

Stage Management Handbook

**Department of Theatre Arts
University of Texas at Arlington**

Compiled by: Jared Land

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Introduction

The purpose of this handbook is to provide an outline of the responsibilities, expectations, and guidelines of a student stage manager for the University of Texas at Arlington Department of Theatre Arts. Included in the handbook is a breakdown of the duties required for stage managing and follows a chronological path from the initial meetings and preparation through the closing of the show. The duties listed are the general procedures and practices at the university but are not an exhaustive resource on the art of stage management. The handbook will deal with questions such as: "What forms should I be sending out every night after rehearsal?" "What should I have prepared for the first tech rehearsal?" and "What should I be doing now," not questions like: "How should I arrange my prompt book?" or "How should I call cue?" Although this handbook outlines the general practices, know that every production is different and will have its own unique needs and challenges that will extend beyond the guidelines within this handbook and that you as the stage manager will need to familiarize yourself with and address.

A good stage manager is organized, a good communicator, intuitive, relaxed, patient, pro-active, optimistic, timely, polite, and organized (again); among other things. The stage manager is the communication hub within a production and the key element for the communication of a show's many parts to be successful. Many of the guidelines listed in this handbook revolve around keeping those lines of communication open and helping to facilitate a healthy process from start to finish. Be prompt in your reports and replies, pay attention to wording used in correspondences, and stay on top of any concerns or confusion that may arise. Likewise, a good stage manager is often the center of the morale of a company. A good show is the product of a healthy process and that process is directly related to the overall morale of the company involved. The actors and crew will feed off the stage manager's demeanor; use this to help control the mood of the company for the better. Don't let your stress and frustrations negatively affect the company as a whole. The more proactive and

prepared you are the more confidence the cast and crew will have in you and the more successful your work and the show will become.

Being a stage manager can often be a stressful and an exhausting experience, but if at any point during the process you feel lost, confused, overwhelmed, or unsure, seek out the production manager for help and guidance. Likewise, if you are having issues with another student or a faculty/staff person, ask the production manager for help and don't let any minor issues grow into major ones. This process is an educational one, and we are here to help prepare and teach you along the way. Our goal is that by the end of the production you will have had a fruitful experience and come out a better artist.

Stage Manager Responsibilities (taken from the Student/Production Handbook):

The manager acts as a communication link between the director and the other artists and technicians. He or she acts as company manager for the actors and aids the director in conducting rehearsals. Once the production moves on stage the stage manager's responsibilities include opening and locking the theatre or studio, delivering calls to the actors for makeup and costume, setting the stage each night, calling the cues, calling entrance cues, and arranging equipment. The stage manager is responsible to the director. The stage manager is required to attend all production meetings, auditions, all rehearsals and performances and strike.

Read this entire handbook before you begin your responsibilities as a stage manager. This is a living handbook and will go through revisions as needed; even if you have stage managed in the past the content of the manual may have changed.

Getting Started

Below lays out basic guidelines that you should be familiar with and have accomplished during the initial phase of the production. Many of these duties typically fall during the semester prior to the semester that the show opens. Be proactive and don't wait for other people to get the information you need for the job.

- **Obtain a script and production calendar**
 - The first thing you want to do is to meet with the Production Manager to get a copy of the script and to talk through the production calendar, any important dates, and any conflicts that exist.
 - A copy of the production, calendar can be obtained on the UTA Theatre Dept. website
 - You should also discuss this handbook and any other general production needs at that time.
 - Read the script
- **Make script copies**
 - You will need to make copies of the script for anyone in the production team that doesn't currently have one.
 - At this point you can meet with the theatre department's administrative assistant to obtain a copy code for the department's copy machine.
 - Do not use your own money to make copies, use the department's resources for these needs.
- **Meet with the director**
 - As soon as you have a script and have been officially assigned as the stage manager, you need to setup a meeting with the director to discuss the show and any specific short & long term needs they may have.
 - Keep in mind that the director will likely need help and have additional duties for you that may not be directly addressed in this handbook.

- Use this time to establish a relationship and learn how the director likes to work. All directors are unique and have a different process.
- **Meet with the assistant stage managers (ASM)**
 - Once the assistant stage management positions have been assigned, meet with them to discuss the show and catch them up on things they may have missed. Also, discuss the rehearsal process and what they will be responsible for on a normal basis.
 - The number of ASMs will vary based on the show, but typically run from 1 to 3.
 - Establish a good relationship with the ASMs, as you will be working closely together for a few months.
 - Don't be afraid to delegate some of the responsibilities to the ASMs; a successful stage manager doesn't try to do everything on their own, but rather knows how to delegate their duties and use their assistants effectively.
 - Keep in mind that for many ASMs this is their first time stage managing and will need some guidance throughout the process.
- **Attend all design meetings**
 - During the semester prior to the opening of the show there will be a series of design meetings with production staff, that you need to attend (they are listed on the production calendar).
 - Being at these meeting will keep you informed on the production and help prepare you for what to expect in the following semester.
 - Encourage the ASMs to attend the meetings as well.
- **Create a Production Contact List**
 - Create a production team contact list that includes email addresses and phone numbers for the following people: director, designers, technical director, stage manager, any assistants, prop master, master electrician, costume shop supervisor, & scene shop supervisor.
 - Some productions may have additional positions (choreographer, music director, etc.) that aren't listed above. Likewise, some

productions may not have all the positions above or those positions may not be filled until a later date.

- A sample production contact list can be found on the paperwork examples section of this handout.

- **Distribute the Rehearsal Schedule**

- Once the director has finalized the rehearsal schedule, create copies and distribute them to the production team.
 - Make sure to keep the production team up to date on any changes that may occur in the rehearsal schedule.

- **Create a Prop List**

- Work with the director to develop a prop list for the show, this finalized list should be shared with Scenic Designer, Prop Master, and Production Manager.

- **Obtain a Ground Plan and Tape out the Stage**

- Once the scenic designer has a finalized ground plan, get a copy from them and create additional copies for your prompt book and for the director.
- Use the ground plan to develop a plan for taping out the basic scenic footprint out on the stage floor. If you need help, ask the technical director for help in how to read the drawing, what to tape out, and for any tools that you may need.
- Once you have a plan, tape out the floor. This needs to be done before the first day of rehearsal.
 - Meet with the production manager to schedule a time and to get help with the taping. Note that the actual taping out won't happen until the semester that rehearsals begin, but go ahead make all the preparations for it now, so it can be done quickly when the time comes.

- **Green Room Call Board**

- In the Theatre Arts Department Green Room, the semester that a show runs, each production will have a section on the wall (the call board) to post announcements and important show information. Use this space to keep the cast and students informed on the show.

- **Create Internet content.** (not applicable to all shows)
 - Many productions may desire to use internet content as a way of communication for the production. For example: a *Facebook* page, website, *Dropbox*, etc. If the production chooses to do any of these, go ahead and spend the time to create and flesh them out at this time (there may not be time after the audition process).

Auditions

Below lays out basic guidelines that you should be familiar with and have accomplished prior to and during the audition process. Auditions typically are spread over 3-4 nights, with 2-3 nights of general auditions and 1 night of callbacks.

- **Meet with the director & production manager to discuss the audition process.**
 - Auditions for a show are typically at the beginning of the semester that the show opens in, but may fall in the prior semester.
 - Before the first week of the semester of auditions meet with the director and create an audition form, audition announcement, and any other audition paperwork that may be needed.
 - Create plenty of copies of the audition forms and post the audition announcement on the green room call board and around the Fine Arts Building. If using a website, post announcement there as well.
 - Meet with the production manager to discuss the audition process and any additional help or needs for the auditions to run smoothly.
 - A couple of weeks prior to the start of rehearsals, stage managers and production stage managers (MavPlays) will be checked out an *IPad* for use during the rehearsal/performance process of the production.
 - The iPad is optional and you are allowed to use your own device if you prefer.
 - The use of the iPad is to aid in note taking, filling out paperwork, and other production needs, not for personal use.
- **Setup the Audition Space**
 - Each day before auditions begin the stage manager and ASMs will need to setup tables and chairs for the director and other personal that may be attending the auditions.
- **Meet with ASMs and other SMs to coordinate audition nights.**
 - Meet with your ASMs and any other volunteers that may be helping. Assign them duties and discuss how the audition process will be run.

- Often, more than one show may be auditioning at the same time or during the same week. Meet with the other SM(s) to coordinate resources and work as a team.
- **Check out keys from the Chair of the Department.**
 - Each stage manager is assigned a set of keys for the theatre. Those keys can be picked up starting a week before their production begins rehearsing.
 - **Once you have your keys, you will be responsible for locking up after every audition, rehearsal, and performance. You and the ASMs should be the last ones out each night.**
 - Meet with the Facilities Manager to discuss all doors that need to be locked and secured each night, and walk through the venue with them.
- **Check out camera equipment from the main office.**
 - We typically take photos of every actor auditioning for a show. It is your responsible to assign an ASM and/or a volunteer to take these photos each night of general auditions.
 - Talk with the production manager to help determine the best place to take the audition photos and for any help needed in running the equipment.
 - The photos need to be given to the director(s) when each actor is auditioning along with their audition form(s).
 - Make sure that you have an adequate amount of film for each night of auditions. If you need to purchase more, see the production manager.
 - You will need to check the cameras and other equipment out from the main office the day of the first audition and return them the next business day after call backs.
- **Meet with director after each audition night.**
 - Each night after the audition process, meet with the director and prepare any paperwork or announcements that may need to be posted or distributed for the next day.

- Make sure any announcements are posted as soon as possible, so people have time to respond and prepare.
- Some documents may need to wait for additional approval before being posted. For example: callbacks need approval from the academic advisor before posting. Don't post these documents until you are given the go ahead by the director.
- **Post Cast Lists.**
 - After callbacks and once the director has finalized the cast list, create a copy and post the results in the Green Room.
 - Make sure the list is final before posting and don't discuss the results of any of the audition with anyone outside the production team.
 - When posting the cast list email a copy to the production manager.
 - Make sure the production manager has a copy of the final cast list as soon as possible. If the casting has been finalized on Friday night, don't wait until Monday to email the PM even though the cast list may not be posted yet.
 - Email copies of the cast list to the production team, once finalized.
- **Create a Cast Contact Sheet.**
 - Once the show is cast, create and distribute, to the production team and cast, a cast contact sheet. This should include: name, character, phone numbers, and email addresses.

The Rehearsal Process

Below lays out basic guidelines for the weeks of rehearsals. These responsibilities are not exclusive to the actual rehearsals, but also cover duties that fall within those weeks.

- **Attend weekly production meetings.**
 - Production meetings are held typically every Monday at 12pm in FA 419, and you are expected to attend every meeting, (check the production calendar for the exact schedule of meetings).
 - During the meeting you will need to take notes of the events that transpire, create a Production Meeting Report, and distribute this report to the production team by the next morning.
 - The goal of the production meetings is to address any issues or questions that arise since the previous meeting. Use this time to help address any needs you or the rehearsals may have.
- **Attend and assist in running nightly rehearsals**
 - Sweep, clean and ensure the rehearsal venue is safe for performers every night.
 - The stage manager and ASMs should arrive for rehearsal at least 30 minutes in advance of the cast in order to prepare the space.
 - Create nightly Rehearsal Reports.
 - Get the rehearsal report template from the production manager and distribute the form after every rehearsal. (a sample form can be found at the back of this handbook).
 - **Beware of etiquette when writing the rehearsal reports.**
 - Make sure the wording of the report doesn't come off as a demand rather than a question, gets a clear message across, and communicates the appropriate desire.
 - Etiquette is one of the biggest issues most young SMs have.
 - These reports should be emailed to the production team no later than 9:00am the following morning.
 - If the report is received after this time, it limits the production team's ability to respond to any issues that may be contained in the report.

- The iPad checked out to the SM has internet access and the template on it; you are encouraged to use it in order to speed this process along.
- Develop a line book, update and post it nightly.
 - Follow along with the script nightly for called lines.
- Record and update blocking & prompt books.
- Create and maintain a nightly Sign-in Sheet for the cast and ASMs, that clearly shows who is present, absent, and late (and how late) for each rehearsal night.
 - Save copies of each night's sign in sheet and give these copies to the production manager at the end of the show's run.
 - At 5 minutes prior to the call time, start calling those in the cast or crew that haven't signed in. This should be done for all rehearsals, tech rehearsals, dress rehearsal, and performances.
- The above duties are just a sampling. You will have many responsibilities (many unique to each show) during the nightly rehearsals. You should be delegating and utilizing the ASMs to help achieve these goals.
- **Meet daily with the Production Manager and Technical Director**
 - At least twice a week you should meet with the production manager to discuss how the rehearsal process is going and to address any issues.
 - By 5:00pm every day you should meet with the technical director (or Shop Supervisor if the TD is not available) to discuss the set and see if there are any new scenic elements and/or safety concerns you should be aware of before rehearsals.
- **Create Crew Contact Sheet/Call List**
 - By the beginning of the third week of the semester the crew for the production will be assigned. The production manager will post the crew list on the green room practicum call board.
 - Using the posted list, create a crew contact sheet and have the production manager double-check the list.

- Often crews can change slightly as the semester progresses, so periodically check with the production manager for any changes.
 - The production manager will create a list of crew call times; get a copy of this list and discuss it with the PM.
 - The stage manager will often help in distributing the list.
 - A few weeks prior to the first crew call time, start sending out weekly reminders to the crew.
- **Publicity Photos**
 - A few weeks prior to the opening of the show, a publicity photo call will be scheduled in the production calendar. A couple of weeks prior to this the costume designer and director will create a photo call list of which performers should be in those photos; make sure the cast is aware of the photos and that those who need to be there know their required times.
- **Work with the costume designer and/or costume studio supervisor to schedule costume fittings and measurements.**
 - The costume designer and/or costume studio supervisor will need to call actors in for measurements and fittings throughout the rehearsal process.
 - It is the stage manager's responsibility to create sign-up sheets for these times, communicate them to the performers, and to get the cast to sign up for the appropriate times.

Tech/Dress Week

Below lays out basic guidelines for the weeks of the production's tech and dress rehearsals, as well as preparations that should be made in advance of these weeks.

- **Paper Tech**

- The week of the first tech rehearsal will be scheduled a paper tech meeting. At this meeting the stage manager, director, lighting, sound, and scenic designers will talk through the script and discuss any all cues and shifts that are planned for the show.
- This is the time for the stage manager to notate their script for all cues and shifts that will be initially occurring.
 - Don't be afraid to ask questions during the paper tech, you want to make sure you have a clear understanding of all the cues and their order by the end of the meeting.
 - It is also generally a good idea in the regular rehearsals that follow the paper tech to follow along and practice calling these cues, to make sure they are clear before tech begins.
 - Beware that is common for cue placement to change some after the paper tech, so take notes in pencil.

- **Meet with Production Manager**

- Meet with the Production Manager prior to the paper tech to talk through and discuss the tech/dress rehearsal processes.

- **Scene Shift List**

- Prior to the first tech the stage manager should create a detailed scene shift list that clearly shows what each ASM and member of the backstage run crew is doing for every scene shift.
 - Meet with the technical director and scenic designer when creating this list so that you are clear on how each piece of

scenery moves and how many people are needed to safely move them.

- Have this ready for the first tech so that crew can easily and quickly be assigned and taught their duties for each role.
- Train your ASMs on each scene shift and let them help in training the crew, since they will be the ones actively doing the shifts during the show.
- Know that during the tech rehearsals it is likely that the list will be modified as the rehearsals progress.

- **Prop Tables**

- Prior to the first tech rehearsal, obtain prop tables from the scenic shop supervisor and tape out the tables for all props.
- Make sure the ASMs understand the layout.
- Don't forget to plan for the placement of props that may be too big for one of the tables.

- **Preshow/Postshow Duties**

- Create a list of the crew's pre-show and post-show duties. Plan out the duties so that they are appropriately and evenly spread out.
 - Example duties include: sweeping, mopping, setting out props, turning on running lights, setting up for the top of the show, flying in masking, etc..
- Meet with the Production Manager for any help on the list.
- Create a nightly sign-in sheet, similar to the one used for the cast in normal rehearsals, that includes the crew.
 - Save copies of each night's sign-in sheet and give these copies to the production manager at the end of the show's run.

- **Costume Parade**

- A costume parade will be schedule about a week before the first dress rehearsal. This meeting is a chance for the costume designer, lighting designer, and director to see the costumes, on stage and under stage light, before the dress rehearsal.

- Make sure the actors are fully aware of their call time for the parade.
- Meet with the costume designer and help them coordinate and run the costume parade.
- **Make-up Demo**
 - A make-up demo will be schedule about a week before the first dress rehearsal. This meeting is a chance to train the cast and see the make-up design, on stage and under stage light, before the dress rehearsal.
 - Make sure the actors are fully aware of their call time for the parade.
 - Meet with the make-up designer and help them coordinate and run the make-up demo.
- **Crew Watch**
 - Typically a day or two before the first tech rehearsal will be scheduled a crew watch. The is a run-through rehearsal for the crew to have a chance to see the show for the first time, prior to going into tech.
 - Prior to the run-through will be a short meeting with the production manager, stage manager, ASMs, and all the crew to discuss the coming weeks of rehearsals.
 - This meeting is your chance to formally meet the crew and make any general announcements for the show. Use this as a chance to establish a positive relationship with the crew.
- **Technical Rehearsals**
 - The technical rehearsals involve the production team, crew, and cast (without costumes or make-up) and are used to introduce the lighting, sound, and scenic design elements into the show.
 - Use these rehearsals to perfect the calling of the cues and make any changes that are needed in the prompt book. These rehearsals are largely for the stage manager to rehearse the

implementation of the technical aspects of the show and for the designers to make adjustments to their designs before the introduction of costumes.

- It is typical for the design team to make changes to the look and sound of things during these rehearsals.
- These rehearsals are also used to train the crew on their duties during the show, so come prepared with all the needed paperwork to do so.
- Don't be afraid to "hold" during a rehearsal in order to go back and rerun something for the purpose of correcting an error or to better understand something.
- There is a limited amount of time for each rehearsal. If time is running out the production manager will step in to speed things along or take appropriate action.
- The tech rehearsals are typically split into multiple days and run slowly as the design elements are woven into the performance. They can be stressful and tense, so the stage manager should play a key role in keeping things moving and spirits high.
- After every technical rehearsal there will be a meeting with the production team to discuss the day's rehearsal, any issues, and the plan of action for the next night's rehearsal.
 - After these meetings, be sure to send out a rehearsal report that details the major notes of the day.
- **Dress Rehearsals**
 - The dress rehearsals involve the production team, crew, and cast and are used to introduce the costume & make-up designs into the show.
 - The stage manager should create a nightly timeline that lays out what the cast and crew should be doing from the moment of their call time to the start of the show.
 - Work with the production manager in creating this timeline.

- Dress rehearsals should primarily only be "held" for costume related issues or major issues with the show only.
 - The final dress rehearsal should be treated as though it were a public performance and run accordingly with no stops.
- After every dress rehearsal there will be a meeting with the production team to discuss the night's rehearsal, any issues, and the plan of action for the next night's rehearsal.
 - After these meetings, be sure to send out a rehearsal report that details the major notes of the day.

Performances

Below lays out basic guidelines for the weeks of the production's performances, as well as preparations that should be made in advance of those weeks.

- **Performances**

- Once the show opens the stage manager will take the take over control of the production's run.
- Maintain a performance sign-in sheet for the cast and crew in the same manner as the previous sign-in sheets.
- Each performance there will be a faculty and/or staff house manager and box office manager with whom the stage manager will need to coordinate the show's schedule.
 - Before opening the house and starting the show, make sure you have a "clear" from the house manager.
 - Likewise, be sure to sync your time with that of house management and box office.
 - Try not to hold the house for more than 10 minutes past the schedule start time.
- Performance Reports
 - After the end of each performance the stage manager will need to send out a performance report that details the events of the performance. (A sample version can be found in the back of this handbook.)

- **Photo Call**

- After one of the performances an official photo call will be scheduled on the production calendar. On this date the cast and crew will need to stay afterwards for archival photos to be taken.
- A day or two before the photo call, the director & production manager will put together a photo call list which details what photos are to be taken at the photo call.
 - The stage manager will need to take this list and put the photos in an order that allows for the most efficient means

of taking the photos. This is often in reverse chronological order, but not always.

- When making the list keep in mind scenic and costume changes that would affect the set-up time and change from one photo to the next.
- The goal is to keep the photo call to an hour time limit, with roughly 10 photos total.
- Go over the list with the production manager the day of, and don't be afraid to ask for help.

- **Brush-up Rehearsals**

- Some productions will have a brush-up rehearsal between long breaks in the performance schedule.
- This rehearsal are with no or minimum technical elements and no costumes or make-up. The rehearsal's purpose is to refresh the actors on the show before their next performance and to run any needed complex sequences within the show.
- File a rehearsal report in the same manner as though it were a normal rehearsal.

Post-Show

Below lays out basic guidelines for after the last performance of the show.

- **Strike Duties**
 - Most productions will have a strike immediately following the last performance, in which the majority or all the technical elements will be reset in preparation of the next production.
 - Check in and out students
 - Work with the production manager to check students in and out of the strike
 - Clean green room, booth, and dressing rooms
 - Stage management is responsible for making sure the green room and control booth are clean. Also, double checking that the dressing rooms are clean (check after the wardrobe crew has finished).
- **Turn in paperwork to production manager**
 - Turn in copies of all the rehearsal, tech, dress, and performance sign in sheets to the production manager.
 - Also make a summary sheet that clearly shows every performers and crew members attendance from the sign in sheets.
- **Check in iPad back to production manager**
 - If you checked out an iPad from the production manager, the iPad is due back on the Friday following the last performance.
 - Use this week to take any show information off the iPad for your prompt book and records. The iPad will be swiped and information won't be retrievable after it is turned in.
- **Return keys to main office**
 - Return all keys that were checked out of the main office back on the next business day after the last performance.

Who's Who

Below is a brief list of Faculty and Staff and that may need to seek answers, advice, and/or help from during the process.

- Production Manager: Oversees the entire production as a whole and will deal with issues pertaining to stage management, scheduling, crews, budgets, personnel, deadlines and anything else not described below. When in doubt the PM is a good place to go when you are not sure where else to turn.
 - UTA DTA Production Manager: DJ Badon, FA 138, djbadon@uta.edu, 817-272-2218
- Technical Director: Oversees the overall technical aspects of the production; including but not limited to: scenic construction, backstage crew training, scene shifts, technical problems, and backstage safety.
 - UTA DTA Technical Director: DJ Badon, FA 138, djbadon@uta.edu, 817-272-2218
- Facilities Manager: oversees the condition and use of the department's facilities; including: the Main Stage Theatre, Studio Theatre, 143 Theatre, FA 419, and supporting shops. Also, oversees maintenance of these spaces.
 - UTA DTA Facilities Manager: DJ Badon, FA 138, djbadon@uta.edu, 817-272-2218
- Department Chair: Oversees the Department of Theatre Arts as a whole. If you have issues with or are uncomfortable with the Production Manager or other faculty/staff members.
 - UTA DTA Department Chair: Kim Lafontaine, FA 144B, lafontaine@uta.edu, 817-272-2650
- Administrative Assistant: Works in the main office and can help and guide with office needs; i.e. copies, office supplies, box office questions, etc.
 - UTA DTA Administrative Assistant: Linda Panther, FA 144, lpantner@uta.edu, 817-272-2650
- Costume Studio Supervisor: Oversees the costume studio and can help with any costume related questions.
 - UTA DTA Costume Studio Supervisor: Kris O'brien, FA 147B, kobrien@uta.edu, 817-272-0927

- Scenic Studio Supervisor: Oversees the scenic studio and can help with any scenery related questions.
 - UTA DTA Scenic Studio Supervisor: Joe Pauli, FA 135A, joe.pauli@uta.edu , 817-272-9502
- Stage Management Mentor: Andrew Gaupp, FA 145, gaupp@uta.edu 817-272-3141

Paperwork Example Forms

The following forms are samples of many of the types of paperwork that are required. Use these as a guide for creating your own paperwork for the production. Exception: the rehearsal, performance, & production meeting reports are standard for all shows. A template can be obtained from the production manager.

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REHEARSAL REPORT

PRODUCTION: Fiddler on the Roof

DIRECTOR: Anne Healy

Rehearsal Report #29	Day:Friday
Stage Manager: Olivia Aigbogun	Date: 02/15/2013

Rehearsal Start	6:00pm	SCENERY: <ul style="list-style-type: none"> • There is a board that actually does need to be re-enforced. Its marked with tape.
Rehearsal Break	7:48pm	
Rehearsal Re-Start	7:53pm	
Rehearsal Break		
Rehearsal Re-Start		
Rehearsal End	9:00pm	
REHEARSAL NOTES/SUMMARY: <ul style="list-style-type: none"> • 6:09pm-pm: Run Act 1 Scene 8 - end of Act 1 • 7:48pm-7:53pm: Break • 7:53pm - 8:41 pm: Anatevka/Russians practice To Life! • 8:41pm- 9:00pm: Work To Life 		PROPS: <ul style="list-style-type: none"> • Canopy is to short to stand under • The stand for the seperater needs to be painted
		COSTUMES/HAIR/MAKE-UP: <ul style="list-style-type: none"> • Jordan C. left boot is starting to fall apart
SOUND: <ul style="list-style-type: none"> • None. 		LIGHTS: <ul style="list-style-type: none"> • Blocking for scene 3 sp. changed, moved to SL
PUBLICITY/BOX OFFICE: <ul style="list-style-type: none"> • None. 		MUSIC: <ul style="list-style-type: none"> • None
MISC		

Production Meeting

PRODUCTION: Fiddler on the Roof

DIRECTOR: Anne Healy

Production meeting	Day: Monday
Production Stage Manager: Olivia Aigbogun	Date: 2/18/2013

Meeting Start	12:00 pm	SCENERY/SET <ul style="list-style-type: none"> hanging masking this afternoon, will be in the way of things.
STAGE MANAGER/DIRECTOR NOTES <ul style="list-style-type: none"> Orchestra comes in sunday/Monday 6:00 call 7:30 go Still trying to figure out the fence peices People will be recording today. 		PROPS: <ul style="list-style-type: none"> programming for projections today
		COSTUMES/HAIR/MAKE-UP: <ul style="list-style-type: none"> Will be missing things tonight waiting on a delivery that should be in tomorrow. Will be missing the Russian shirts. No bottles attached to bottle dancing hat yet. Man may need to come 5:30pm on Sunday and wardrobe crew Joe will be working with cast this week on working on beards. We ill work with Devon's beard today Trying to find a way to coat the bottles and keep them form shattering if they fall.
SOUND: <ul style="list-style-type: none"> Curtain speech will be recorded will try out conductor camera today Thurs/Friday 6:00pm in the house for mic working 		LIGHTS: <ul style="list-style-type: none"> Will use haze on Monday Candle sticks ready will be working on cues today Want to try some cuesout during crew watch
PUBLICITY Reserve your ticktes		MISCELLANEOUS 3 more chairs and stand lights in the pit

PERFORMANCE REPORT

PRODUCTION: Fiddler on the Roof

DIRECTOR: Anne Healy

Performance Report #1	Day: Wednesday
Stage Manager: Olivia Aigbogun	Date: 02/28/2013

Performance Start	8:04pm	SCENERY: <ul style="list-style-type: none"> • none
Intermission Start	9:42	
Intermission End	9:57	
Performance End	10:53	
REHEARSAL NOTES/SUMMARY: <ul style="list-style-type: none"> • 6:30pm: Pre show/ Getting mics on actors • 8:04pm - 9:42pm: Act 1 • 9:42pm - 9:57 Intermission • 9:57pm-10:53pm: Act 2 • 		PROPS: <ul style="list-style-type: none"> • One of the candles not working.
		COSTUMES/HAIR/MAKE-UP: <ul style="list-style-type: none"> • Tevya shoe heel broke, fixed by Wardrobe crew
SOUND: <ul style="list-style-type: none"> • Static problems with Golde's mic, switched to spare mic 21 		LIGHT <ul style="list-style-type: none"> • Cues 9 & 125 called late.
PUBLICITY/BOX OFFICE: <ul style="list-style-type: none"> • None. 		<ul style="list-style-type: none"> • MUSIC: • None
MISC		



DEPARTMENT OF
THEATRE ARTS
UNIVERSITY OF TEXAS AT ARLINGTON

PLEASE PRINT CLEARLY

Date: _____

Date of Accident/Injury: _____

Name of Injured: _____

UTA EID: _____

Address: _____

Phone: (____) _____

E-mail: _____

What is the injury?: _____

How did the injury occur?: _____

Witness(es) to Injury (names): _____

The accident occurred during:
__ Rehearsal __ Tech. Rehearsal __ Dress Rehearsal __ Performance __ Strike

Name of Production: _____

Signature of Injured: _____

Signature of Stage Manager: _____

Signature of Facilities Manager/Director/Tech.Director: _____

* Please note that copies of this information may be given to the chair of the Department of Theatre Arts, Police, Medical Staff, and the Environmental Health & Safety Office. This information will not be shown to the general public for any reason; it is only given to those who will need this for legal reasons. The injured party may request a copy of this completed for medical and insurance reasons.*

ACCIDENT FOLLOW-UP REPORT



PLEASE PRINT CLEARLY

Date: _____

Date of Accident/Injury: _____

Name of Injured: _____

UTA EID: _____

Address: _____

Phone: (____) _____

E-mail: _____

What was the injury?: _____

Was a physician seen, if yes what was the diagnosis and treatment?

Name of physician: _____

Notes: _____

Name of Production: _____

Signature of Injured: _____

Signature of Stage Manager: _____

Signature of Facilities Manager/Director/Prod. Manager: _____

* Please note that copies of this information may be given to the chair of the Department of Theatre Arts, Police, Medical Staff, and the Environmental Health & Safety Office. This information will not be shown to the general public for any reason; it is only given to those who will need this for legal reasons. The injured party may request a copy of this completed for medical and insurance reasons.*

Fiddler on the Roof

Cast Contact Sheet

Role	Name	Number	Email
Tzeitel	Ashley Clyde	XXX-XXX-XXXX	John.dough@mavs.uta.edu
Chava	Bridie Corbett	XXX-XXX-XXXX	John.dough@mavs.uta.edu
Bielke	Chelsea Hollenbeck	XXX-XXX-XXXX	John.dough@mavs.uta.edu
Shaindel	Ceara Lee Taylor	XXX-XXX-XXXX	John.dough@mavs.uta.edu
Mordcha	Dale Shelton	XXX-XXX-XXXX	John.dough@mavs.uta.edu
Rabbi	Devon Mowrey	XXX-XXX-XXXX	John.dough@mavs.uta.edu
Dimitri	Dylan Elza	XXX-XXX-XXXX	John.dough@mavs.uta.edu
Grandma Tzeitel	Eliamaria Madrid-Onofre	XXX-XXX-XXXX	John.dough@mavs.uta.edu
Yente	Emily Burgardt	XXX-XXX-XXXX	John.dough@mavs.uta.edu
Tevye	Jonathan Crawford	XXX-XXX-XXXX	John.dough@mavs.uta.edu
Fyedka	Jordan Chambers	XXX-XXX-XXXX	John.dough@mavs.uta.edu
Perchik	Joseph Lee	XXX-XXX-XXXX	John.dough@mavs.uta.edu
Motel	Joshua Eguia	XXX-XXX-XXXX	John.dough@mavs.uta.edu
Golde	Kimber Carter	XXX-XXX-XXXX	John.dough@mavs.uta.edu
Sasha	Matt Craft	XXX-XXX-XXXX	John.dough@mavs.uta.edu
Lazar Wolf	Matthew Keller	XXX-XXX-XXXX	John.dough@mavs.uta.edu
Mendel	Marcos Villegas	XXX-XXX-XXXX	John.dough@mavs.uta.edu
Fruma.Sarah	Miranda Culp	XXX-XXX-XXXX	John.dough@mavs.uta.edu
Hodel	Molly Dobbs	XXX-XXX-XXXX	John.dough@mavs.uta.edu

UTA Theatre Arts Audition Form
Please PRINT CLEARLY and COMPLETE ALL INFORMATION

- UTA STUDENT I.D. NUMBER: 1000_____
- I AGREE to accept ANY role for which I am cast: ___ YES ___ NO
If "NO", why not? _____
- FULL NAME: _____
- Nickname or Name you go by on stage, if different than above:

- Check: ___ MALE ___ FEMALE
- SINGING VOICE (circle): Soprano Alto Baritone Bass
- HAIR COLOR _____ • EYE COLOR _____
- HEIGHT _____ ft. _____ in. • WEIGHT _____ lbs.
- ADDRESS _____ APT #. _____
- CITY _____ ZIP _____
- HOME PHONE(_____) _____
- WORK PHONE(_____) _____
- CELL PHONE (_____) _____
- EMAIL _____
- Are you currently enrolled as a student this semester at UTA? ___ Yes ___ No
- Current classification: ___ SR ___ JR ___ SOPH ___ 1st Year
- Major: _____ Minor: _____
- Are you in or do you intend to audition for Flight 12 improv. troupe? ___ Yes ___ No
- Are you in or do you intend to audition for Maverick Dance Company? ___ Yes ___ No
- Are you in or do you intend to audition for Broadway Mavericks? ___ Yes ___ No
- If you are not cast, would you be interested in stage managing or assistant stage managing a production? ___ Yes ___ No
- Have you already been cast in a production this semester? ___ Yes ___ No
If yes, which one? _____
- Theatre majors only, check one: ___ BA Theatre ___ BFA Performance
___ BFA Musical Theatre ___ BFA Design/Tech
- If a Theatre Major, are you enrolled in Theatre Practicum 0181? ___ Yes ___ No
- For productions cast after the first week of the semester, what is your practicum assignment? _____

Attach a current resume and headshot, or list your 3 most important roles:
ROLE PLAY/MUSICAL PRODUCING THEATRE/SCHOOL

- Other Acting Training
High school: _____ City _____ State _____
Community College: _____ City _____ State _____
- Special Skills (dance/movement training, dialects, music training, instruments you play, etc.): _____

CALLBACKS will be posted after preliminary auditions end. Check the Greenroom callboard.

Productions usually rehearse from 6:00 to 9:00 p.m., Mon. through Fri. Cast members must be available for ALL rehearsals, dress rehearsals and tech rehearsals that are called earlier and run later and on certain weekends for Tech and performances. You must be available for afternoon publicity photo call

(as called), for costume parade (see schedule), and for archival photo call after a performance, as scheduled. You will need to be available most of the day to attend technical rehearsals beginning at 12 noon as scheduled. See the production schedule for more information.

List any unchangeable time/schedule conflicts that you have, whatsoever, during the rehearsal and performance times listed above: work, classes, church activities, athletic events, child care issues, etc.

1. I understand that these plays may contain adult language and subject matter and shall be performed as an unedited text. If cast, I agree to perform the text as written, to wear costumes and makeup/hair designs assigned to me, and to conduct myself in a professional manner. ___Yes ___No

2. Are you willing to cut and/or change your hair color if cast? ___Yes ___No

READ THIS: TECHNICAL REHEARSALS are all day on the Sunday prior to opening performances. PERFORMANCES run through the weekend. You must be available for all rehearsals, call times, photo calls, costume calls, technical/dress rehearsals, performances, and the STRIKE of the production after the last performance. However, if there are ANY SPECIFIC DATES you are unable to attend any scheduled rehearsal or performance, you MUST indicate this on this form. Failure to do so could justify your removal from the production.

*Please indicate your schedule below. "X" through times you have classes, work, religious activities, family commitments or other **REGULARLY** scheduled activities that **CAN NOT** be changed. Conflicts may prevent you from being cast or retained in the cast.*

	Monday	Tues	Wed	Thurs	Fri
8:00 AM					
8:30 AM					
9:00 AM					
9:30 AM					
10:00 AM					
10:30 AM					
11:00 AM					
11:30 AM					
12:00 NOON					
12:30 PM					
1:00 PM					
1:30 PM					
2:00 PM					
2:30 PM					
3:00 PM					
3:30 PM					
4:00 PM					
4:30 PM					
5:00 PM					
5:30 PM					
6:00 PM					
6:30 PM					
7:00 PM					
7:30 PM					
8:00 PM					
8:30 PM					
9:00 PM					
9:30 PM					

Archival Photo Example Layout

AFTER CURTAIN CALL: ACTORS: CHANGE INTO _____ COSTUME FOR SHOT #							
LIST OF SHOTS							
S. #	CHARACTER	ACTOR	COSTUME	PROPS	SHOT + PG.#	LQ#	ACT
1	NAME	NAME	COSTUME	PROPS	Character: " Line..." (pg. #)	#	
NO COSTUME CHANGES							
2						--	
ACTORS: CHANGE INTO _____ FOR SHOT #				SCENE SHIFT: CHANGE TO			
3							
ACTORS: CHANGE INTO _____ FOR SHOT #							
4							
NO COSTUME CHANGES				SCENE SHIFT: CHANGE TO			
5							
NO COSTUME CHANGES							
6							
ACTORS: CHANGE INTO _____ FOR SHOT #				SCENE SHIFT: CHANGE TO			
7							
NO COSTUME CHANGES							
8							

					BRING IN GRAND DRAPE		
S. #	CHARACTER	ACTOR	COSTUME	PROPS	SHOT + PG.#	LQ#	ACT
9						--	--
NO COSTUME CHANGES							
S. #	CHARACTER	ACTOR	COSTUME	PROPS	SHOT + PG.#	LQ#	ACT
10	FULL COMPANY			--	FULL COMPANY	--	--
NO COSTUME CHANGES							
S. #	CHARACTER	ACTOR	COSTUME	PROPS	SHOT + PG.#	LQ#	ACT
11	FULL COMPANY & CREW			--	FULL COMPANY W/CREW	--	--