</td>
<td></td>
<td>SM</td>
<td>CALL “45 min to places. Check your props now please”</td>
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<tr>
<td>7:13/1:13</td>
<td></td>
<td>Cast</td>
<td>Prop Check (be done by 7:25/1:25)</td>
<td></td>
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<tr>
<td>7:25/1:25</td>
<td></td>
<td>SM</td>
<td>Check in with ASM’s, sound, props to see if ready to open house</td>
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<tr>
<td></td>
<td></td>
<td>ASM</td>
<td>Turn on blue lights, turn off work lights</td>
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<tr>
<td></td>
<td></td>
<td>SM</td>
<td>Call LQ1 and SQ1: Preshow</td>
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<tr>
<td>7:28/1:28</td>
<td></td>
<td>SM</td>
<td>CALL “30 min to places. House is open”</td>
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<tr>
<td>7:30/1:30</td>
<td></td>
<td>SM</td>
<td>Inform house management to open the house</td>
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<tr>
<td>7:43/1:43</td>
<td></td>
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<td>CALL “15 min to places. Cast Meeting now in 113 please”</td>
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<tr>
<td>7:48/1:48</td>
<td></td>
<td>SM</td>
<td>CALL “10 min to places”</td>
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<td>7:53/1:53</td>
<td></td>
<td>SM</td>
<td>CALL “5 min to places”</td>
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<td></td>
<td></td>
<td>SM</td>
<td>Return to booth</td>
<td></td>
</tr>
<tr>
<td>7:58/1:58</td>
<td></td>
<td>ASM</td>
<td>CALL “Places for the Top of Show”</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>SM</td>
<td>Check in with Headsets</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>SM</td>
<td>Check in with house mgmt. and close house or hold in places</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>ASM</td>
<td>Verify top of show actors are present</td>
<td></td>
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<tr>
<td>8:00/2:00</td>
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<td>SM</td>
<td>GO!</td>
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<tr>
<td><strong>ACT 1</strong></td>
<td></td>
<td>6 Ashley</td>
<td>Unlock breaks and move Bed wagon to USR</td>
<td>Black out after “Home”</td>
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<tr>
<td></td>
<td></td>
<td>28 Shelby</td>
<td>Unlock breaks and move Bed wagon Backstage</td>
<td>After Ryan exits</td>
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<tr>
<td></td>
<td></td>
<td>41 Therrin</td>
<td>Remove tray of food and close doors</td>
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<tr>
<td><strong>INTER</strong></td>
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<td>SM</td>
<td>Headset CALL “15 minute intermission, 13 min to places”</td>
<td>Monica: “Please Leave”</td>
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<tr>
<td>+ :00</td>
<td></td>
<td>SM</td>
<td>CALL “ 10 min to places”</td>
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<td>+ :03</td>
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<td>SM</td>
<td>Check in with house management for potential issues</td>
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<tr>
<td>+ :08</td>
<td></td>
<td>SM</td>
<td>CALL “ 5 min to places”</td>
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<td>+ :13</td>
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<td>SM</td>
<td>Return to booth</td>
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<td>+ :15</td>
<td></td>
<td>ASM</td>
<td>CALL “Places for the Top of ACT X”</td>
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<td>SM</td>
<td>Check in with Headsets</td>
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<td></td>
<td></td>
<td>SM</td>
<td>Check in with house mgmt. and close house or hold in places</td>
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<tr>
<td></td>
<td></td>
<td>ASM</td>
<td>Verify top of act actors are present</td>
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<td>55 Corey</td>
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<td>GO!</td>
<td></td>
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<td>67 Adam/Tom</td>
<td></td>
<td>SM</td>
<td>Prepare confetti cannon backstage</td>
<td>After scene 2.1</td>
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<tr>
<td>75 Nathan</td>
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<td>SM</td>
<td>Sweep up confetti</td>
<td>Everyone: “Surprise”</td>
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<tr>
<td><strong>POST</strong></td>
<td></td>
<td>SM</td>
<td>Thank everyone on headset and ask for issues</td>
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<tr>
<td>After</td>
<td></td>
<td>ASM</td>
<td>Turn on work lights, turn off blue lights</td>
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<tr>
<td>Audience</td>
<td></td>
<td>ALL</td>
<td>Turn off headsets</td>
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<tr>
<td>Leaves</td>
<td></td>
<td>SM</td>
<td>Check in with House, ASM, crew, wardrobe and props for issues</td>
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<tr>
<td></td>
<td></td>
<td>Cast/Sound</td>
<td>Put mics away</td>
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<td>Laundry</td>
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<td>Crew/Props</td>
<td>Reset stage and props</td>
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<td></td>
<td></td>
<td>ASM/Crew</td>
<td>Put out ghost light</td>
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<td></td>
<td></td>
<td>SM</td>
<td>Excuse ASM’s and Crews. Remind of next call time</td>
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<tr>
<td></td>
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<td>SM</td>
<td>Ensure rooms are vacated and lock doors</td>
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<td></td>
<td></td>
<td>SM</td>
<td>Turn off work lights and exit</td>
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<td></td>
<td></td>
<td>SM</td>
<td>Write performance report and distribute</td>
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### Addendum 2: Character Breakdown for *Blithe Spirit*

Key: < = Enter, > = Exit, OS = Offstage Voice

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<tr>
<td>Elvira (Brooke)</td>
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</tr>
<tr>
<td>Mme Arcati (Kate)</td>
<td>OS</td>
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</tr>
<tr>
<td>Edith (Alayna)</td>
<td>&lt;</td>
<td>&gt;</td>
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<tr>
<td>Mrs. B (Karyn)</td>
<td>&lt;</td>
<td>&gt;</td>
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<tr>
<td>Dr. B (Chance)</td>
<td>&lt;</td>
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Addendum 3: Line Notes

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<td>A = Added line/words</td>
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<td>Character:</td>
<td>B = Blocking</td>
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<tr>
<td>Date:</td>
<td>D = Dropped line/words</td>
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<td></td>
<td>C = Called for line</td>
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<td>J = Jumped line/words</td>
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## Addendum 4: Props Tracking Plot for *Young Frankenstein*

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<th>Prop</th>
<th>C</th>
<th>Preset</th>
<th>Who Enter</th>
<th>Where Enter</th>
<th>Who Exit</th>
<th>Where exit</th>
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<td>1</td>
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<td>Hand bell</td>
<td>USR</td>
<td>Herald</td>
<td>Rings</td>
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<td>1.1</td>
<td>1</td>
<td>1</td>
<td>Censor</td>
<td>-</td>
<td>Priest</td>
<td>On chain to swing</td>
<td>X</td>
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<td>1.1</td>
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<td>1</td>
<td>Coffin</td>
<td>Undertaker</td>
<td>Preset</td>
<td>Crew</td>
<td>USL</td>
<td>Carried by 2 people, ornate &quot;Dr. Victor von Frankenstein, 1833-1934&quot; carved on side</td>
<td>X</td>
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<td>1.1</td>
<td>1</td>
<td>4</td>
<td>Umbrellas</td>
<td>Villagers</td>
<td>UC</td>
<td>Mary</td>
<td>SL</td>
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<td>X X</td>
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<td>1.2</td>
<td>2</td>
<td>1</td>
<td>Camera</td>
<td>Ziggy</td>
<td>Frederick</td>
<td>X</td>
<td>X</td>
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<td>Brain in display case</td>
<td>Frederick</td>
<td>X</td>
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<td>1.2</td>
<td>7</td>
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<td>Gong &amp; Mallet</td>
<td>Frederick</td>
<td>X</td>
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<td>X</td>
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<td>7</td>
<td>1</td>
<td>Gurney</td>
<td>Assistants</td>
<td>X</td>
<td>Wheels in with Mr. Hilltop on it</td>
<td>X</td>
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<td>1.2</td>
<td>7</td>
<td>1</td>
<td>Table/Cart on wheels</td>
<td>Furniture</td>
<td>X</td>
<td>for classroom- brain and clamp on it</td>
<td>X</td>
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<td>1.2</td>
<td>8</td>
<td>1</td>
<td>Metal clamp</td>
<td>Assistants</td>
<td>X</td>
<td>Given to Frederick, put on Hilltop's neck</td>
<td>X X</td>
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<td>1.2</td>
<td>11</td>
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<td>Luggage</td>
<td>Frederick &amp; Elizabeth</td>
<td>X</td>
<td>will be dropped on ground</td>
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<td>Purser</td>
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<td>X X</td>
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<td>Shoe Shine Kit</td>
<td>Shoe Shine Man</td>
<td>X</td>
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Addendum 5: Rehearsal Report

Production:  
Date:  
Stage Manager:  
Late (L) / Absent (A):  

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<th>What</th>
<th>Who</th>
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<th>What</th>
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Thank You!
### Addendum 6: Performance Report

**Production:**

**Date:**

**Stage Manager:**

**Late (L) / Absent (A):**

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<th>Time Begin</th>
<th>Time End</th>
<th>Run Time</th>
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<tr>
<td>Act 1</td>
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<td>Intermission</td>
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<td>Act 2</td>
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**Total Run Time**

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<th>Next Performance Date</th>
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<table>
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<th>Costumes</th>
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<tr>
<th>Props</th>
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<table>
<thead>
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<th>Sound</th>
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<table>
<thead>
<tr>
<th>Miscellaneous</th>
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</table>

Thank You!
# Addendum 7: Production Meeting Minutes

<table>
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<tbody>
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<tr>
<td></td>
<td>Meeting Time:</td>
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<tr>
<td>Stage Manager:</td>
<td></td>
<td>Present:</td>
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</table>

| Scenic / TD   |               |       |
|               |               |       |

| Lights        |               |       |
|               |               |       |

| Costumes      |               |       |
|               |               |       |

| Props         |               |       |
|               |               |       |

| Sound         |               |       |
|               |               |       |

| Director/Miscellaneous |               |       |
|                       |               |       |

Thank You!