

Onboarding the Playshop Theatre:
Supporting Communication, Inclusion, and Professionalism
Through Production Process Documentation



Claire Hurd
Spring 2025
Department of Communication, Media, and Performance
Allegheny College

**Onboarding the Playshop Theatre:
Supporting Communication, Inclusion, and Professionalism
Through Production Process Documentation**

By

Claire Anna Hurd
Spring 2025

Submitted to the Department of Communication, Media, and Performance in partial fulfillment
of the requirements of the Degree of Bachelor of Arts

I hereby recognize and pledge to fulfill my responsibilities, as defined in the Honor Code,
and to maintain the integrity of both myself and the College as a whole.

Claire Hurd

Approved by:

Michael Mehler

Rachel Hoey

Acknowledgements

Firstly, thank you to my mom, who is the smartest person I know and who instilled learning in me from my earliest years. Though she was hesitant at first about my being a theatre major, she quickly came to support me and my passion to create art. She has sacrificed so much to ensure that my brother and I could be happy. She deserves all the happiness in the world and more. I know that she will always be proud of me, but I am forever proud of her.

Thank you to my partner and favorite person in the whole world, Cole Laing. Even from 2,521 miles away, Cole has consistently supported me through my aspirations to work in the arts. He has continued to love me when I think the world is falling apart, and I cannot wait to continue growing together after graduation.

Thank you to Maley Gleason, freshman year neighbor and my best friend. I appreciate your incredible heart that radiates with kindness and friendship. It has been an honor to see you grow into the person you are and I am proud to call you my best friend.

Thank you to Mallory Furgal, who I have had the greatest privilege and honor of mentoring and befriending over the past couple of years. You are such a strong stage manager and I am unbelievably excited to see how you continue to grow.

Thank you my brother, Andrew. I love that we are completely different from each other. You are incredibly smart and even more hardworking. I cannot wait to see what the future holds for you.

Thank you to my aunts. Who have provided an incredible amount of support as I have become a young woman and have given me aspirations for the future by showing me that anything is possible.

Thank you to my roommates, Audery Blarr, Vianna Walton, Jayne Seth, and Maley Gleason. Although I have only lived with them for a semester, I have experienced so much joy and support within a college apartment.

Theta Love and Mine to the sisters of Mu Chapter of Kappa Alpha Theta, especially my littles Katelyn Bombalski and Katherine Schott. You all encourage me to be better everyday and fulfill my potential as a leading woman.

Thank you to Amanda Fallon. Who has always made me feel seen and “hurd”. Thank you for the constant checkups and encouragement during this project.

Thank you to Sarah E.T Jackson for the impactful role that you have played in my stage management education and for continuing to act as a mentor past summer of 2024.

I would like to express my deepest gratitude to my advisor and first reader, Michael Mehler, whose guidance, feedback, and unwavering support were invaluable throughout this project. Michael has provided irreplaceable support over the last four years and has supported me as I learned, laughed, and cried my way through my undergraduate experience.

Thank you to Rachel Hoey, who has provided me with a splash of San Diegan, but also with mentorship, advice, and laughter in our many dynamics of collaborating.

Thank you to LeeAnn Yeckley, my first stage management mentor. She has taught me how to be a better manager, collaborator, and communicator and has left me with skills that I will keep with me forever.

Table of Contents

Introduction.....	1
Chapter 1: Establishing Purpose.....	5
Chapter 2: The Playshop Production Manual.....	13
Personnel Breakdown.....	13
Prep Week.....	15
Stage Management Team.....	15
Meeting with the Director.....	16
Paperwork.....	17
Taping Out the Rehearsal Space.....	20
Auditions.....	22
Audition Preparation.....	22
Outside the Audition Room.....	24
Inside the Audition Room.....	25
Callbacks.....	26
Casting.....	26
Rehearsals.....	27
Daily Call.....	27
Keeping Time.....	28
Rehearsal Report.....	30
First Rehearsal.....	31
Tablework Rehearsal.....	32
Blocking Rehearsal.....	33
Music Rehearsal.....	33
Dance Rehearsal.....	34
Stage Combat in Production.....	34
Intimacy in Production.....	37
Intimacy Notation.....	40
Run-through/ Stumble-through Rehearsal.....	41
Production Meetings.....	42
Technical Rehearsals.....	44
Papertech.....	44
Crew View.....	45
Sitz/Wandelprobe.....	47
Cue-to-Cue.....	48
Headset Etiquette.....	49
Tech Rehearsals.....	51

Costume Parade.....	52
Dress Rehearsal.....	53
Quick-change Rehearsal.....	54
Archival Photos.....	54
Performances.....	55
House Management.....	55
When to Start.....	57
Emergency Holds.....	57
Performance Report.....	61
Opening Performance.....	62
Closing Performance.....	63
Strike & Post-Production.....	64
Chapter 3: Thoughts & Reflections.....	65
Appendix.....	70
Appendix A.....	70
Appendix B.....	73
Appendix C.....	79
Appendix D.....	105
Appendix E.....	110
Works Cited.....	116

Introduction

The Allegheny College Department of Communication, Media, and Performance, in collaboration with the Playshop Theatre and its dedicated faculty and staff, has been instrumental in shaping my growth as a stage manager and theatre professional. This journey has been marked by challenges, learning opportunities, and successes, all of which have contributed to my development. I have stage managed two productions at Allegheny College, which has helped me learn and grow as a stage manager. My foundation in stage management consisted of *Machinal* (2023), directed by Professor Rachel Hoey, which was completed alongside THTR*180: Management for the Arts and THTR*223-00 Practicum: Management, which allowed me to learn, grow, and reflect on my progress as a stage manager throughout the entirety of the Spring 2023 semester.

Before *Machinal*, I assistant stage managed *Proof* (2022), directed by Professor Mark Cosdon, and *All Good Things Must Begin* (2023), directed by Michael Mehler, as part of the 2023 Climate Change Theatre Action. For *All Good Things Must Begin*, I subbed as the calling stage manager for one performance.

Spring of 2024, I stage-managed *Head Over Heels* (2024), directed by Mark Cosdon. This production included a twenty-two-person cast, a ten-person crew, and an eighteen-person production and artistic team. *Head Over Heels*, showcased my growth as a stage manager during my time at Allegheny College challenging my skills and knowledge and allowing me to display my strengths, such as collaboration and communication, time management, and team leadership.

I have also been the assistant production manager for the 2023-2024 and the Spring 2025 Playshop Theatre production seasons, during which I helped aid in budgeting, tracking finances, obtaining and managing crew for production, assisting and mentoring stage management and growing production crew. Additionally, I have served as the production chair for the Allegheny College Orchestral Dance Company from Fall 2021 to Fall 2024. I have helped with scheduling and schedule creation, material orders and budgeting, crew staffing and training, and conflict management. I have also worked within the Allegheny scenic shop as a production technician for a total of four semesters, in which I took a gap to manage residents as a resident advisor.

Furthermore, I have gained an invaluable amount of education in other areas of study. I have been able to attend all four years of my college career, The United States Institute for Theatre Technology national conferences in 2022, 2023, 2024, and 2025. Including, emergency holding protocol for shows, the stage management and production management toolbox, leadership and conflict management, disability and neurodivergence in theatre spaces, advice from professional theatrical managers, and networking with theatre professionals.

2025 provided an immense amount of education outside of Allegheny. During the summer, I was the stage management apprentice at Transcendence Theatre Company. Transcendence allowed me to work in a quick-paced, summer-stock environment in which I learned from Actors Equity Association stage managers, and worked with actors that had been on Broadway. I was also fortunate enough to study abroad in London, United Kingdom at Queen

Mary, University of London (QMUL). At QMUL, I took unique performance and arts based courses such as Performing Disability and Illness, London Performance Now, and London Art History which allowed me to engage and learn about theatre, culture, and performance in unique ways that I would have never had the opportunity to at Allegheny College.

Throughout my four years at Allegheny College, faculty, staff, peers and mentors have fostered my theatrical education and allowed me to learn and grow in incredible ways. Through this senior comprehensive project, I want to be able to share my own mentorship with the students participating in the Playshop's production process. The manual produced from this project should support students, faculty, and staff in their endeavors to produce theatre in an educational setting. This project has significantly grown from its conception, starting with an idea to help support students participate in a production with a faculty-student power dynamic and wanting to include inclusive and professional practices, it has become all that and more. In this project, I documented and recommended policies and procedures for the Playshop's production process rooted in communication, inclusivity, and professionalism. Finding that if students felt supported and connected in their educational environment, they would have a positive experience and continue working in theatre, not only in the Playshop, but beyond. Through this research, I have discovered—much like any stage manager would—that documentation is not just a helpful resource, but a powerful tool for fostering clear, consistent, and collaborative communication.

The theatrical landscape currently consists of emerging research and discussion on various topics dismantling and reshaping the culture embedded within theatrical contexts, such as inclusivity, sustainability, and theatrical education. The research done for this project contains a multitude of literature containing various themes, methodologies, and theories reflecting the changes of theatre culture and education. This literature review explores a range of sources addressing key developments in stage management, inclusive theatre practices, experiential learning, peer mentorship, and the challenges facing academic theatre programs today. Through an examination of scholarly texts, union guidelines, institutional handbooks, and professional best practices, this review situates the current state of theatre education and production within a shifting landscape of values and expectations.

Literature on stage management has become more significant as experienced stage managers are documenting their experiences and practices. Both Narda E. Alcorn and Lisa Porter, authors of “We Commit to Anti-Racist Stage Management Education” and *Stage Management Theory As A Guide to Practice: Cultivating a Creative Approach* are experienced stage managers and educators of stage management. Alcorn and Porter produce significant work regarding stage management education and diversity, equity, and inclusion practice within their educational works. These resources emphasize communication and equity-minded leadership allowing for a unique and important holistic approach to stage management. Laurie Kinckman, also an educator in emphasizing stage management and artist administration, her book *The Stage Manager's Toolkit: Templates and Communication Techniques to Guide Your Theatre Production From First Meeting to Final Performance* provides a detailed reference to how to stage manage a

production and serves the inspiration for creating the Playshop's manual. Kinckman's fourth edition of the book further illustrates professional practices for intimacy and fight directing accessible to all levels of stage managers. Alcorn, Porter, and Kinckman provide detailed documentation for stage management that also highlight inclusive, safe, and professional practices.

Other documentation supplements and supports Alcorn, Porter, and Kinckman resources for professional practices. In regards to safety, Chelsea Pace's book *Staging Sex: Best Practices, Tools, and Techniques for Theatrical Intimacy*, gives a complete in depth guide to intimacy direction supplementing Kinckman's section on theatrical intimacy along with the "Sample Theatrical Intimacy and Instructional Touch Policy" by *Theatrical Intimacy Education* that provides a foundation to discuss theatrical intimacy procedures within the Playshop Theatre. Additionally, the United State Institute for Theatre Technology 2025 national conference session on *Hold Please. Stopping the Show and Emergency Action Planning* provides further guidance to safely running an emergency hold. Disability and inclusion, is supplemented by the United State Institute for Theatre Technology 2025 national conference session on *The Neurodivergent Experience in Design, Production, and Management* and "Best Practices for Inclusive Casting" which are in no way comprehensive, but allowed for further discussion on implementation of inclusive practices within the production process. Sustainable practices are discussed alongside Broadway Green Alliance, a reputable company promoting sustainability in the theatre industry.

When researching the need for a production manual, the statistics on higher education institutions dealing with declining enrollment and financial stability in Jones' article "Small private colleges are struggling to keep their doors open as declining enrollment leads to financial instability" and Moody's article "New report finds higher ed sector shrank by 2 percent" with Knox's article "Enrollment Passes Pre-pandemic Levels With First-year Surge" highlighting how enrollment is growing, but undergraduate enrollment is still not above pre-pandemic levels. Lawton and Pollock highlighted how those financial pressures are affecting theatre departments impacting both educational access and retention of theatre programs in their article "Escalating Drama Department Cuts and Mergers Impact Us All". "Data USA" provides detailed numbers and information supporting the findings of the authors above in application to Allegheny College.

Educational pedagogy and retention needs were researched through a combination academic articles, and public literature on the web. The Jump Foundation and Kent State University frame experiential education as central to skill development, while McMahon in "Peer Teaching: Overview, Benefits and Models" provided a basis of understanding for peer teaching and Smith et al. in their research, *What Is Collaborative Learning?* explore peer teaching as a method for reinforcing learning, allowing for how it can be applied to collaborative disciplines like theatre. Additionally, Provenzano and Smith both demonstrate the effectiveness of peer mentoring and peer-integrated instruction in liberal arts settings, suggesting that such models improve retention, community-building, and student empowerment. These findings echo Allen et

al., who link retention to motivation and social connectedness found in collaborative learning settings—factors deeply relevant to academic theatre training.

This project's research could be further supported by studies that investigate the effects of onboarding documentation in retention, either professionally or academically. The theatre industry and other businesses are just beginning to investigate onboarding as a practice in helping retain and educate employees, however it will be interesting to see how this is further supported. Additionally, the support of theatrical management and production manual documentation is still lacking compared to other areas of theatre, like directing. Other documentation regarding theatrical processes could help supplement the research done in this project, by providing further detail into the production process.

Chapter 1: Establishing Purpose

Both public and private higher educational institutions have taken a hit since 2017, when many non-profit institutions began closing. The COVID-19 pandemic slowed institutional closures as federal aid kept the schools afloat; however, in the last few years, many have not been able to remain open (Jones) since operating expenses are higher now that schools are back entirely in person. They no longer have the additional funding that was available during the pandemic. Additionally, declining birth rates and increased tuition have exacerbated the decreased enrollment. A decrease in high school graduates leads to fewer potential college students. Then, the potential college students are cut down even further because they cannot afford college (Jones). In 2025, higher-education enrollment has increased by 4.5 percent beyond pre-pandemic levels (Knox). First-year undergraduate enrollment contributes to this, as it is above pre-pandemic levels. However, within higher-education enrollment, the subset of undergraduate enrollment increased by 4.7 percent, still 1 percent away from the undergraduate enrollment rate in 2019 (Knox). The statistics discussed by Knox show that undergraduate enrollment could increase over the next few years as it did this year; however, undergraduate retention is still lower than in 2019, which continues to exhibit a decrease in the need for higher education.

A decrease in higher education enrollment results in fewer places to enroll. According to Josh Moody at *Inside Higher Ed*, a net value of 99 institutions closed between the 2022–23 and 2023–24 academic years (Moody). Moody also reveals that tuition for non-profit private institutions has decreased by 5%, which according to senior consultant with Higher Ed Consolidation Solution, Mark DeFusco, ““is startling (and we shall not know the total extent because the actual cost of attendance takes time for analysis). This is what happens in a buyer’s market” and continues ““Deflation is more bad news for colleges. We are already seeing discount rates skyrocketing, and these discounts used to be to squeeze additional margin into already filled classes”” (Moody). The decrease in higher education enrollment with the decline in tuition results in less money for the college. A reduction in budget results in significant cuts in departments, namely theatre departments and programs (Lawton and Pollock).

Allegheny College Graduate Number 2012-2022

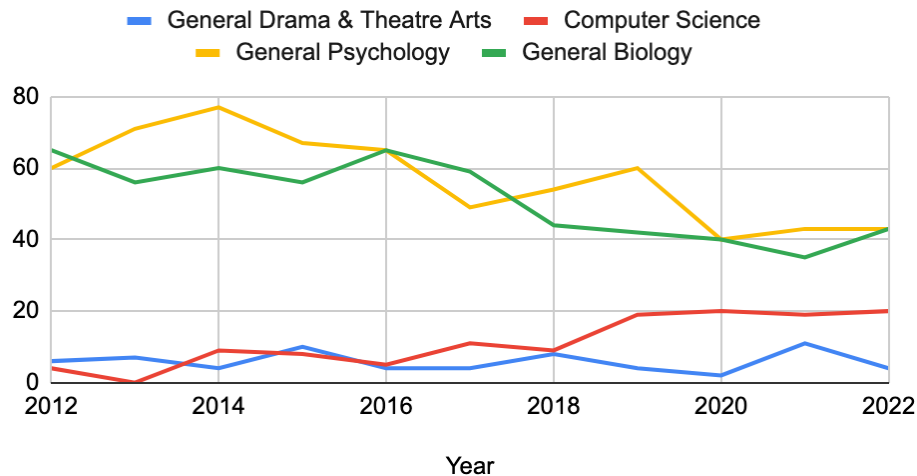


Fig. 1 Data plotted from (“Allegheny College | Data USA”)

Number of Full time students Enrolled at Allegheny College between 2012-2022

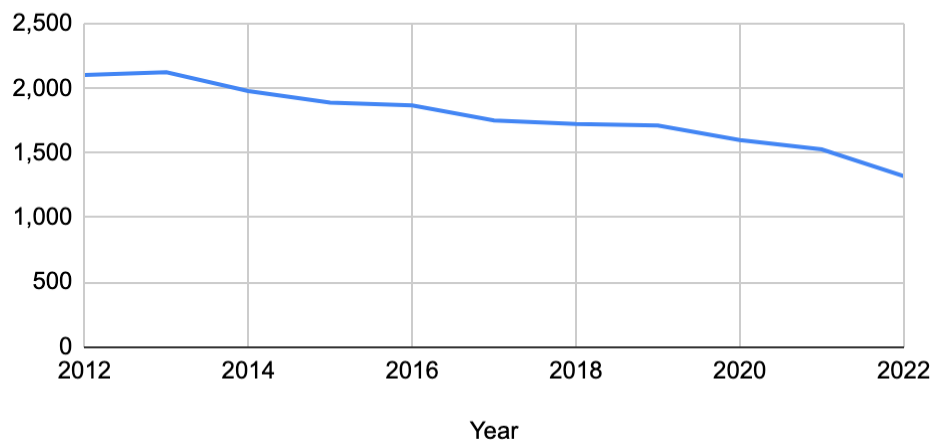


Fig. 2 Data mapped from (“Allegheny College | Data USA”)

Allegheny College is not immune to the economic pressures other non-profit institutions face. In the last ten years, enrollment numbers have significantly decreased by 46% between 2012 and 2022 (“Allegheny College | Data USA”). As shown, in figure 1, multiple majors (theatre, biology, psychology) have had fewer graduates in their department between 2012 and 2022, in relation to the decline in the college enrollment in the last few years as shown in figure 2, where as computer science has seen growth over the previous ten years despite the lowered enrollment numbers. The performing arts departments have seen similar cuts that other schools have also experienced: the music program went from having a major to solely a minor, as did film. The dance and movement department was recently absorbed, combining it further with the

theatre program under the now Communication, Media, & Performance department. In the *Howlround* article, “Escalating Drama Department Cuts and Mergers Impact Us All”, Jacqueline E. Lawton and Rachel Pollock discuss Dr. David Jortner’s finding as he has been following department closings for the past four to five years (Lawton and Pollock), finding that administrators were making ‘vertical cuts’ defined by cutting out departments not part of the institutions mission, and did not bring high number of students, and bring in ‘little outside research’ (Lawton and Pollock). Jortner notes, “‘Theatre classes tend to (by necessity) have small student/teacher ratios... in contrast with large science or social science lecture classes’” (Lawton and Pollock). The Biology and Psychology graduates in Figure i represent the Jortners point. Also, “‘theatre programs often have additional staff and costs such as costume and scene shop managers and technicians, as well as the physical costs of costumes, scenery, and props’” (Lawton and Pollock) though the theatres might get revenue from ticket sales to cover production costs, they do not cover the labor costs whereas “‘in the sciences, the cost of lab assistants (those which are not covered by graduate stipends) are often rolled into the grants, which keep those labs open’” (Lawton and Pollock). Jortner concludes that due to the vertical cuts within the theatre departments, “‘Faculty and staff face layoffs, forced retirements, expanded teaching loads, and combined teaching duties. Students find themselves left with limited course offerings and elimination of their degrees’” (Lawton and Pollock). The reduction in theatre program enrollment stems from limited student interest in higher education and the discipline's inherent physical and pedagogical demands. Theatre classes require smaller cohorts due to their interactive, practice-based nature, unlike the typically larger, lecture-oriented structure of STEM classes and labs. The structural differences often render theatre departments less lucrative and, as a result, less funded—impacting staffing resources and access to materials. What becomes crucial, then, is finding ways to support students passionate about theatre beyond the classroom environment to sustain current student numbers and encourage an increase in student numbers within a program. In this senior comprehensive project, I will provide a production manual that guides students through the production process within the Playshop Theatre, emphasizing communication, inclusion, and professionalism to help support the students’ experience and encourage retention of students within the Playshop Theatre.

Participation in theatre provides significant positive learning in a different environment than a classroom, including experiential, collaborative, and peer-led learning. Experiential learning is “the process of learning by doing. By engaging students in hands-on experiences and reflection, they are better able to connect theories and knowledge learned in the classroom to real-world situations” (“What Is Experiential Learning and Why Is It Important?”). Collaborative learning involves students working together in groups of two or more “mutually searching for understanding, solutions, or meanings, or creating a product. Collaborative learning activities vary widely, but most center on students’ exploration or application of the course material, not simply the teacher’s presentation or explanation of it” (Smith et al. 1). Peer teaching is a “student-centered approach that emphasizes student involvement and active participation in the learning process” by asking students to be in charge of their learning by “actively engaging with

course materials and teaching concepts to their peers” (McMahon). All these forms of learning happen within a student’s participation in a theatrical production and benefit student engagement with theatre.

Experiential learning impacts student experience differently than learning within a classroom, which “...promotes active learning by offering real-world experiences” (Jump Foundation). Experiential learning assists academic performance by increasing educational engagement. Jump Foundation states, “The National Society for Experiential Education (NSEE) found that students participating in experiential learning demonstrate a 20% improvement in academic performance. This impressive boost can be attributed to increased engagement and a deeper connection to the material” (Jump Foundation). Working within a production is extremely experiential and allows students to actively engage with the course material they may be taking as their major or minor and apply it to the experience.

Collaborative learning has many benefits for students, both for their education and socially. Leigh Smith and Jean T. MacGregor discuss the goals of education that collaborative learning can achieve in their article “What is Collaborative Learning?” including cooperation and teamwork, civic responsibility, diverse perspectives, and involvement. Most notably, collaborative learning helps students' involvement within their education. Smith and MacGregor state, “By its very nature, collaborative learning is both socially and intellectually involved. It invites students to build closer connections to other students, their faculty, their courses and their learning” which “...make an overwhelming difference in student retention and success in college” (2). In the research “Third-year College Retention and Transfer: Effects of Academic Performance, Motivation, and Social Connectedness” done by Jeff Allen, Steven B. Robbins, Alex Casillas, and In-Sue Oh found that “social connectedness had a positive direct effect on staying, which reinforces the importance of peer and faculty relationships and having a sense of belonging on campus” (Allen et al. 661). Emphasizing the importance of collaborative learning allows students to make connections within the provided experiential learning environment.

Peer education, including peer mentoring, offers many benefits not only to those part of higher educational learning communities but particularly to students studying theatre. Theatre, in particular, is a collaborative area of study. Rarely are individuals asked to work alone, independently, and without other team members, especially when working in a performative theatrical production, like a play or a musical, typically produced within the Playshop Theatre at Allegheny College. Theatre productions go through a significant collaborative period outside of the classroom. Looking significantly at the Supplemental Instruction approach, which Deanna Martin developed at the University of Missouri-Kansas City, offers an instance of peer mentoring in which higher level undergraduate students are invited to attend class offerings and help teach within the class (Smith et al. 5). Similar circumstances regarding peer-led education can take part in a theatre program at a small liberal arts institution, specifically on the technical and management side. The students with further experience can help conduct peer-led education by either helping to lead and mentor students with less experience as both students work through the rehearsal process as a team. Peer-led education works if both parties are open to mentorship and

collaboration. Alternatively, a higher-level student can remain a resource for a student with less experience, offering a resource for questions and guidance as needed, observing rehearsals as requested or semi-regularly. Tania Smith found that those who did not actively use a peer mentor still felt that a peer mentor enhanced their education, stating, “They felt encouraged that the instructor and peer mentor cared enough for their learning to set up such a ‘safety-net’” (Smith 55). For both approaches, Peer-led teaching can have many benefits within an academic setting in the theatre, including active engagement, more profound expertise of a subject, increased collaboration and communication skills, and improved confidence and self-sufficiency, ultimately leading to a better learning environment (McMahon).

Both collaborative learning and peer teaching have significant potential for valuing inclusivity within an educational setting. Collaborative learning is an effective strategy to promote inclusion as collaborative learning not only involves diverse voices and perspectives and encourages problem-solving that promotes inclusivity. In “Understanding the Value of Inclusive Education and Its Implementation: A Review of the Literature” by Anthoula Kefallinou, Simoni Symeonidou, and Cor J. W. Meijer, the authors discuss how inclusion is implemented in educational settings. When discussing how collaborative learning techniques can implement inclusion they say that the act of problem solving in a collaborative environment as “learners are asked to identify the issue, discuss all possible solutions, screen solutions, and choose and evaluate the solution” which can foster inclusivity within collaborative problem solving (Kefallinou et al. 144). Additionally, collaborative learning allows for the social aspects of inclusivity to grow as collaborators work around possible differences in a collaborative process. B. Verster, the author of “A Paradigm Shift in Collaborative Learning: Insights from the Theory of Collaborative Advantage for Inclusive and Engaging Pedagogical Design” discusses how collaborative learning can allow for inclusive and pedagogy, which especially highlights diversity and power dynamics, noting that both have the potential for tensions within collaborative learning groups. When dealing with culturally diverse voices, the groups used mitigation strategies to manage tensions, like “searching for a shared understanding at the beginning of the project” (Vester 243). Similar things were found among the groups with power dynamics, such as a collaborative group struggling with a power dynamic, which could emphasize the objective of progressing towards the collective goal (243).

Similarly to collaborative learning, peer education has comparable benefits to promote inclusivity within an educational environment. Both the article by Kefallinou et al. and “Creative Inclusive Environments Through Peer Mentoring” by Nicolas Oskar Provenzano discuss how peer teaching can encourage participation, academic achievement, and socialization among students (Kefallinou et al. 144; Provenzano 2). Additionally, both articles state that peer education can support affirm minority students who may feel less included and allow students to feel more included with a greater sense of belonging (Kefallinou et al. 144; Provenzano 63).

There is significant turnover within the participation in the production environment in the Playshop theatre. Current academic systems invoke turnover as students graduate about every four years and even more so as each production within an academic year requires different

personnel to ensure an even spread of opportunities for students and prevent them from burning out. At Allegheny College and similar small liberal arts colleges, turnover includes other circumstances like students taking a semester off from theatre, taking a leave of absence, declaring a significant outside of theatre, being an in-season athlete, studying abroad, and a myriad of other reasons why a student could participate in theatre one semester and not the next. Small liberal arts college with a Bachelors of Arts, where students are encouraged to learn outside their artistic discipline and improve critical thinking skills. Different from a Bachelors of Fine Arts, where students focus solely on their education within their creative discipline and receive further support and coaching (Kaplan). The value of interdisciplinary learning within small liberal arts colleges encourages and naturally creates fluctuations with theatre involvement. Within small liberal arts colleges, peer-led and collaborative education within these experiential learning environments, although beneficial to academic and production success, is not always sustainable because of the systematic turnover within the system. Putting structural support systems in place combats the systematic turnover and can encourage a reduction in turnover as students feel more supported and involved.

Academic theatre programs can deploy similar concepts from businesses (both theatrical and non-theatrical) in efforts to maintain a regulated flow of information to help maintain consistency with inconsistent personnel. Business concepts include employee handbooks, procedure manuals, and onboarding manuals, all of which fundamentally operate as resources for those who work within the company to refer to as both the employer and the employee. Additionally, the resources provide support for students taking on the peer mentor role, allowing them to guide their mentees more effectively.

A range of people working within an academic setting are involved, including students with different degrees of knowledge and experience, professors, and guest artists. A large part of academic theatre consists of the power dynamics of students collaborating with professors. Faculty often hold decision-making authority, shaping the direction of a production, while students may feel hesitant to contribute or take initiative, especially when their voices seem secondary. Student hesitancy can result in diminished engagement and, over time, reduced retention in the program. Professors can offer unique challenges to emerging students attempting to lead within the rehearsal room, which can affect student stage management through active collaboration with faculty directors the most throughout a production. Porter and Alcorn state that “performance spaces are generally hierarchies that come with prescribed power dynamics that impact how people collaborate” (Alcorn and Porter, *Stage Management Theory As A Guide to Practice: Cultivating a Creative Approach* 136).

However, creating a foundation of shared values and intentions can help rebalance power dynamics prevalent in an academic production setting. Values can impact how collaborators operate through a production process. A culture is developed by meshing individual values when working within a team. The stage manager becomes the facilitator of the culture of the team or as Porter and Alcorn define it “a cultural curator” by “translating through more than language, and intentionally creating an environment that enables collaborators to connect authentically and

work in service to a cohesive project” (81–82). This quote emphasizes that culture and values are not only put together by verbal language but the intentionality in actions curated by production members within a production process, like paperwork or steps taken to accomplish something like an intimacy rehearsal. Porter and Alcorn highlight something significant about the collaborative process: that facilitating or “curating” the values of a team can allow for a more united, collaborative, and cooperative team. Porter and Alcorn later emphasize how values can impact a team's culture. They state, “A culturally adept stage manager will strategically engage with group values, providing communication and navigational tools for all collaborators” (94). In an environment where team members often bring differing experience, identities, and personal values—as is common in academic theatre—intentionally weaving these values into the production process can foster a more cohesive, respectful, and supportive collaboration. By curating shared values through deliberate practice, stage managers help extend this culture beyond the management team to the whole ensemble, shaping the production's overall success.

Porter and Alcorn describe a form of communication as “Shared Intentions” which “are deliberate words or phrases that practically and aspirationally state how a particular group of people will collaborate compassionately” (144). They continue by saying, “Discussing shared values and intentions in the early phases of rehearsal can explicitly promote an understanding of how the company can be in relationship with each other” (144). By allowing the shared intentions to be “reference at any point in the process, when a value the group has articulated as necessary hasn’t been upheld” (144). Mitigating tensions in light of cultural differences or power dynamics was also present in Verster’s discussion of collaborative learning, suggesting that part of mitigating the tensions is recognizing that the collaborative group has a common goal (Verster 243). Similar mitigation can be done with recognized values within a production team. These values and intentions can be built collaboratively among the production team and in procedural documentation to establish a starting point for the collaborative values. As discussed before, students who feel connected and empowered by a process are likely to take ownership of their learning, collaborate confidently, and remain engaged in the theatrical process as part of their academic experience. In *Nonprofit Business Advisor*’s article “‘Onboard’ Employees to Attract and Retain Top Talent,” the article states, “...it’s not possible to be a good leader in any organization without paying attention to onboarding, because the more you pay attention to it, the better a leader you will be. It may be the very heart of leadership.” (Nonprofit Business Advisor 5). Embedding values in a collaborative discussion and supportive documentation like a production manual can offer students and faculty members a consistent reference point that reinforces expectations across varying productions and directors. When integrating into onboarding, the above-stated values become a foundation for leadership and collaboration within the academic theatre environment.

Accessible documentation to students participating in theatrical productions can help support all previously mentioned things, including the educational pedagogy shown to help support students and their retention and engagement within academic environments. Furthermore, intertwining aspects of collective values and intentions as part of collaborative

learning pedagogy further influences students to feel supported and encouraged when working within a cooperative educational environment, especially when academic theatre involves a unique power dynamic distinct from the professional world. Noting that every production is different, and even more so every production team. The manual provided in the next chapter is an overview of the production process within the Playshop Theatre. It highlights current practices that integrate the values and intentions of communication, inclusivity, and professionalism while providing additional recommendations on improving state values to support a better positive culture created during production.

Chapter 2: The Playshop Production Manual

Personnel Breakdown

Personnel who Interact with the Playshop Theatre

- Department Chair
- Professors
- Associate Professors
- Instructors
- Builder Coordinator
- Student and Community Members (Audience)

Role in a Production	Could be a visiting artist	Usually is a student	Role could be a student	Role may be dependent on the production
Actors		X		
Box Office Manager				
Choreographer				X
Associate/Assistant Choreographer†		X		
Costume Designer	X		X	
Associate/Assistant Costume Designer		X		
Costume Shop Manager				
Costume Shop Technicians		X		
Dance Captain		X		X
Deck/Run Crew		X		
Director	X			
Associate/Assistant Director		X		
Deck Sound Engineer (Audio3)		X		X
Dramaturg		X		X
Fight Choreographer	X		X	X
Fight Captain		X		X
House Manager		X		X

Intimacy Choreographer	X		X	X
Light Board Operator		X		
Lighting Designer	X		X	
Associate/Assistant Lighting Designer		X		
Mix Engineer (Audio1)		X		
Musical Director				X
Production Manager				
Assistant Production Manager		X		
Public Relations				
QLab Operator (Audio2)		X		X
Scenic Designer	X		X	
Associate/Assistant Scenic Designer†		X		
Scenic Shop Manager				
Scenic Shop Technicians		X		
Sound Designer	X		X	
Associate/Assistant Sound Designer		X		
Stage Manager		X		
Assistant Stage Manager(s)		X		
Technical Director				
Assistant Technical Director				
Ushers		X		
Wardrobe Charge		X		
Wardrobe Crew		X		

Prep Week

The Playshop Theatre does not necessarily have a prep week built into the production schedule that allows for stage management to prepare for the upcoming production. However it would be beneficial to include, not only to set a professional standard but to also prevent burnout of the stage management team early-on in the process. Currently, prep-week happens while auditions are taking place, during Allegheny College's first full academic week and includes:

- Preparing Audition Materials
- Setting up the Prompt Book
- Report Templates
- Rehearsal Paperwork
- Contact Paperwork
- Preliminary Tech Paperwork
- Dividing Stage Management Responsibilities
- First meeting with the Director
- Taping Out the Rehearsal Space

Stage Management Team

The stage management team is an invaluable and integral part of the production team that requires an immense amount of communication, patience, and encouragement at the moments when the production process gets difficult and builds upon one another's skills. For a play, it is recommended to have a production stage manager, an assistant stage manager who will eventually be on the stage left wing, and another assistant stage manager for the stage right wing. For larger productions, like a musical, the stage management team may include a production stage manager and three assistant stage managers to make the work more manageable, especially since at any one time, there might be three rehearsal rooms going at one time. It is possible that the stage management team has never worked together before, or they have within class, or they have worked together on a previous production. In any regard the stage management should do their best to include the entire team during the whole process and communicate with each other.

When having the first stage management meeting, it might be good for it to take place in a neutral, known place on campus, like a meeting room or even get coffee in Grounds for Change, or share a meal together at on campus dining. The first meeting should be relaxing and not intimidating, especially for any newcomers. Introductions should be made and include names, pronouns if they wish, major and minor or their academic interests if they are not yet declared, and an icebreaker, like what animal they would be, or their favorite theatrical production, or even what they are most excited about and or nervous about for the upcoming weeks working on the production. Within this it may become clear what everyone's communication styles, strengths and weaknesses are, or if anyone has any prior theatre experience. Discussing these items as a group can help establish a level of communication within the team that will be necessary going forward. Discussing each other's personalities can also lead into the discussion of assigning responsibilities and expectations during the production like who would like to manage and oversee costumes, and who would like to manage and oversee props, where the production stage manager should be handling the rehearsal report and the daily calls while still ensuring cross-training especially for days off. Expectations may include:

- For rehearsals, arriving on time 30 minutes before actors are called

- Leaving rehearsals after the rehearsal room has been reset and locked up, at the production stage manager's discretion.
- Days off¹:
 - 1 per week for production stage manager
 - 1-2 per week for assistant stage managers
 - With an understanding that people may be required to be there more as tech week approaches.
- Stage management's role in the rehearsal room: to maintain a record of the rehearsal in every shape and form and also maintain safety within the rehearsal room
 - This means not discussing items within directorial purview with the director unless asked for by the director.
 - Example of when to give notes to the director: when an actor picks up a different scenic element or prop that they were not supposed to, and were directed to do something else. So essentially, anything that has been previously established especially when concerning technical elements, check in with the director on if they were intentional in changing something or if they forgot.
 - Example of when not to give notes to the director: when concerning actors (blocking, line delivery) and directorial choices concerning the actors.
 - Only give notes to actors when regarding safety or as asked from the directorial team or designers.
- Ask questions or clarifications always and never assume anything.
 - Communicating is effective and will help make the process better for everyone.

There are a couple things that stage management should also take into consideration, especially when recognizing the sometimes theatre culture can be stressful and the “show must go on” mentality can be so powerful and overwhelming, but just by recognizing that it can be hard and that the team should be able to support and uplift each other when days are hard, especially since everyone has stuff happening outside of the rehearsal room. Also, dismantling the idea of stage management being perfect, that the stage management team can and will make mistakes throughout the production process.

Meeting with the Director

Meeting with the director is similar to the first stage management meeting, it can set the tone for the production and the communication between the director and members on the production team of which the director will likely meet with each of them. This section highlights the discussion between the director and the production stage manager since they work together the most, however other production team members should meet with the directorial team to talk

¹ Days off during rehearsal weeks is definitely not typical in a BFA or Professional setting, but has been established at Allegheny College within the Playshop Theatre. As it is a liberal arts college, having a day off allows for students to focus on their academic work, participate in other extra-curriculars, and have a break which prevents stage management from getting burned out. Typically, actors are not called everyday, all day for rehearsals, so why not also provide a similar opportunity for the stage management team.

about expectations and design concepts for the production. The direct and stage manager relationship can be more challenging by the power dynamic between a student stage manager and a director that is a faculty member, but leading the production with good communication can help get the stage manager/director relationship off to a good start.

The stage manager should reach out to the director about a time in which they can both meet to connect and discuss items surrounding the production, which can be laid out in the email to give the director an idea of what the meeting will be discussing, additionally it shows the stage manager's organizational and planning skills which could ease any initial anxieties the director may have. Ideally, choose a meeting place that is neutral, like Grounds For Change, or somewhere in an academic building.

The meeting should discuss the following:

- How the director wants auditions run.
- How the director would like to run rehearsals.
 - Including what their preferred way of communicating during rehearsals is especially regarding time. Some like a verbal word, some like fingers held up in the air.
- How and when rehearsals will be scheduled which will impact the production calendar that the stage managers create for the actors.
- Preferred communication styles, like in person communication, email, text message, or calls.
- Boundaries especially regarding communication like “working hours are”.
- Regular days off for stage management and how that will look, and reassuring that everyone on the stage management team will be able to handle a rehearsal.

The director may have some questions or concerns that the stage manager may be able to answer or find out the answer. However, what is most important is that communication is put at the forefront of the director/stage manager relationship, and that both parties understand that they are working together and towards the same goal of putting up a show.

Paperwork

Happening in between the meeting with the direct and first rehearsal, pre production allows for stage management to prepare paperwork and templates of paperwork that will help them be successful during the production process. Paperwork acts as the best way to communicate things both internally with the stage management team and externally to the rest of the production team, and the cast. Examples of the paperwork is available in the appendix.

Preproduction (Appendix A):

- Character/Scene or Page Breakdown: Depending on the director and the production they might ask the stage manager for either a Character/Scene or a Character/Page breakdown, though the director will likely have their own for planning and casting. Generated by the stage management team, it is beneficial to look at any quick changes, who needs to be called for rehearsals, and to find any additional, not specifically named characters. It should be put into the drive for the production team to be able to access.
- Pre-production Analysis: Depending on the time for prep, this document could be extremely helpful to identify the possible production elements that may be needed and to help stage management get more familiar with the show.

Auditions (Appendix B):

- Audition Sign-Up form: See more in the audition section. This form may or may not exist depending on the director's preference, though a standardized form for the Playshop could be beneficial to integrate and share among the production team, especially for assistant production management to figure out if their attendance is required for an intense audition process.
- Audition Form: See more in the audition section. To improve upon this document, rather than having a conflict section in a table calendar from where actors are able to mark off consistent conflicts, and then list one-time conflicts in a different area.
- Rehearsal Calendar: An important document that should be created more for productions, instead of having a listed layout on the audition form, this should be given to auditioners for them to keep. This lays out an overview of the rehearsal schedule, tech week, and performance schedule in a calendar formation communicating to the actors when they may be called for. Also, highlights mandatory dates such as tech or performances.

Rehearsals (Appendix C):

- First Rehearsal Itinerary: See first rehearsal section. Used by actors and anyone in attendance of the meeting, allows everyone to visually see the important information being communicated and take notes on that document.
- Performer Letter of Agreement: Ensures that the actors are aware of the expectations for actors, including mandatory dates like tech rehearsal and performance dates during the production process. Should be signed and turned-in to stage management during the first rehearsal.
- Emergency Medical Information Sheet: A private sheet that actors, stage management, and crew should fill out that is only opened by stage or production management in the event of an emergency, especially one that results in a trip to the hospital.
- Cast Conflicts Sheet: Can be inputted by stage management using conflicts listed on the audition sheet. The cast should then confirm their conflicts during the first rehearsal meeting to ensure that all conflicts have been communicated and confirmed. This document is then used by the directorial and stage management team to help schedule rehearsals or note when an actor is excused from a tardy or absence.
- Cast Contact Sheet: Using the information provided on their audition form. The sheet provides contact information for the cast, stage management, and the directors. Usually included name, role, pronouns, email address, and phone number. A personal phone number may not be listed for the faculty or staff, but an office number should be listed.
- Production Team Contact Sheet: The production team contact sheet information is collected by stage management and collated into a contact sheet for the production team including their name, role, pronouns, email address, and phone number. As this sheet is only shared with the production team, all information should be filled out. This should be emailed early on in the process to the production team as a PDF, but also with a link to access it in the drive.
- Rehearsal Calendar: Rehearsal calendar should be given to the actors at the first rehearsal so that they have a reference throughout the production process. This document should include information such as when rehearsals usually take place,

when rehearsals will be canceled because of holidays or otherwise, and technical and performance dates are. A general overview compared to the weekly schedule and daily call.

- Weekly Schedule: See Daily Call section. A template should be created during the prep week period that is able to be copied from the weeks of rehearsal including a detailed schedule of the rehearsal and anything that the actors should note like off-book deadlines.
- Daily Call: See daily call section.
- Digital Sign-In: See rehearsal section.
- Blocking Key: A key of symbols and descriptions that helps the person writing the blocking notes to be consistent and clear with the same symbology.
- Prompt book: The prompt book takes the script and breaks it down so that there is one page on either side of the binder of the script with a page for blocking or dance formations. Though each stage manager should have a script there should be one prompt book that is left in the stage management office so that when the production stage manager has a day off, the assistant stage managers are still able to record blocking.
- Line Notes: A templated paperwork that allows for line notes to be inputted when actors are off-book. The line notes can be sorted and sent to each actor individually to review.
- Rehearsal Report: See Rehearsal Report section. A template should be created during prep-week which can be copied for each rehearsal.
- Production Meeting Report: See Production Meetings section. A template should be created during prep-week which can be copied for each production meeting.
- Prop List: A running list of props used in the production with various columns for attributes. Mostly, this helps to track what props are needed, what props are rehearsal props, what props are final props, and what props are consumable and need to be replaced each time the prop is used. Used among stage management and the properties charge or production manager.

Tech Rehearsals (Appendix D):

- Paper Sign-In Sheet: A template can be created during prep-week with the days of tech and performances for both actors and crew to sign in at the callboard when they arrive for the day.
- Preset List: A list that states where props are preset, usually including stage left, stage right, and onstage, organized by scene. Which helps stage management and crew know what to set up and where before a run of the show. Used among stage management and crew.
- Shift Plot: States what happens with scenery, props, etcetera, on and off stage to ensure that a track is completed and is run consistently and smoothly. Can include both before and after the show. Used among stage management and crew.
- Calling Key: An outline can be created during prep-week, but will need to be filled out before tech week, preferably before papertech, so the stage manager is familiar with how they want to organize their calling script.

Performances (Appendix E):

- Front of House Information Sheet: Given to house management by stage management. Provides information about the show that may be pertinent to the audience.
- Performance Report: See Rehearsal Report Section: A template should be created during prep-week which can be copied for each performance.

As stated before, paperwork becomes an invaluable resource where information can be communicated with the people that the information needs to be communicated with, making it important to think about how the information is being communicated. Thinking about the following things can impact how information is received:

- Fonts: fonts can dramatically impact the readability of a document. Kinckman states that stage managers should be concerned with two things “(1) does the font have too much “personality and interfere with overall legibility, and (2) is the font common enough to exist on both your computer and those of the people who will be receiving your paperwork?” (Kinckman, *The Stage Manager’s Toolkit: Templates and Communication Techniques to Guide Your Theatre Production From First Meeting to Final Performance* 36–37). Additionally, “sans-serif fonts are recommended because they have a slightly higher readability than serif fonts. Their appearance is more block-like and less decorative than serif fonts” (“Making Design Elements Accessible | Accessibility Resources at UNCG”).
- Colors: having standardized colors for the production will help with consistency over paperwork, while using specific colors to represent changes or important information. Also, thinking about how the document would look printed out versus on a computer screen, especially printed out in black and white. Also, when using color, thinking about those who are colorblind and ensuring that coloration can be differentiated in black and white, or choose to bold or underline something that may be highlighted by a color to make it inclusive for all to read.
- Formatting: The formatting can impact the readability of a document, especially when looking at column or row width. Additionally, when sharing a document consider if it should be shared as a PDF for a link in the Playshop drive, or both.
- Language used: Language within all documentation should remain clear, concise, and professional. Depending on the circumstance, in-person communication may be better when discussing more sensitive topics or concerns that should remain out of a shared document like a report. Sometimes it may be good to step back from a note or email and come back to it at a later time when emotions are not as involved and professionalism is able to take the forefront of communication.

Taping Out the Rehearsal Space

Tape out involves the stage management team using spike tape to map out the layout of the set that will be eventually installed. This happens in the places where rehearsals take place, which currently is on the main stage where the actual set will eventually be. Taping out is one of the more difficult things to do to prepare for going into blocking rehearsals, especially as the Playshop does not currently have built in prep time. Because of the lack of prep time, tape out has to happen during the first or second week of rehearsals especially when table work rehearsals

are still happening. Depending on the show, tape out may be assisted during the scenic shop hours, or it may happen at another time that does not interfere with rehearsal.

Because of the current time constraints, it is important that the stage manager maps out the points in an X-Y method² where each navigational point (like a corner of a set object, or center of a circle) before coming to tape out. Additionally, it could be helpful to recognize a hierarchy of importance during tapeout, like the stairs may be represented by a box and not actually lines to represent the stairs, or some scenic piece may be used later in rehearsal and can be tapped out at a later time. The layout should be clear with familiarity of the set, especially for distinctions with the parts that actors cannot pass through in red tape, labeled with an X. After the tape out happens, the actors and directorial team should be able to walk around it with instructions on what is what, and ask any questions they may have.

² The X-Y method happens by finding the centerline of the stage (Y) that goes upstage-downstage, and the plaster line (X) that runs stage left-to stage right, usually next to the proscenium. “Using these two lines as X and Y coordinate axes, the team can find the distance from the axes to the corners of platforms or edges of walls. One measured, the SM team can plot these points of the floor and connect the points with tape to mark out the location of both permanent and moving units” (Kincman, *The Stage Manager’s Toolkit: Templates and Communication Techniques to Guide Your Theatre Production From First Meeting to Final Performance* 172–73)

Auditions

Auditions are the first part of the production process where the director and stage management team start collaborating, depending on the production this may include additional personnel like the musical director, and choreographer. As it is the first time officially working together between the creative and stage management team it is important for the stage management team to ask questions and be prepared to anticipate the needs of the audition room space. At the same time, the creative team should offer patience, support, and communication of needs especially during the audition period to help start on the right foot. The stage management team may also collaborate with the production management team depending on the size of the show and the amount of people anticipated to audition.

Typically auditions happen at the beginning of each of the semester, on occasion auditions for the spring semester will also happen at the end of fall semester. It is possible that theatre majors choosing to do a performance based senior comprehensive project will already have a role picked out, though they may still have to audition for that role or chosen roles as it is a part of their performance experience.

Audition Preparation

To prepare for auditions the stage management team should be considering all of the creative team's needs, which may require a conversation with the creative team prior to audition to make sure all needs and expectations are fulfilled. This should highlight the materials and expectations that the creative team needs for auditions. Significantly, materials should include any sides that are needed in the audition room, whether a script or music are involved the sides should be clearly marked with the starting and stopping point. Materials may also include:

- Pens
- Pencils
- Highlighters
- Directional Signs to the audition room
- Chairs
- Tables
- Music stands
- Sides (Music or Script)
- Piano/Keyboard setup for music auditions
- Speaker with music dance auditions
- Anything else the creative team may need to run a successful audition.

When discussing scheduling for auditions, the creative team should discuss the order of operations of which they want auditions to be run which will help maintain auditions on time, but also allow the stage management team to preview what the auditions will be like. Depending on the creative team, auditions may include either groups of auditioners or single auditioners. The schedule may consist of a cold read, which is just a reading of a script or a monologue prepared for by the actor, or group work within the auditioners which may allow them to go outside of the audition space and come back in with a group work accomplished. If group work is involved, it might be better if the creative team steps out of the room for the group, instead of the group stepping out, not only does this save time as it prevents a larger group of people from being moved, but it also reduces the power dynamic that can be present in the room from the creative team, as the auditioners are not being directed from one room to another and puts more

empowerment to the auditioners. If the production is a musical the audition schedule may include a dance segment of the audition, and a singing segment of the audition lead by the choreographer and the music director. Part of the discussion should be discussing how the team will start each section of the audition, which should include introducing the team by offering each person on the production team's name, role, and pronouns if they wish to share them. If the audition includes a dance and music portion, within the audition notice the actors should be encouraged to wear clothes they can dance and move-in, bring a water bottle, and come early to warm up their voice and body.

The management team may work with the director to create an audition form for the actors which should be sent out prior to the audition time, auditions form can be sent through google forms or as a pdf that the actors can print and fill out or edit and email from their electronic devices³. The form includes:

- the actor's name
- pronouns if they wish
- their email address
- phone number
- class year.
- The form should also include an ability to summarize their acting experience or attach a resume
- what roles they would like to be considered for
 - if they would be willing to accept any role
- If they are not casted are they interested in working on the technical side of the production (assistant stage manager, run crew, wardrobe crew, ect.)
- Important production dates that are mandatory
- A grid in which they can mark their consistent conflicts
- if they are involved in the choirs for the music department
 - can affect scheduling especially for tech week and the production team should be aware of that
- an area for them to write their independent, one-time conflicts like a wedding, funeral, or graduation.
- an area that takes input regarding the content of the play, including intimacy or fight choreography, or difficulty of topics within the play.
- If the production is a musical the audition form may include a selection of vocal range, if they have any music or dance experience.

The audition form should not include anything about their physical appearance in order to avoid giving students the idea that the directorial team is looking for specific features or attributes. Pictures of the actors can be taken prior to the actors walking into the audition room and be put into the playshop drive if that is a concern for the director.

Additionally, in preparation for the audition, sides should be provided to the auditioners in advance, by offering both digital options or physical options that they can pick up. Advancing Arts Forward's article titled "Best Practices for Inclusive Casting" describes practices to implement for a more inclusive audition process. There are many things that the article expresses that the Playshop could implement for their audition process, such as accessibility needs in the rehearsal room and providing sides in advance. Sides should be available to auditioners before the audition, which as the article states "can make the difference for actors with dyslexia for

³ See Appendix B; Audition Form from *Head Over Heels* (2024)

example, but there are so many other actors who benefit from this best practice” (Advancing Arts Forward), especially as an educational institution, by providing sides prior to the auditions this gives the opportunity for students to prepare, feel more comfortable, and ultimately want to participate in the audition process and then the production process. If students do not get cast but enjoy the audition process, this could encourage them to come back and audition for the next production.

The article also mentions asking for accommodations prior to auditions in order to make the process more accessible for them (Advancing Arts Forward), within an audition form or on the audition posters hung around the campus saying to email stage management or production management with accessibility needs could also benefit the auditioner. In the *The Neurodivergent Experience in Design, Production, and Management* session at the United States Institute for Theatre Technology National Conference, the presenters discussed that when asking if someone needs accommodations, suggestions should be given for possible accommodation with an “other” option for auditioner to ask for other accommodations (Alguire et al.). Some instances of accommodations in an audition room could include an “actor who has low vision might need their sides and any other written materials sent to them in advance so they can reprint them into large print” (Advancing Arts Forward) or a chair for the actor to use if they need to ability to sit, or that they are ambulatory so they may come with a wheelchair or not, but either way the audition room should be accessible for all ability types. Stage management should help facilitate requested accommodations and not be patronizing about such. Asking for a chair to help with mobility is no different than an auditioner asking for a music stand or pencil during an audition, it ultimately is a tool to help them succeed.

Depending on the location of the audition, whether in VCCA room 107, the acting studio, or room 101, the Gladys Mullenix Black Theatre signage may be to be prepared and posted prior to the audition to ensure that auditioners are able to find the right spot to check in, especially as some auditioners may not be familiar with the building. Room 107 is particularly difficult to find as it is in the back of the building and will definitely require signage to where the actors can check with either a stage management team member or an assistant production manager. If auditions are happening in room 101, this may require less signage as the audition check-in will be more obvious from the entrance to the VCCA, whether the check-in point is outside the main door or the backstage entrance will depend on the preference of the director and the accessibility options available to the auditioners.

Before auditions, the stage management team will want to set up the tables and chairs needed inside and outside the audition room with any papers, sides, pens, pencils needed to ensure that the audition is successful.

Outside the Audition Room

The check-in point for auditions is important as it is usually the first in person introduction that the auditioner will have with the production team. They should want to work with the production team, just as much as the production team wants to work with them. Even if they are not casted for this production, making them feel comfortable will help encourage them to return for future auditions or want to be involved in the production in other ways.

Depending on the size of the production, the auditioners may have signed up for a timeslot, or it may be an open audition in which the auditioners can come at any time during the audition period. Upon arrival they should be asked to sign-in with a management team member to confirm that they are here or add their name to the open audition list. Then they should be

given an audition form to fill out a production calendar of the preliminary schedule for the production.

The auditioners may have already filled out an audition form online, if not they'll need to fill it out before going into the audition room. Depending on the production and the information needed for the audition room, a paper audition form may be better, as a paper audition form can be scanned digitally and be put into a drive folder for stage management to collate the data and organize, and then give the paper audition sheets to the creative team in the audition room so that they can access the information. Ultimately, it depends on the needs of the production team and what they deem necessary for the audition process.

If the audition includes a dance and music portion, the management team should encourage the auditioners to warm-up their voice and body and encourage them to ensure that their water bottles are filled. There should be a space that they can warm up in, whether it be a designated room or an area of the hall, either way the management team should know where the auditioners are so that they are accessible for when they are called into the audition room. If the audition slots are timed rather than being walk-ins, the creative team should honor the auditioners time ensuring that auditions are not running late. Usually, the stage manager who is on the inside will keep contact with the management team on the outside of the room through text message, or a google chat. Part of this is communicating if the audition room is running on time, early, or late, so that the management team on the outside can communicate with actors how long until their audition slot, so that they are aware if they can continue warming up, finishing filling out paperwork, or begin getting ready to enter the audition room.

Inside the Audition Room

The audition room usually consists of the directorial team and the production stage manager as long as there are management team members on the outside of the audition room. If not, the production stage manager is primarily working on the outside waiting for the current auditioners to leave so that they can check in on when to send in the next group of auditioners. Inside the audition room, the stage manager should be ensuring that auditions are running on time and that the directorial team has everything they need and all of the information they need to have a successful audition. This may include doing things such as reading lines with the actors, playing music for the dance audition, or organizing and providing sides for the actors to read from.

The audition usually starts with the team sharing their name, pronouns if they wish to share, and their role within the production. Depending on the size of the audition group, they will ask them to share their name and pronouns if they wish to, usually the auditioner is not asked not share the role they are auditioning for.

The audition will commence with the schedule that the production team discussed previously. Which may include group or pair work, or readings from a side. If the schedule includes a dance audition, the group will do a dance combination to a selection of music by the choreographer, and a display of skills by the group. If there is a music section, the music director may ask them to sing a prepared section of music, or sing *Happy Birthday*⁴, and then also do some music skills, including scales or belting to see where their proficiencies lie.

⁴ *Happy Birthday* is usually chosen for the auditioners who have not prepared music as it is generally well known, and also royalty free.

When the audition section comes to an end the creative team should thank them for their attendance and hard work and tell them what the schedule for auditions will look like, including when they will hear from the creative team, and when callbacks will be conducted, as well as when the cast list will be sent out. The stage manager should be given a minute of time to reiterate that the cast should fill out the audition form if they have not already had the chance to do so and that auditioners should contact them if they have any questions or concerns. Having a student with the auditioners in this way can help them feel more comfortable and included within the audition process.

After auditions, the creative team will deliberate on their initial reaction and who they would like to invite back to callbacks and who they would like to dismiss from the audition process. The stage manager, with the auditioners call back sheets, should provide any information that the creatives need, most importantly, the actors conflict list which may make or break the casting, as if the actor is too busy to play a role then they may be dismissed from auditions. The stage manager should also be iterating pronouns when discussing the actors to ensure that the team is being inclusive throughout the discussion.

Callbacks

Callbacks will be structured similarly to auditions. Outside of the room, no more paperwork needs to be filled out. If it is a musical, the auditioners are still encouraged to warm-up their voices and their body beforehand as the choreographer may have them repeat the dance combination from earlier in the week to see how they can keep choreography in their bodies. The music director may ask them to sing specific pieces or display certain skills, as well as see how well auditioners can take notes regarding the music.

In either a play or a musical production, the director will usually pair actors together as characters within a scene and provide sides for them to read off of. This is usually to see how the actors work together and the chemistry they have when working off of each other. Each audition may have multiple different pairings, and this may not necessarily be preplanned, but the director may put combinations together in the room. Regardless, actors called back should be given sides beforehand similar to an audition, with the note that they may be asked to read other parts in the moment. However, the creative team should ensure that the auditioner is comfortable with reading a part that they were not told about prior. Simply ask “{Actor A}, how would you feel about reading {character A} with {actor B} as {character B}?” and they can either say that they feel comfortable or that they do not. The stage manager may have this list provided from the director to help facilitate the callback combinations, noting if there is a combination of actors that was skipped over.

Continuing from auditions, maintaining the callback schedule is important as both the actors and the creative team’s time should be valued. When ending a callback, the creative team should thank them for their time and presence and reiterate when the cast list will come out. Afterwards, the deliberation is similar to the audition process, however the creative might take further time to create the cast list after the team is dismissed.

Casting

The cast list should be emailed out, not only to the cast, but to the stage management team so that they are able to send out pre production paperwork and prepare for first rehearsal.

The cast list can be posted on the call board in the VCCA as well. The stage management team should ensure that the cast list is sent out to the rest of the production team so that they are aware of who has been casted which will act as a reference throughout the production. The costume designer is then aware of who and how many people they are costuming for and who needs to be called into measurements and fittings. The sound designer is then aware of how many microphones are needed for a musical and/or who they will be used for.

Rehearsals

Rehearsals, no matter the type of rehearsal, require similar things. All rehearsals require the stage manager to document the rehearsal with rehearsal reports, and maintain time throughout the rehearsal and a daily call will always be sent out, these things will be discussed in this section. Rehearsals will not always require the full cast to be there which will be noted by the daily call and rehearsal schedule.

Rehearsals can be operated similarly no matter what type of rehearsal it is. Actors are still expected to sign-in before rehearsal to ensure punctuality. Recommended by the Broadway Green Alliance, digital sign-in sheets have been beneficial at the Playshop theatre. The digital sign in sheet is QR-code that leads a google-form that consists of the full cast and their roles in a drop down list, allowing the actor to select their name/role to sign in. Adding a password that changes each day may also be beneficial if actors signing in before getting to the theatre is a concern, the passwords can also be changed for moral purposes, including happy birthday messages or congratulations. The google-form also links to a google-spreadsheet in which the stage management team can see when the actors signed into rehearsal and who has yet to sign in. This is especially helpful when there are multiple rehearsal rooms going at the same time and multiple members from the stage management team track within the rehearsal report if anyone has arrived on time or late as multiple QR codes can be posted by individual rooms⁵ (Broadway Green Alliance).

It is typical that actors remain in the rehearsal room, even if they are not in a scene or a section of rehearsal. The schedule should try to avoid having actors sit around, however it is difficult to avoid especially when doing a run or stumble through which requires all actors to be present. It may be beneficial to create a google chat with the actors that allows stage management to contact actors throughout the rehearsal process. Through this method of communication, actors are able to go sit somewhere else in the building and be alerted before they are needed for a scene by a member of the stage management team. This allows for the flexibility of those who are neurodivergent to either stim in a place away from rehearsal or find a place of quiet to reduce overstimulation. It can also be beneficial for actors who are neurotypical as they may have time to look over lines or work on homework allowing for the flexibility of being a student and an actor.

Daily Call

The daily call comes from the weekly schedule produced in collaboration between the directorial team and the stage management which is a breakdown of the schedule for that day, detailing what, when, and where. Daily calls happen throughout the entirety of the show starting at first rehearsal and continuing through closing performance. Depending on the production under

⁵ See Appendix C

the whole section there might be an actor, directorial team, and stage management section to communicate that information to the whole of the team. The daily call is sent out to everyone who is expected to be in attendance at regular rehearsal, whereas a weekly schedule should be sent out to the entire production team, as the production team will receive rehearsal reports detailing the daily call information. The daily call should have a note section that includes any important information for the cast to know, like visitors, photography information, ect.

At the Playshop, daily calls are usually sent out in the morning, however professionally the next daily call is usually sent out at the end of the rehearsal the night before especially when there are any changes for the actors to note. At the end of the rehearsal, the stage manager should announce to the cast when the schedule is for the next rehearsal, emphasizing changes to the schedule that the actors might be familiar with (Kincman 149). Sending the daily call out in the evening before could be beneficial for both the actors and the stage management team. It not only allows for the actors to plan out their day the night before, but also allows the stage management team to spend less time as the daily call is sent out at the same time as the rehearsal report and there is no worry that a scheduled email will actually be sent. Additionally, sending out the rehearsal report earlier could allow those with disabilities to interact with rehearsal better as giving them time to see what their rehearsal schedule could allow them the time to prepare in whatever way needed.

Keeping Time

Although not a union house, the Playshop Theatre does its best to operate rehearsal under Actors' Equity Association (AEA) rules. To better prepare and train students for the professional world, but also break rules are beneficial for everyone involved in the rehearsal process as "Studies have found that breaks can reduce or prevent stress, help to maintain performance throughout the day and reduce the need for a long recovery at the end of the day" ("The Importance of Taking Breaks"). Following AEA rules, "There must be a 5-minute break at the end of 55 minutes of rehearsal or a 10-minute break at the end of 80 minutes, except during a run through and/or dress rehearsal, when the 10-minute break may be given no later than the end of the scene or act" (Actors' Equity Association), noting that a run through or dress rehearsal does not qualify because there is no holds involved, if there is a hold a break does need to take place.

There are multiple ways to keep time through a rehearsal period to ensure that breaks are kept accordingly and also gives the flexibility for the director to choose when a break would be best. Time keeps methods different depending on the stage manager's preference. One way is by writing out the starting time with the five and ten minute break option and alerting the director when the time is about five minutes out from a five-minute break or that they continue until the ten-minute break. If the ten-minute break is chosen, the director should still be alerted when the ten-minute break is five minutes out (Jackson). An example of this chart is shown in figure 3:

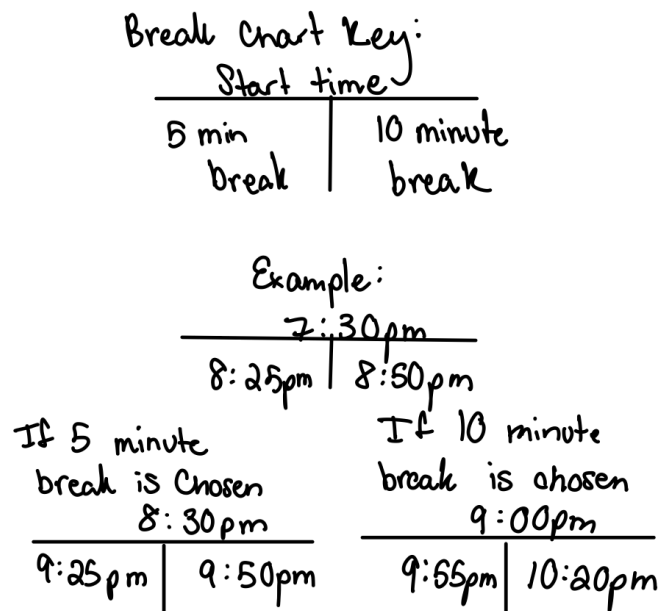


Fig. 3.

Erin Joy Swank, a professional stage manager, provides other tools for keeping track of time within the rehearsal room. She states that keeping track of time “doesn’t need to ONLY be on us [the stage manager] however. Everyone can work to ensure that a room is functioning well” (Swank). Swank offers tools that she has found helpful like MegaWatch [<https://willpickens.com/MegaWatch/>] developed by Will Pickens and a visual laminated table top tent so that the entirety of the rehearsal room is able to see when the next break is, as well as a flip book that alert the team how close the next break is (Swank). All of these resources could be beneficial to integrate into the Playshop’s rehearsal room not only to help assist the stage manager in the long list of duties that they are expected to perform in the rehearsal room, but also empowers the rest of the room to take on managing breaks. Having the entire team in the rehearsal room in communication with the break process, helps prevent the power imbalance between the actors and the stage managers while also empowers the students in the rehearsal room to advocate for themselves which can be especially helpful when working with a director, who confirms breaks with the suggestion from a stage manager. The actors should not be the only ones in the rehearsal room taking a break, the stage management team should also receive a break as well, though if a break is placed with a transitions between the rehearsals it might be beneficial for the stage management team to stagger breaks so that each member of the stage management team is able to receive a break without the rehearsal being compromised, especially since there should always be at least one stage manager in the rehearsal room at all times to ensure safety.

Not only is the stage manager managing when breaks are taking place, they are also watching the time for the next item within the rehearsal schedule. The stage manager should alert the director when they are five-minutes out from the end of that section of the rehearsal, allowing for a smooth transition from one section to another. At this time, the assistant stage management

team should be preparing to set up for the next section especially if there are rehearsal set pieces, props, or costumes that need to be included for a rehearsal section.

Rehearsal Report

Rehearsal Reports are intended to document the rehearsal process to act as both a record for the creative team to reference and for future reference, either in production meetings, technical rehearsals, or future productions. The document is sent by the stage manager after each rehearsal is completed to the entirety of the production team including designers and assistants, the production management team, shop heads, and the directorial and stage management team.

The top of the report should note those who were absent, late, and whether that absence or tardiness was excused or unexcused, since most students will communicate conflicts with other extracurriculars which may be excused if communicated early enough that it does not cause an inconvenience to the schedule. Visitors should be noted, including if designers, professors, or anyone not usually in the rehearsal room. The report should also note any accidents or injuries and also any illnesses for that rehearsal period.

The second part of the rehearsal report should consist of details from that day's rehearsal including what was done that day which should note breaks, when they were taken and for how long, and an outline of the next rehearsal's schedule.

The main part of the rehearsal report should consist of questions for each production area from either the director or the stage management team. The rehearsal report should be able to recount what happened in the rehearsal room that day and notify the production team about any needs or requirements for individual items and include any additional information, findings, or requests about the various design departments. These notes should be as detailed as possible without making artistic decisions for a designer. A summary of what generally happened can also be included at the top to give greater detail of how the rehearsal went. If an area does not have any content, it is courteous to write something along the lines of "No notes, thank you!" which iterates that there were no notes, rather than it is being forgotten to fill out. It is important to write things down in a diplomatic manner, including important details, but using clear neutral language. Instead of noting that "the director hated the hat" the note could say "Is the hat provided for today's rehearsal the show hat or the rehearsal hat? The director would like to see other options for the hat if possible". Detailing things and noting things is important, especially early in the rehearsal process, it may be difficult to make something happen to close to tech that could have been asked for earlier (Kincman 165-166) The notes can also be numbered, so that if a note relates to multiple areas, it can be reference instead of rewriting it like "Please see Costumes #1".

At the end of rehearsal, the stage manager should confirm with the director any notes they may have had during the rehearsal and if they have any additional notes they would like to add before the report is sent off to the production team. The rehearsal report should be sent off in an email attached as PDF as soon as possible after the rehearsal ends so that the production team is able to address notes the next day. Ideally, the rehearsal report should act as a method of communication between those in the rehearsal room and those who are not, if there seems to be a disconnect, the stage manager should evaluate how the content of the rehearsal reports can be improved.

First Rehearsal

The First Rehearsal is all about setting the expectations for the rest of the production and establishing the connection between the rehearsal team consisting of the actors, stage managers, and the director and designers if they choose to attend. The schedule for the first rehearsal may look like this:

1. Introductions of everyone in the room
 - a. Name, role, pronouns (if applicable), an additional icebreaker
2. Expectations
 - a. Rehearsal Sign In
 - b. Emergency Forms
 - c. Letter of Agreement
 - d. Contact Sheet
 - i. Emphasizing communication with the stage management team
 - e. DEI
 - f. Integration of AEA break rules
 - i. AEA Break Rules. See “Keeping Time” section.
 - ii. Stage manager is there for the cast. That is why they are in the same union.
3. Director and Designer Presentations
4. Read through of work

A first rehearsal may already be scheduled and communicated to the actors auditioning for the production. Regardless of whether the time has already been communicated in some way to the actors, the company should still be reminded during the cast announcement of when their first rehearsal is scheduled, which may require a reminder to the director to include within the cast announcement email. After discussing with the director about their expectations and overall needs for the first rehearsal, that should be collated into the first daily call email for the company to receive the morning of the first rehearsal, usually scheduled for 8:00am. Doing this sets up the expectations for the actors and creates a routine for them and what they should expect for the rest of the production process. Depending on the company size and the number of attendees coming to the first rehearsal, the first rehearsal should take place in the VCCA in either room 202 for small companies and room 203 for larger companies.

Designers should also be invited to come to the first rehearsal and in consultation with the director regarding scheduling for a presentation on their overall design concept for the show. This may include looking at scenic drafts, plots, or inspiration materials, including concept boards and videos. Designers sharing allows the production team and actors to better understand the production and, even more so, gets everyone excited about involvement and increasing morale, even this early in the process, it is a good thing. To prepare for the first rehearsal, the stage manager should find out in advance who will be in attendance and if they need any support for presenting information. This may include ensuring that the computer, projector, and sound are working correctly in the rehearsal room or that a space exists for models or display boards to be set up.

Around twenty minutes before the start of the daily call, an assistant stage manager might want to sit in the lobby of the VCCA to help guide people up to the correct room or if the management team is smaller, signage might be created to help the company navigate through the building. Please note that on occasion people from outside of the Allegheny College Community

may participate within productions and may require further information, including where to park and what door to enter through, that they also may need to contact management to let them in as rehearsals sometimes take place after hours and thus you need an ID to scan into the building.

Most of the paperwork created during prep week is distributed during the first rehearsal meeting, including the contact sheet and the preliminary rehearsal schedule, including tech and performance times. Conflicts collated by the management team between auditions and first rehearsal should be confirmed with the individuals. Unique to the playshop theatre is a letter of agreement stating the general guidelines and expectations, and the tech and performance schedule, in which all cast members are expected to be in attendance. Additionally, there is an emergency form for the company to fill out. It should be emphasized that the emergency form will be stapled to keep information private and locked in the management office, where it will only be used in an emergency. If time permits, the company can take about fifteen minutes to fill out both the letter of agreement and the emergency form. If time does not permit, the company should take the forms out, fill them out just after rehearsal or at home, and return at the next rehearsal they are in attendance at.

Outside of the rehearsal room, the Playshop does its best to reduce waste. LeeAnn Yeckley, the technical director and scenic shop manager, and in efforts with our resident scenic designer Michael Mehler, do their best to make sets that are low waste, ensuring low cost, and using stock materials. These efforts to reduce the Playshop's ecological footprint within the rehearsal room are something that has not been established as a part of training and procedures. I would like to introduce ways to implement in the future as is appropriate to the production process. To reduce paper within the rehearsal space, all the resources produced by stage management, like the rehearsal schedules and production calendar, should be sent solely digitally to production and cast members. Cast members should be given an option to opt-in to printed materials, which may be more accessible for older actors who might be participating in the production. Opting in to printed materials

The materials should be sent to everyone the day before or the morning of to ensure everyone gets the same materials simultaneously; only those who request will get prints of those materials. In the email, you can mention that these materials should be accessible during the first rehearsal. It should be emphasized during the first rehearsal that using digital materials is not only to help do our part for the environment but is a privilege, emphasizing that they are being trusted to only use what is needed rather than texting other people during rehearsal or accessing other things. Everyone is being treated and respected as professionals and should act that way.

Tablework Rehearsal

A tablework rehearsal is set up similarly to how a first rehearsal is and can either happen in a room or a rehearsal space. The rehearsal is led by the director guiding "reading and discussion" of the text with the actors (Bloom 121) which may be especially needed for a Greek or Shakespearean work. Each production will remain in the tablework phase for a different amount of time. It is also possible that the tablework rehearsal will move back and forth between a tablework and a blocking rehearsal. If the director has designated a solely tablework rehearsal setting up tables and chairs for the directorial team, stage management team, and actors who will be there, as well as having pencils, erasers, paper to take notes, and highlighters available for use.

The stage management team should be noting anything that needs to go into the rehearsal report of note, especially anything for the dramaturgy, keeping time, and providing any additional support within a stage manager's purview for the director that may be needed.

Working on a Greek, Shakespearean, or new work there may need to be a document to track changes to the script which can be developed by stage management during this time. The document should be referenced in the rehearsal report if there is a change to the script. If working on a new work, the playwright may be present within the room and a similar system for documenting script changes may need to be put into place (Kincman 125-127).

Blocking Rehearsal

Blocking rehearsals usually takes a bulk of the rehearsal time, especially for a play. Which consists of the actors up on their feet to begin sketching out how the movement for the actors will look like and as the actors and director moves through scenes over and over again will help instill the final blocking. At times not everyone in the cast will be called, if only blocking particular scenes or moments this will only require part of the cast.

The stage manager should be recording blocking within their script on the blocking pages that they have created based on blocking keys (Appendix C). The blocking pages record the actors movement set by the director, over the course of one or multiple rehearsals there may be multiple iterations of blocking so ensuring that blocking is written in pencil is important. The blocking pages act as a record so that the stage manager is able to communicate this to a designer if asked or needed, communicate to a director if they ask where an actor might be at a point, or if an actor misses rehearsal and needs to be updated. Additionally, the stage management team should be supporting the rehearsal by preparing any rehearsal props, scenic items, or costumes that should be utilized by actors. Additionally, the assistant stage management team should be tracking scene shifts in their prepared paperwork, keeping track of props, scenic elements, and costumes that move throughout the show. Not only should they be tracking items that crew or stage management may be responsible for, but also what the actors interact with so that there is a reference for that if needed during tech week and so that stage management and crew can preset items for the actor if needed.

Usually, there will be one blocking script that stays within the stage management office so that even when the stage manager has their day off, the assistant stage managers can continue to record blocking. This may be the best option rather than a digital blocking script, especially if everyone on the stage management team is not able access the materials in the same way. The stage management team should continue to keep track of time and record for the rehearsal report with any needed information from the rehearsal.

Music Rehearsal

Music rehearsal is led by the music director and coaches the actors through the music in the production. The beginning of rehearsal may include a few vocal warm-ups, but the actors should warm-up their voices prior as much as they feel necessary. The music director will then go through the music as they see fit with the actors. Similar to blocking rehearsal, it is possible that not everyone will be called at one time.

The stage management team should be doing their best to follow along with the music, noting of vocal part assignments in each song and if any vocal parts are changed or if any measures are cut, which should be noted and reported in the rehearsal report under the music

section, this information may be helpful for the sound designer when mixing the microphones of who is singing what and when. Continuing to keep track of time is also important.

Dance Rehearsal

Dance rehearsal is led by the choreographer and sets the choreography with the actors. The beginning of rehearsal may include a warm-up led by the dance captain to help prevent injury, but the actors should do their best to warm their bodies before rehearsal to suit their own needs. Actors should also wear clothes that they can move in, shoes that are suitable for dancing in, and a water bottle to remain hydrated. A warm-up playlist may be collated and given to the stage management team to plug into the rehearsal sound system to help promote high morale with music that the dancers enjoy to warm-up to. Dance rehearsal may only require part of the cast depending on the piece and the choreographer's vision. At certain points the dance ensemble may learn the choreography to a piece before the central characters does as their choreography may be more dynamic, and there may be song parts where only the dance ensemble is needed, or just the central characters, or only some of the central characters; it just depends.

The stage manager should be tracking the formations of the choreography and the placement of the actors which may help with visual cues, as well as any significant movements that indicate something important to the storytelling which may include entrance, exits or formation shifts. For example, if the cast goes from being in a line upstage to downstage to being in a circle, that would be considered a large formation shift. Additionally, stage management should be tracking any scenic, prop, or costume elements that are included in the dance for their tracking paperwork and the stage management team should be putting anything of note into the rehearsal report. Additional breaks may be needed if the actors need water or a moment to catch their breath, if over a minute these should be recorded within the rehearsal report, but do not count as official breaks since the stage management team is unable to receive a break.

Stage Combat in Production

Stage combat is not a necessarily common thing that happens within the Playshop Theatre which makes procedure murky to discuss. Laurie Kincman's section on "Stage Combat" in the 4th edition of *The Stage Manager's Toolkit: Templates and Communication Techniques to Guide Your Theatre Production From First Meeting to Final Performance* offers information that could help further guide the stage combat throughout the production process. However, I would like to highlight some of Kincman's insight and discuss its applicability within the Playshop.

Usually if there is stage combat, a fight director is hired externally to choreograph the fight scenes. As fight director creates the movement for the scene. The fight captain, which is sometimes a person apart of stage management, or an actor maintains the set fight choreography and ensure the safety involved with the fight choreography. A weapons wrangler may also be involved to ensure the safety of the weapons condition, and that they are kept in a safe place when not in use, sometimes this may be with the weapons wrangler themselves. Most importantly, when it comes to stage combat and weapons, safety is the most important part, especially when

working in an academic institution that does not have a lot of institutional training when it comes to stage combat or weapons. For stage combat rehearsals, it is important to ensure the following⁶:

- Everyone in the rehearsal room (actors, directorial team, and stage management) should have had a basic weapons safety training, the bullets are listed below. When crew are added they should receive the same training.
 - No one is allowed to touch the weapon except for those that are supposed to handle it (stage management, fight choreographer, fight captain, weapon wrangler, actors using the weapons).
 - The weapon is treated as though it is real.
 - If a prop firearm, the weapon should never be pointed at anyone directly, always to the side. Additionally, no one should have a finger on the trigger, always to the side.
 - If a prop firearm is in use there should be signs placed at all entrances to the rehearsal space warning any people that are around and could enter to be aware of this, this applies not only to rehearsals, but performances as well.
 - Campus Security should be made aware of when, and where firearms are being used and if there are live rounds, to inform them how many will be used.
 - If anyone feels that something is wrong, or sees something wrong they are encouraged to report it.
- Stage management with the fight choreographer and fight captain should ensure the rehearsal space is clean, well-lit and safe to work in.
- Stage and production management should ensure there is a first-aid kit easily available in the rehearsal room.
- That the weapons wrangler, or whomever has been given that role, possibly an ASM, inspects the weapons before the fight rehearsal for any faults that could be considered unsafe.
- Stage management, the weapons wrangler and the fight captain should ensure that all prop weapons are locked away in the stage management office until they are needed. And then are locked back up in the stage management office after use.

The fight choreographer will help ensure safety alongside stage management, though it is beneficial to have a discussion between stage management, the fight choreographer, the fight captain, the director and the production manager to ensure that safety remains the top priority during both rehearsals, tech week, and performances.

Similarly to intimacy rehearsals as discussed below, it is important for both stage management and the fight choreographer to keep a record of the fight choreography. Kinckman recommends “The Paddy Crean Method” also known as “Narrative Notation” “in which the movements, attacks, parries, and staging of the fight are recorded in detailed, running narrative form” (Kinckman, *The Stage Manager’s Toolkit: Templates and Communication Techniques to Guide Your Theatre Production From First Meeting to Final Performance* 201) which Kinckman notes that the narrative notation includes the following information:

1. Relative position of each combatant on the stage.
2. The character making an attack.

⁶ Laurie Kinckman provides a comprehensive list on pages 210 to 214 of *The Stage Manager’s Toolkit: Templates and Communication Techniques to Guide Your Theatre Production From First Meeting to Final Performance*. This list provided in this manual is not comprehensive, just a quick start into thinking about safety with stage combat.

3. The type of attack and target.
4. The action of the “victim,” ie. parries, blocks, etc.
5. The footwork and movement of each combatant.
6. Any dialogue or non-flight related action that occurs within the scene. (201)

The fight plot, usually created by either fight director or the fight captain⁷, which “allows for the fight to be broken up into different phases which helps with learning the fight” (201) or provides “defined points in the fight that they can start from in the performance if someone goes wrong or they simply lose their place in the fight”(201). Kinckman notes that the fight plot takes the following format with key information:

- The first column is the line or move number that the fight choreography takes.
- The second column is general information for “Character One” in the fight. It is here that stage positions, footwork, and any other important information such as stage obstacles that the combatant needs to be aware of are recorded.
- The third and fourth columns are the character columns. Here is where information about attacks, parries, and blocks are recorded. “Character Two” is in the third column and “Character Three”, if applicable, is in the fourth column. (201)

These documents become especially valuable during fight calls. The fight call “is a rehearsal to review and run all combat elements in a show. A regular and well-run fight call will lead to a safer, more believable fight in performance” (208), which should happen any time during the production period where the choreographed stage combat will be done. The fight call will be led by the fight captain, who may also be a member of the stage management team and include everyone who is onstage during the fight, and stage management. The fight call can happen at any point before the house opens or before the rehearsal starts. Additionally, it may include production elements depending on the phase that the production is in, including character shoes provided. During technical rehearsals or performances the fight director might request specific technical elements, including costumes if they are able to be worn that could benefit the fight call, for safety and movement considerations, additionally, if the fight takes place in dim lights or special effects they may want to simulate that during the fight call. The running order of the fight call may not necessarily be show order, however the running order should stay the same every time (209-210). It is possible that each of the fights are run twice during fight-call, especially if the actors are still getting the hang of the choreography. The first may be done at “slow-motion” which is when “the actors move as slowly as possible while maintaining physical control of the body and weapon(s)” (205) and the second time, as long as the first time was done correctly, and the actors felt safe should be done at “half intention” which is “the blending of actor and character intention. The focus of the actor is still primarily on the mechanics of the choreography, but includes the character’s intention for the fight as well” (205). After each run of the fight, the fight captain should check-in with the actors about how they feel and any notes or concerns that either party had before running it a “performance intention” which means “there

⁷ A fight captain may not yet be chosen at this point in the process meaning that the fight director will make the fight plot. The fight director may also make the fight plot if the fight captain or stage management member does not have enough experience in stage combat. Of course, students should attempt to make one if they would like to for educational purposes, but an official one should be done for the safety of the production.

is now full commitment to the character's intention. The actor's intention is to *ACT the fight* as believable as possible for the audience" (205). The most notable thing is to ensure safety and communication to help prevent accidents or injury.

Intimacy in Production

At any level, intimacy can be a difficult and uncomfortable piece of rehearsal. The power dynamic and discomfort can become exacerbated when rehearsals involve both students and faculty and staff members in the rehearsal room when it comes to choreographing intimacy. In recent years, Intimacy directors or choreographers have become more prevalent, especially with the establishment of organizations like Intimacy Directors International (IDI), Intimacy Directors and Coordinators (IDC), and Theatrical Intimacy Education (TIE), which focus on the education regarding theatrical intimacy in their own ways (Kincman, *The Stage Manager's Toolkit: Templates and Communication Techniques to Guide Your Theatre Production From First Meeting to Final Performance* 150–51). Procedures have begun being rooted based off of the organization practices and teachings within the Playshop Theatre in the last few years and similar to the industry should be continuously practiced, reviewed, and improved on.

Intimacy within a production is labeled as the following by Theatrical Intimacy Education:

- Kissing
- Embraces
- Sexual innuendo
- Revealing Clothing
- Nudity or partial nudity (including on-stage costume changes)
- Simulated intercourse" ("Sample Theatrical Intimacy and Instructional Touch Policy" 2)(Appendix C)

An intimacy director should come in to hold an intimacy workshop to discuss intimacy best practice, mandated for the entirety of the cast, stage management team, and directorial team so that everyone part of the rehearsal process receives that same education and instruction. The "Sample Theatrical Intimacy and Instructional Touch Policy" offers practices regarding intimacy including:

- Practice a consent-based process
 - Use an Audition Disclosure form to allow actors to opt-in or out of theatrical intimacy. [See Appendix B]
 - Use The Button. [The Button references using the word "button" or choosing another word agreed upon by the cast, a word in which everyone stops, takes a break, and asks if the person who said "button" needs anything.]
- Establish Boundaries
 - Use the Boundary Practice exercise. [Working in pairs, each person takes a moment practicing The Button (see above), allowing each person to practice advocating for their boundaries and their needs and respecting other people's boundaries and needs.]

- A third party such as Stage Management must always be present for the staging of intimacy. [Stage management should also be recording and documenting intimate rehearsal as well as ensuring that intimacy procedures and boundaries are followed along with the intimacy director, in later stages when the intimacy director is not always present, the stage management team should ensure that the actors are completing check-ins with each other before intimacy happens.]
- Productions with Intimacy should have a no-cell phone policy in rehearsal and backstage for all members of the production. [Stage management should ensure that phones are kept with belongings and if they see a phone during an intimacy scene, that the actor is asked to put it away.]
- Directors and choreographers should never step in to stage intimate moments or have any physical contact with the actors during the staging or rehearsal process of intimacy. [If this is in the process of happening, stage management should caution the director and if they are to proceed, document and report to the production manager.]
- Desexualize the Process
 - Use non-sexual language for staging the intimacy or discussing it with the actors. [This includes language like “chest” instead of breasts, or instead of saying “the kissing scene” say “the scene in the cafe”]
 - If you need to talk about the character’s actions, use character names.
 - Refrain from making sexual jokes, innuendo, or comments.
 - Offer De-Role-ing⁸ (differentiating oneself from the character).
- Choreography
 - All theatrical intimacy, regardless of how simple or straight-forward it might be, must be choreographed. [See list above that defines theatrical intimacy.]
 - Choreography must be notated by performers and stage management.
 - Notation should be written, but can also be in the form of an audio recording. [See notation below.]
 - Video recordings of intimacy should not be created for actor privacy.
 - Performers must not deviate from choreography.
 - If a performer’s boundaries change that alters the choreography, they should notify the instructor and/or choreographer as soon as possible so modifications can be made.
 - In Production, Directors must discuss any changes to choreography with the [intimacy director] choreographer and may not make changes themselves.
 - Placeholders should be used until choreography is set. [See placeholders below.]

⁸ De-roling: “the actor states as the character what they’re doing, both physically, emotionally, what they’re saying or what lines of text they’re speaking, and maybe even how they’re feeling. Then they say, “But as the actor,” and they say what the actor has been doing physically, emotionally, verbally” (Pace 33). De-roling can also be used by directors and stage management in their notation.

- Placeholders⁹ may be used anytime after choreography is set except during performances. [Ideally, the choreography should be performed during dress rehearsals which act as previews at The Playshop. In the professional world, previews qualify as performances. Though ensure the actors comfortability and respect boundaries, especially if the actor is feeling ill.] (“Sample Theatrical Intimacy and Instructional Touch Policy” 2-3)

The Playshop has instilled some of its own practices when regarding intimacy, including ensuring that actors check-in with each other before rehearsal and performances, which can be a quick “how are we feeling today?” and actors are also encouraged to tap-out by checking in with each other after the scene which may include telling a funny joke, dancing to a fun song, or even playing rock-paper-scissors, which allows the actor to differentiate their personal selves from the character they play on stage. If any lip-to-lip contact is made, the Playshop provides mouthwash to the actors to use 30 minutes maximum before the intimacy scene takes place, which can be found with cups in the stage management office or ask the production manager for more. Intimacy rehearsals can either include additional people or not, usually the Playshop prefers to only have the actors involved in the intimacy, the choreographer, the stage management team, and the director, but the actors can allow for the ensemble members to be present, but it is entirely up to the the actors, and no one should be mandated to watch the process (Pace 73).

Something less common within the Playshop, but equally important is touch based practices where instruction touch is defined as “any physical contact made between instructor and student. Instructional Touch best practices are also be encouraged between students” (“Sample Theatrical Intimacy and Instructional Touch Policy” 1) which can include:

- Adjusting alignment/positioning
- Bringing awareness to physical use
- Partnering for demonstrations
- Correcting actor placement in space
- Adjusting Personal Protective Equipment (PPE)
- Costume Fittings (“Sample Theatrical Intimacy and Instructional Touch Policy” 1)

Which recommends the following procedures:

- Ask before you touch
 - Be specific about the contact
 - Where
 - For what purpose
 - Try Open Questions
 - “Does that work for you?”
 - “How would you feel about _____?”
 - “Would you be open to _____?”

⁹ Placeholders: “is a high-five. Where there would be an intimate moment (or even a moment of violence) have the actors high-five or bring their palms together. If the moment is a solo intimate moment, use a clap, much the same way dancers mark turns in rehearsal” (Pace 32). This can be done for many reasons including sickness, time, or boundaries (Pace 32).

- Be prepared for “no”
 - Offer alternatives
 - Visualization
 - Demonstrating on yourself
 - Using their own hands
 - Using Props
 - Careful Observation and Note-taking (“Sample Theatrical Intimacy and Instructional Touch Policy” 1)

Intimacy Notation

Stage management should take intimacy notations or “recipes” (Pace 85) during rehearsals to ensure the consistency of the choreography over the course of the production, and also to have a record in case anyone has any questions about the choreography. Recipes consist of the following elements set forth by Chelsea Pace in *Staging Sex*:

1. Opening or Closing Distance: [“to describe the space between bodies or objects and changes in that space” or “to describe the distance between a body part and either another body part or element in space and the changes in that distance” or “to describe how the distance opens or closes” (Pace 40).]
2. Levels of Touch: [used “to describe pressure” by using “three levels of touch”. Usually, at the Playshop we use “the anatomical name. Skin, Muscle, and Bone levels of touch to refer to the anatomical features we imagine we are pressing into” (Pace 42).]
3. Tempo and Counts: [to describe the amount of time for an action set forth by the choreographer and used by the actors. “It ensures that a peck stays a peck and a long, deep kiss doesn’t get rushed. It also allows expectations to be established” (Pace 46).]
4. Shapes: [“Most moments of intimacy and the physical gestures that happen during intimacy can be described by one of three Shapes: Arcs, Angles, and Figure Eights” (Pace 48).]
5. Destination: [“by using destination we can chart the path of a gesture, determine where a gesture is landing, or where the intended gesture is to land” meaning that it is possible to “have a starting destination and an ending destination” (Pace 50).]
6. Eye Contact: [“if there is a magical moment and you want to write it down, it can be useful to have if there is a magical moment and you want to write it down...”. Pace defines eye contact as either “Seeking and Avoiding” (Pace 51).]
7. Visible Power shifts: [“about when who is on top of who and when that changes... Visible power shifts can be thought of as ‘giving the lead’ to the other actor or putting them into the position of focus” (Pace 52).]
8. Breath and Sound: [“Breaths and Sounds can be short, long, shallow, deep, high, low, or sharp. They can have the shapes of vowels or consonants. Describing Breath and Sound can also be used to avoid sexualizing the sound or the breath of an intimate moment in a scene” (Pace 57).]

9. Gravity and Weight: [This is more of a note to actors but can still be noted in recipes as specific parts of the body being “subjects to increased gravity” or asking an actor to shift their weight in a part of their body (Pace 59).]
10. Kissing: [requires a consideration of most of these items in this list, including “Opening and Closing the Distance”, “Counts”, “Level of Touch”, and “Destination”, and can also include other intimate directions that use the elements in this list. However, Pace establishes ground rules which includes “closed mouth, no tongue”, and “no kissing of any kind if the actors are sick”, to talk about the kiss which does not have to be a long conversation, and to walk through the kiss by having the actors practice it with their hands (Pace 60-2).]
(Pace 39-40)

Intimacy notation can be notated in different ways, including a bulleted list with the cue for the action to happen, the actions and descriptors of that action using the list above. It can also take the form of a table which may include a column for the line or blocking of which the actors can take the cue on, a column for the action which includes a description of the action using the above, and a column for any details. Or an alternative table which includes the line/blocking, columns for each of the characters and the action that they perform, and an alternative plan if lip to lip contact need to be removed for that day (Kinckman, *The Stage Manager's Toolkit: Templates and Communication Techniques to Guide Your Theatre Production From First Meeting to Final Performance* 195-6). As long as the stage manager is able to document the intimacy choreography and with the necessary details, the actors will have the support they had while the intimacy choreographer was in the room, which hopefully will make intimacy feel more comfortable in the production space.

Run-through/ Stumble-through Rehearsal

Run-throughs and Stumble-throughs happen later in the rehearsal process and allow for the progress of rehearsal to come together. Usually, half way through the rehearsal process, after the first half of the show has been blocked and worked through the director will have a stumble-through of the show, which notes that it will not be perfect and that there will be stopping and starting. It also is usually a chance for actors to rehearse the first half of the show off-book, allowing for stage management to track line-notes for the actors. A stumble-through may also happen for the second half of the show, or with the entirety of the show.

A run-through rehearsal allows stage management and actors to run through the show as it has been blocked and directed so far. Not only is stage management keeping track of line-notes for the actors; but also ensuring that any faults in their tracking paperwork is cleaned up so it is as accurate as possible going into the technical rehearsal process. This can be an overwhelming rehearsal for stage management, so communication is key when it comes to needs and capabilities. Preparation can also help with being overwhelmed especially with paperwork, but also prepping for the run. Asking for five-more minutes to set up is significantly better than having to hold a run because a prop is lost or a scenic shift is not prepped for a transition. It also does not have to be perfect for either stage management or tech, often the performance is weeks away and there should not be pressure to have a perfect, performance, level rehearsal. Communicating as a production team that both the actors and stage management are doing their absolute best, but mistakes still happen, but those mistakes allow for improvements which is why run-throughs are done in the first place.

Production Meetings

The rehearsal process often invites questions, requests, or ideas about the production elements not included as part of rehearsals as they will be added during tech week when the production moves closer to its final performance form. Production meetings bring the production team together to discuss the items that come up during the rehearsal process that require a more in depth discussion with the entirety of the production team. Those that should be at the production meetings include the creative team: director, choreographer, music director, designers: lighting, sound, scenic, properties, costumes, technical staff: technical directors, shop managers, and management: production management and stage management and any additional people needed to make decisions or input regarding the technical aspects.

At the Playshop, production meetings are usually scheduled at a consistent weekly time throughout the duration of the rehearsal process by either the production manager or the stage manager based on the production team's availability. When considering whether or not to have the meeting in person, online, or hybrid there are a few factors that should be taken into consideration. Boston University's Human Resources "Successful Hybrid Team Meetings" give recommendations on how best to conduct hybrid meetings, and significantly when deciding to have all in person meetings, hybrid, or completely remote meetings. The article states "If the goal is primarily team building or networking, or to resolve a conflict, it is best to use either 'all in person' or 'all remote' formats. When all participants use the same meeting format, it is simpler and easier to use activities and ensure consistency of experience" ("Successful Hybrid Team Meetings"). Since a significant portion of production meetings are problem solving which qualifies as team building and resolving conflicts, it may be best to have production meetings be all in person or all remote. Depending on the production, the production team may consist of visiting designers which should provoke production meetings to be completely remote as they are likely not to be able to attend meetings in person regularly. Whereas, if the production team consists of people who are students, staff, or locals to Meadville, PA discussing all in person meetings could be beneficial for the entirety of the team. However, if a team member needs to be remote for a week the meeting location should be evaluated to see if the meeting should be hybrid or remote. Considerations may include the person who will be calling in, for instance if the costume designer needs to be remote, but there are not a lot of discussion points regarding costumes, hybrid may be fine; whereas, if the director needs to call in, it may be beneficial to move the meeting to remote. The most important is for the stage manager to communicate with the production team throughout the entirety of the process how they plan to participate in production meetings and communicate with the production team if a change from a usual meeting format happens.

Before the production meeting each week, the stage manager will send out a production meeting reminder consisting of when, where, including if online, in person or hybrid, and a link to the production meeting minutes, encouraging the production team to write in any notes or points they would like to cover during the production meeting. The stage manager will also put in any notes that the director has asked to note for the production meeting, along with any unanswered questions from rehearsal reports into the meeting minutes so that they can be answered during the production meeting. It is important that the production meeting serves a purpose for the whole of attendees, so when discussing small items regarding two people it may be helpful to schedule an action point for those people to meet either directly after the production meeting or in the upcoming week.

During the production meeting the stage manager should be guiding the meeting with assistance from the production manager, ensuring that the meeting stays on topic and that discussion does not go on for too long, that the team is productively problem solving, and that action points are being affirmed. The assistant stage managers and assistant production managers should be taking notes in the production meeting minutes that “summarize important updates, to present decisions made during the meeting for those who were not in attendance, and to remind everyone about upcoming action items” (Kincman 176) rather than word for word recording the meeting. The rest of the production team should be there to contribute their two-sense on any topics that come up during the meeting or ask questions regarding their department to the whole of the group, each person will likely take their own independent notes.

Production meetings can sometimes result in passionate discussions from team members, especially in an art that requires passion in artistry. Kincman states to the stage manager to “Look for moments to clarify, to reinforce commonalities, and to diffuse comments that may feel focused at an individual rather than the situation” (176). Additionally, if the disagreement is not solved quickly the stage manager should “try to pause the fight. You may be able to move the conversation to one of those ‘meetings after the meeting’ if only some of the participants are involved, or suggest returning to solving the problem at the end of the meeting so that other essential agenda items are discussed” (176). It can be difficult to diffuse or shift an argument as a student, however recognizing that the stage manager is solely trying to make the production meeting a productive meeting and also ensure that everyone’s time is being used valuably. Also, having the management members to further support the purpose of the production meeting will help empower the stage manager to take charge during the meeting.

After the production meeting, the stage management team should look over the production meeting minutes to ensure that nothing needs to be edited. The stage manager should then send a PDF of the production meeting to the production team similar to how a rehearsal report is sent out, thanking those for attending the meeting and iterating that if they have any questions or concerns they can contact the stage manager.

Technical Rehearsals

Papertech

Papertech, as the name implies, is a tech that only happens with paper. Meaning that the calling stage manager, the designers (sound, lighting, scenic, and projections), the director (and music director if there is one) and the production manager (if available) come together to discuss all of the elements and how they get integrated into cues that the stage manager will eventually call in the upcoming week during cue-to-cue, tech, dress, and shows. As the team working on a papertech is a smaller team, the meeting takes place in a smaller room either in VCCA room 202, or the VCCA greenroom. Ideally, if there are designers that are calling in online, the whole meeting should take place online, but also communicate what their preference would be online rather than hybrid to improve communication between the whole team.

Ideally, the designers will have sent their preliminary cue sheets to the stage manager so that the stage manager is able to move those cues over into their prompt book prior to the papertech meeting. However, sometimes that is not possible, still the process for papertech is the same with some additional steps if the cue sheets were not provided in advance. The stage manager leads the meeting, similar to how they would lead a cue-to-cue. Using the cue sheets that each of the designers provides, the stage manager goes through each cue to determine the placement of the cue, including the page, the line, blocking, or action it is called on based on the designer's discretion. If the stage manager did not receive the cue sheets beforehand, they should be writing them into their prompt book during the meeting. If they did prior to the meeting, they are ensuring that the cue placement is correct or asking any questions that came up while transferring cues from the cue sheet to the prompt book. The director is there to provide insight into specific cueing that they want (usually discussed previously in the production meetings or rehearsal reports) or to provide insight into the blocking of the actors, though if the stage manager has taken effective blocking notes, they should be able to communicate with the designers in order to determine where cues should be placed. It is important for the stage manager to walk through transitions with the designers as this is usually the most cue-heavy part within a production as there are usually light cues, sound cues, rail cues, and deck shifts that need to happen in a coordinated manner for a successful transition. The stage manager having a clearer picture of these cues can help with the efficiency of cue-to-cue. Especially if the design and management team feel that a transition did not go well during cue-to-cue, it may need to be reset and rerun, which can take time. One of the most significant transitions for cue-to-cue is going from house open to start of show, and just as any other transition, the stage manager should have a clear understanding of how that operates for the efficiency of cue-to-cue.

Crew View

Crew View is an excellent time within the Playshop production process, where we officially kick off the transition from rehearsal to technical elements on the way to opening night. However, what can be difficult during this run-through is who Crew View is actually intended for. Is it for the primary purpose of the actors having one last run-through and reviewing the material they've been working on for the entirety of the rehearsal process? Is it for the management team to ensure they have everything correct in their various pieces of paperwork to ensure they are effectively tracking props and scenic elements? Or is the primary reason for the designers to see the final results of the rehearsal process for them to transition their design concepts into the technical rehearsal in the days to come after Crew View? The answer is yes to all of the above.

Everyone has their motive during crew view because each person involved (Director, Actors, Stage Management Team, Various Designers, Crew) has a different role within the production process. Still, collectively and collaboratively, each role comes together to create the production. What makes this run-through different from all of the other types of rehearsals is that everyone who is involved in the production process is in the same room at the same time for the first time during the entirety of the process. With new people being introduced into the process, this gives management the opportunity to extend the culture that they have been building through the entire process while also ensuring that the necessary information is communicated.

Unlike the rest of the tech rehearsal, crew should not sign-in on a sheet, and rather be greeted by production management. Crew members should be welcomed by one member of the management team either production management or stage management and asked to complete their production contract and confirm any allergies previously received by production management before crew view. Production management may choose to go over the contract with the production schedule with the crew as a group before the crew members turn in their contract, however, that can depend on the production time available. If possible, it is beneficial to go over the contract collectively with the crew to allow for group questions and answers, since one person may have questions that apply to the entirety of the group. Of course, crew members should be encouraged to ask individual questions to either production or stage management.

Having the stage management team be there for the brief introduction can be beneficial as the crew and the stage management team will work together during tech week and the show. A more intimate introduction between the crew and the management team facilitated by production management allows for a better handover between production and stage management. Emphasizing that over the rest of the run of the show, the crew will be communicating directly with stage management will help streamline communication (i.e., if the crew is running late, they should email or message the stage management team or if there's any issues backstage they should communicate to the stage management team).

Crew View is primarily led by both the Stage Manager and the Production Manager, both trying to start the culture that will take place in the theatre over the course of the next couple of weeks, emphasizing safety, communication, equity, and inclusivity. The Production manager is focused on maintaining the schedule and timing of crew view, similar to the rest of tech up until dress rehearsals. The first step in bringing the team together is to have everyone introduce themselves before we begin the run-through of the show. Having everyone say their name and their role and welcoming any additional information they feel needs to be shared with the group, like their pronouns, is a good way to start. In order to make the newcomers feel comfortable, the student stage manager should start, followed by the production manager and the assistant

production manager. The sandwiching of the students and teachers offers a welcome to fellow students to help them know that they are supposed to be there as much as the faculty and staff are. Followed by the directors and the designers intermixed in introductions. The actors and crew should introduce themselves and make sure that it is heard as the crew will be working with them the closest, though they will have more time to familiarize themselves in the next couple of days.

To help welcome the newcomers, provide information about what the steps in the process entail. Describing what is happening in the theatre for that day and why it is happening can help to get the whole team together for a collective goal. Explain that Crew View is ultimately for the crew so that they can see the show for the first time before they go backstage. They should be encouraged to enjoy the run-through while also reminding them that the production is still a work in progress where there might be moments of holding for a director to adjust something or a transition may not be as smooth as it is only the management team running the shifts at the moment.

Depending on the preference for the production, a safety brief either happens after introductions and before the run or after the run and before everyone is dismissed for the evening. The safety briefing should happen regardless of if everyone in the production has heard it before, similarly to aircraft passenger safety briefings in which the International Civil Aviation Organization “has stated that well-informed, knowledgeable passengers have a better chance of surviving a life-threatening situation that may occur on board an aircraft” (“Effective Passenger Safety Briefings”), this refreshes everyone on what to do in the case of an emergency. Ideally, the safety brief should happen before the run so that the whole team is more awake than after the crew view, also in the case of emergency during the run everyone will be prepared and informed. The safety briefing is given by production management and overviews the emergency procedures put in place by the college, and emphasizes unique elements to the theatre.

Playshop in Practice

For *Eurydice* (produced in the Fall of 2023), the production had a unique layout that incorporated an arena stage in which the audience sat on the three sides of the play space. The usual audience was covered with fabric with a bridge crossing from the house's left entrance. The show also used the balcony as a playspace. Because of the unique arrangement of the layout, specific safety considerations were taken. They required a more in-depth conversation with the production team to support house members during an emergency, which included establishing emergency exits like the backstage door and having the audience leave the way that they came in through the house right “mezzanine” area, as the usually placed seats had been removed for easy access.

The remaining time of crew view consists of the run allowing the actors to practice, the calling stage manager should be taking time to practice calling the cue from papertech, marking any difficult spots that may need to be reviewed more in depth during cue-to-cue or any questions or clarifications they may have for the designers. The assistant stage manager(s) should take the run to confirm tracking presets, props, and shifts so that their paperwork can be primarily accurate when crew is introduced during the cue-to-cue. The stage manager should be timing the run of the show and the assistant stage managers can take the running time of each scene, so that during tech it can be noted if there is time for another run of a transition or scene. It may be helpful to request headsets between the stage manager and the assistant stage managers, so that they are able to maintain the backstage while also keeping a clear (com lol) line of communication. The designers should be watching for the accuracy of their cue placement or any additional cues they would like to add for cue-to-cue as seeing the show in its entirety can help the designers visualize their design more in depth than before when blocking was more preliminary. Production management should also be tracking time, especially if for some reason there is a significant hold a break has to be implemented (5 after 55 and 10 after 80), if the production has a built in intermission rather than taking the usual 15-minutes that would be taken during the show, usually a 10-minute break is taken ensuring that the stage management team can preset for the next act while also getting a break. Regardless of whether the show has an intermission, there should be a 10-minute break while transitioning from the end of the run into either notes or the safety briefing. Also, production management should be there to support the stage management team and help to keep time, especially if it is the stage manager's first time being in tech in their role: the stage manager should be a professional at running rehearsals by now. Still, crew view and the rest of tech week can be difficult because it may be a new experience. Having the production management team there to support them, help maintain the schedule, and help manage the new plethora of people that are in the rehearsal room can help ease the transition from rehearsal to tech week.

Sitz/Wandelprobe

For a musical that includes a live band, a sitzprobe or wandelprobe should be scheduled after crew view before cue-to-cue starts. The -probe brings the actors and the band together to work through the music together for the first time, usually the music is done in show order unless there is a reason otherwise. Together the actors and the music director work through music cues, timing, and meshing the band and the voices together. For a sitzprobe, actors are encouraged to sit or stand in one place and sing the music together with the band. For a wandelprobe, the actors are asked to move around stage in their blocking formation, not necessarily going all out in movement. In the professional world, wandelprobe includes a dry run with technical elements. Usually, at the Playshop a sitzprobe is fine and the actors and ensemble are encouraged to practice their choreography while the sitzprobe is happening.

Prior to the start of sitzprobe, the band should have a chance to load-in and set up their instruments. The theatre space should be set up with chairs for the entirety of the cast, with music standing for the entirety of the band to utilize and a few for the actors to utilize. It may be beneficial to set up the full sound set up so that the band is able to hear the actors during sitzprobe, the actors do not blow out their voice prior to tech week, and the sound crew, especially the student, get practice setting levels and mixing the show allowing for a better and

less stressful experience when moving into tech rehearsals.

Cue-to-Cue

Playshop has a unique way of running the day of Cue-to-Cue. Usually, it takes place on the Saturday before a Thursday opening, and the usual call time is in the morning for everyone involved, consisting of cast, crew, stage and production management, the designers, and the directorial team. After everyone puts on a name tag that has your name, pronouns, and your role, and the cast and crew sign-in on the sign-in sheet provided by management on the call board near the dressing room, everyone joins together in the morning to have a complimentary breakfast provided by the Playshop, usually consisting of bagels, muffins, donuts, fruit, yogurt, juice, and coffee of course. Not only does this allow for the entire team to mingle and get to know each other, but it also allows for people to be late as it is the first day of tech, especially early in the morning for college students. The breakfast block allows for management to call missing people to ensure that they will be here for the next part of the schedule.

If area training is not scheduled during crew view, it will happen after breakfast for around forty-five minutes to an hour. During area training, the crew goes with their respective areas: the light board operator goes with the lighting designer, the soundboard operator goes with the sound designer, the deck/run crew goes with the technical director and assistant managers, and the wardrobe crew, along with the actors, go with the costume designer and the wardrobe charge. The designers usually give information relevant to the operator's role, including how to run the light/ sound board, any programming information, and how the designers will communicate with them throughout the tech process. The deck/run crew will get training on how to use the fly-rail system and other specific scenic elements that they may need to interact with during the show, as well as information about props and the prop tables, their area training may finish off with the assistant stage managers showing them how to sweep and mop so that the team can start transitioning to pre-show set up. The wardrobe crew, with the actors, goes dressing room etiquette, dressing room stations, and dressing room assignments as the Blue Dressing Room and Gold Dress Room are not specific to gender.

During area training, the stage manager should ensure that they have everything they need to successfully run a cue-to-cue, which mostly includes an up-to-date prompt book and if they need additional information, talking to someone, either LeeAnn Yeckley, or a person around with experience calling shows, or the designers on how they would like to see cue-to-cue go. It may be helpful for the stage manager to practice calling the cues in their book, especially the opening sequence which is often one of the more difficult parts of cue-to-cue as the process is just starting and it can be difficult to get in the groove.

After the production management team has checked in with all the areas on if their area training is complete (or forty-five minutes after area training started: 10:15 am in this case), everyone can begin to transition into starting cue-to-cue, depending on the production there are hard start times for cue-to-cue and other times not so much, ideally begging to call the first sequence within the first fifteen minutes is ideal. Cue-to-Cue consists of a rehearsal with actors called, in which sections of the shows are skipped over that have no cues, not only regarding lighting and sound cues but also rail and deck changes. It is likely that when the show is run during later technical rehearsals, the designer may choose to add or subtract cues, which can be

difficult for the stage manager as they may have less time to practice the sequencing of cues. As stated earlier, the sequence from the house opening to the show starting is the most difficult, and it is often joked about in the theatre industry that the first page can take up to an hour to get through. At the Playshop, the delay in moving forward could be because of a difficult sequence of cues that needs to be called well enough to move on, but it also could be because of technical difficulties, especially with the theatre's current sound system which can be temperamental and may require some troubleshooting before the rest of cue-to-cue continues. However, given possible time constraints, if sound is mostly operational, the team may need to move on to continue through the rest of cue-to-cue. The stage manager, through cue-to-cue, will say "Hold, please!" to the actors, usually over the god-microphone so that everyone hears it. The actors will then stop and hold in place while either the designer makes some adjustments or the team jumps to the next cue that needs to be run, which may require different actors that may need to be notified by stage management to stand-by. The stage manager will then tell everyone over the god-mic where everyone is going. The stage manager should let the board operators know what cue they should be going into and then give the part they would like the actors to start from, usually ending with "when you are ready" so the actors know they can start at any point. Throughout cue-to-cue the lighting designer may be adjusting cues with the light board operator, as a stage manager becomes more practiced they should be calling a standby as close to the cues as possible to give the lighting designer time to adjust cues, once a standby is called, the lighting designer should tell the operator to "update enter" to update the cues as necessary.

Cue-to-cue should continue to operate under the usual union break rules (a 5-minute break after 55 minutes of rehearsal and a 10-minute break after 80 minutes of rehearsal) ; it is still not a straight run and includes stopping. Usually, at 1:00 pm, the whole team will break for lunch, which is provided by the Playshop on Saturday and usually consists of Pizza and soda with the leftovers from breakfast.

Cue-to-cue will resume after the 30-minute lunch, until about 4:00 pm (or an hour before end of day) when actors are released. The last hour consists of a production meeting between stage management, production management, the designer, and the director and any immediate work notes that need to take place. During the end of day production meeting, the light and sound designers will discuss with production management what times are best to have some "dark time" lighting notes and "quiet time" for the sound designer to do sound notes. A rehearsal report should be sent out to the production team consisting of the notes from the production meeting, and other important information from the rehearsal that is usually reported in a rehearsal report during a normal rehearsal non-technical rehearsal.

Headset Etiquette

Being introduced to headsets is a very special thing within the production process, a physical symbol that the majority of communication will happen between the stage manager and everyone else on headsets consisting of the designers, board operators, assistant stage managers, and, depending on the show, the wardrobe charge. Those on deck should receive wireless intercom systems, while those in the booth should have wired intercoms. During tech rehearsals, the designers should also have wired intercoms, but having the sound designer have the telephone comm is beneficial as they are able to hear the sound cues without having to constantly put the headset on and off which not only is annoying, but can limit communication as the designer might start to pick and choose which notes to give in order to reduce the times they

have to put on or take off the headset. Those new to using the intercom system should get time during their area training to test out and learn how to use the headset. The stage manager should “develop a consistent method for warning and executing cues” (Kineman 231) such as communicating to the team that if the stage manager has called “standby,” that the comm remains clear. In order to confirm the standby, those standing by should respond with their position (“lights”, “sound”, “stage left” or “stage right”, this is helpful as opposed to a “standing by,” as it can be difficult to hear different voices on the intercom system (231).

When calling cues after a standby and when ready for the cue to be triggered, the call should include the department and the cue number followed by “Go” when the action needs to be performed. For example, “Lights 100 Go.” If calling after a standby “Lights 100 standby,” you could say “Lights Go”, to trigger Light Cue 100 (Fig. 4), but try to say the number if there is time for it. Additionally, if multiple departments are being called together the formatting may look like this: “Standby Lights 100 and Sound 50” to have the cues standby and then to trigger “Lights and Sound Go” (Fig. 5). If there are multiple cues in a short succession, Lights 100 through 103 Standby” and then saying “Lights Go”, “Lights Go”, “Lights Go” (Fig. 6) when each individual cue need to be triggered.

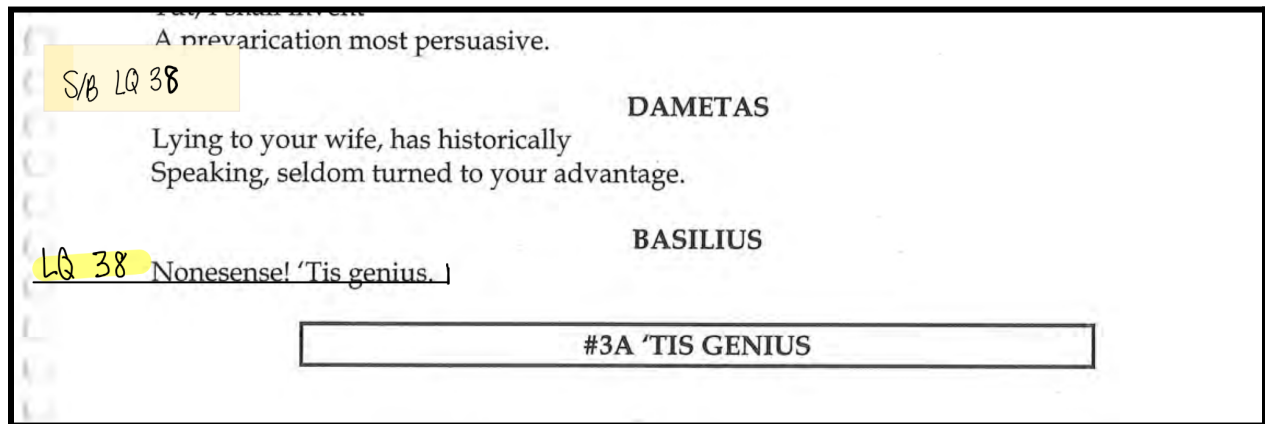


Fig. 4

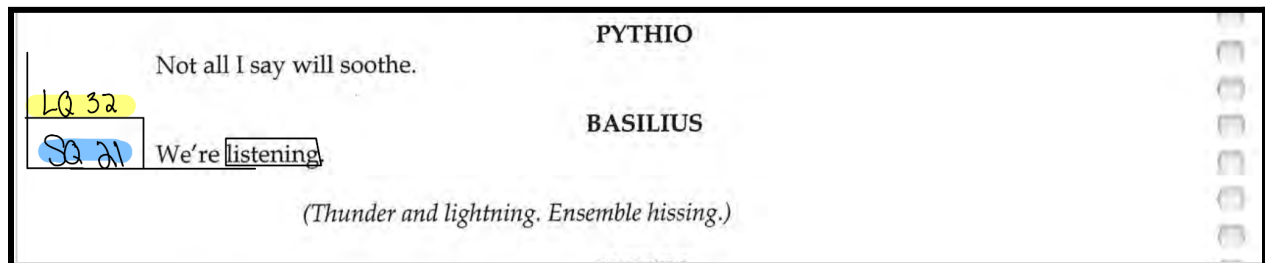


Fig. 5

S/B LQ 33-34

#3 A VISION OF NOWNESS

PYTHIO

LQ 33

LQ 33.2 ^p x osl

LQ 33.4 ^{leaves} osl

LQ 34

(sings)

THERE ARE SOME THINGS I MUST NEVER REVEAL
ABOUT THE WAY I THINK AND WHAT I FEEL.
KEEP THE SURFACE, SMOOTH, CALM AND COOL -
EYES AS DEEP AND BLUE AS A SWIMMING POOL.
AND I CONVINCE WITH CERTAINTY
NO INTERFERENCE WILL GET THROUGH TO ME.
LIKE A PICTURE THAT'S BEEN PAINTED
AND IS HANGING ON THE WALL,
AN ADMIRER BUT UNTOUCHABLE -
REFLECTION! A VISION OF NOWNESS!
A VISION OF NOW]

*(PAMELA, PHILOCLEA, MUSIDORUS, GYNECIA, appear
amongst the Snakelettes.)*

Fig. 6

As discussed previously, the intercom system can be difficult to hear and distinguish words, so only say “Go” when a cue should be triggered, instead of using “Go” one can say “G.O”. This also applies to words that sound the same like “No” and can be replaced with alternative language like “Negative”. Calling cues can take practice, and it is important to practice patience if a sequence is particularly difficult and also communicate to the designers if that is the case. Designer may be able to clarify a cue calling or adjust the cue to make the sequence more simple to call.

As not everyone is able to be on headset, it is important to make sure that the conversation on headset is kept to a minimum and that it remains professional and aligns with the purpose of using the headset. This is to make sure that no one feels excluded because they are not on the headset. Keeping jokes or stories for the green room is a good idea in order to maintain inclusive communication. Additionally, it is good professional practice, as at some theatres the comm is open for the actors to hear, and it would be unfortunate if they overheard unprofessional conversations. Also, it is important that the comm is kept clear of any unnecessary conversations so that cue calling can consistently happen and the calling stage manager does not get distracted or is not heard by the board operators. Additionally, in the event of an emergency or a technical issue, having the comm clear to troubleshoot among the channels is extremely important.

Tech Rehearsals

Tech Rehearsals allow for all the technical elements to be brought together within the show. According to *The Stage Manager's Toolkit*, the tech rehearsal is “A stop-and-start progression through the entire show, often over multiple days” (Kincman 187). The Playshop Theatre utilizes Tech Rehearsal differently, usually as more of a run with all the technical

elements outside of costumes. On the day of Tech Rehearsal may have time scheduled before the run to do work notes beforehand, usually while the actors are getting ready and warming up. During work notes time and the run of the show, the designers may still be taking time to edit cues and make notes as possible, which may adjust the stage manager's call for the next run.

The stage manager is still able to hold the show as they did for cue-to-cue, but only as necessary. If a sequence of cues was completely messed up it needs to be redone for the stage manager to practice. Holding a show during a tech rehearsal is different than during a run or dress rehearsal. Tech rehearsals can allow for practice, whereas runs or dress rehearsal should run the closest to show as possible, and unless a significant mistake has been made, the run should continue as a performance would. However, if a hold is not needed, then the show should continue to run. If possible, multiple tech runs of the show could be included within a rehearsal date. However, this may only be possible based on the length of the show and the amount of notes that need to be adjusted for both actors and designers before the next run. No point in running something again if there are notes that could significantly impact the practice of running.

Assistant stage managers with their deck crew should be establishing a draft of their finalized tracks, meaning that what they and the crew is doing before, during, and after the run should be looking at how it will look for the performances. Paperwork should be nearing finished with final adjustments taking place at the end of tech rehearsals. This ensures that all paperwork is completed for dress rehearsals when the entire team should be operating like it is an actual performance.

During tech rehearsals, any problems either with collaborators or the production should be addressed to production management rather than the stage manager. Addressing the problems to the production manager can allow the stage manager to focus on getting cues together. After technical rehearsals, during performances, problems can be addressed to the stage manager who may reach out to the production manager for help.

Costume Parade

Costume parade is added to the schedule if the director would like to see the costumes in conjunction with the other costumes of the scene and the corresponding lighting look. Usually, this happens during the last tech rehearsal before dress rehearsals as it is the last moment for the director to collaborate with designers on any changes before dress rehearsal. The actors in the scene come on stage in their costumes with lighting cues for that part of the show to help the director visualize further what the costumes will look like. Some communication may come from the lighting designer in concern with how the light interacts with the clothing, like if a white needs to be dyed to be faded and bounce less light, or if jewelry needs to be dulled to reflect less light. Assistant costume designers may be present to take notes for the costume designer, though it is possible the wardrobe charge may also be taking notes while organizing the selection of costumes for the next scene. It is ideal to do costumes in chronological order, however reverse chronological order may be needed if costumes are used afterwards for either a dress rehearsal or a quick change rehearsal.

It is important to note that actors should not interact with costumes without stage management consulting from either the costume designer or the wardrobe charge. A lot of the time, the production team takes a break before shifting over to costumes. Actors should only get into costumes if the costume team is consulted and give the go ahead. A lot of this is to train both student actors and student production team members for integration with the professional world and working with Unions.

It is possible for dress rehearsal to not be part of the tech schedule, especially if the production team feels there is not enough time to do so. This is not useful for the creative team, unless it happens under the corresponding show lighting. Additionally, it may be a better use of time for this not to happen, especially during tech time. Costume parade should not be the first time the director is seeing the costumes. Throughout the production process usually the designer will share images of the costumes on the actors body to allow the director to collaborate and communicate with the costume designer about any questions, concerns, or considerations while costume production is taking place. Waiting until costume parade for any thoughts on the costumes may be difficult for the costume designer and the shop to produce, especially if the costume needs to be built like in a historically accurate period piece, so it is important that collaboration between the costume designer and the director happen earlier in the production process rather than later.

Dress Rehearsal

Depending on the demand of the production (ie, a big musical versus a play) during a tech week process, there may be two to three dress rehearsals scheduled for the production. In this part of the process, costumes are now integrated into the show on top of lighting and sound. As quick change rehearsal and costume parade are integrated into the tech week schedule as preparation, costumes should be able to integrate costumes into dress rehearsals almost seamlessly, allowing for dress rehearsals to be the closest simulation to a performance run as possible, similar to a preview in the professional world. Dress rehearsal should be a run-through with no stops, unless costume needs to be addressed. The lighting and sound designers should be cleaning up cues, but with minimal, if any, added or subtracted cues that affect the stage manager's calling. The scenic designer should be looking at any last minute notes that need to be completed before opening. The costume designer is able to connect with the actors, wardrobe crew and charge, to go over the costume plot, each costume look related to the costume plot, including when the actors wear each item and what needs to be layered for costume changes, especially quick changes. They also go over what to do with undergarments and items that need to be laundered and where those go.

At this time, the stage managers should move from the tech table in the house into the booth, communicating that a headset needs to be moved from the house to the booth may be needed. As the production team fit, the designers will usually continue sitting on the headsets until the final dress when the tech tables are removed. Assistant stage managers should ensure that their paperwork is finalized for the performances, ensuring that they have all of their final props, and communicating any issues that may arise as soon as possible to the production team. Crew should be finalizing their tracks under the assistant stage management. Stage management and crew should be wearing all black clothes at this point (including shirts, pants, and shoes). Wearing black clothing should be communicated before first dress, so that everyone is able to acquire clothing beforehand or ask for supplement items that can be provided by the Playshop. It is possible that last-minute scenic installments are taking place, which may require additional adjustments from the whole team, including adjusting lighting, tracks for deck/run crew, and possible blocking for actors.

Quick-change Rehearsal

Quick-change rehearsals allow for actors and wardrobe crew to rehearse costume changes that happen quickly, usually under two minutes. Typically the actor will perform the moments just before the quick change, exit to go to the quick change location, change costumes and reenter (Kincman 187). The stage manager and wardrobe charge should be timing the quick changes to ensure that it is doable within the transition time, whether that be dialogue or a scenic transition. The timing will also be inputted to the wardrobe charges paperwork. As quick-change rehearsal is usually scheduled at the end of a tech rehearsal or before the first dress rehearsal, all designers and crew are already present which allows for all technical aspects to be integrated during the quick-change rehearsal, meaning that scenic transitions with sound can happen in real time in performance lighting. Additionally, in order to ensure safety, the lighting designer usually integrates a quick change light. This should be discussed earlier in the production process between the costume designer and the lighting designer.

Archival Photos

Immediately before the final dress, the Playshop usually schedules archival photos to be taken. Usually, a photographer is asked to come in an hour before the run of the show is supposed to start to take stage photos of the show. Ideally, the director, in collaboration with the designers, will compile a list of moments that they would like captured for archival. This list should be communicated to the production team, most importantly, the stage manager and the wardrobe charge. The list should go in reverse chronological order so that the actors end up in their costumes from the top of the show so that after archival photos actors should be able to get ready for places as soon as possible. Additionally, after receiving the list, the stage manager should post the list for both crew and actors to see and give a copy of the list to both the entirety of the costume crew, and the light board operator. Notes on the list should include what scene, who is involved, the page number if helpful, and the light cue(s) that take place during the moment so that the scene can be photographed in the intended lighting from the show. It may be helpful for the stage manager to be in the house with a good mic for archivals to communicate to both actors and crew what moment is happening and what the next moment will be, while also asking the lightboard operator for the designated lighting cue. Assistant stage management should be given time to reset props and scenic elements for the top of the show. Archivals usually take place in 30-minutes followed by actor warm up, a 10-minute break and then a run of the show. The photographer usually stays to continue capturing photos of the production.

Performances

Performances are an exciting period of the production process to see all of the production team's artwork presented for friends, family, peers, and community members to see. However, there are some additional factors to keep in mind that get added to the production process different from final dress rehearsal. Adding the additional factor of the audience members requires additional team members and protocol considerations to continuing instill communication, safety, and inclusivity throughout the run of the production.

House Management

Organizing house management can sometimes be difficult; often, this team is thought about and organized last because they are the last team to join the production process, though that should not be the case and instead they should be thought of as crew and organized at the same time as crew. The house management team consists of a house manager who is there for the entirety of a performance and a team of ushers that can range from two to five people, depending on the size of the production, that arrive 15 minutes before the house opens and stay until the house closes or for the performance if they so please. Preferably, the house manager should remain consistent through the run of the show or be tag-teamed by two people who are trained together on opening night to ensure consistency in communication of the box office manager and stage manager expectations of the house management team.

In the past, when there was more room in the student workers budget, there was often a student that would serve as house manager that would help with box office needs and securing the house management team. However, because that role no longer exists, the job has been shifted to people already involved in the department and production. As a part of the responsibilities of a box office manager, they often try to find the people to usher and house manage for the productions. However, having a student worker like the assistant production manager help the box office manager with these responsibilities can be more effective and allow for the box office manager to focus on box office workload.

As the assistant production manager was previously involved in finding crew for the production, finding ushers and house managers is similar and may be easier to do so because it is less of a time commitment for students and service hours can be offered for those who need them. Reaching out to the students who were asked to be on crew previously, but did not respond or were unavailable for particular dates could offer some candidates, emailing both the Student Experimental Theatre and the United States Institute for Theatre Technology student chapter could be beneficial, and posting on GatorHub might receive response, but also reaching out to the Greek Life organizations on campus could prove fruitful as members usually need service hours as part of the requirements for their membership. Be sure to share with everyone the time commitment and expectations of the position and that when working the position, if possible, they should be in business casual attire, at least jeans and a nice top or a sweater. Sweatpants, sweatshirts, and t-shirts should be avoided in order to make the ushering team look more cohesive and professional. Ideally, the house management team should be found before the program's due date so that their names can be included in the program and they can be invited to the first crew breakfast before Cue-to-cue.

The house management training can happen on opening fifteen minutes before the ushers get to the theatre, either the production stage manager, or the assistant production manager is able to give the training, however if available it should be the assistant production manager to

ensure that the stage manager has time to do the things they need to do pre show. If the assistant production stage manager is unavailable, the stage manager and the usher may want to find an alternative time to do the training.

The student house managers may not be as involved in theatre as the other many production members are. Investing time into the communication that they receive can be really important, not only for their experience but for the audience member's experience as well. Talking and walking through the process of pre-house opening, house opening, start of show, and end of show can be really beneficial to how they work. Over the course of the training, the house manager should meet with Benjamin to receive training on how to scan tickets and how the ticket system works in coordination with the seating arrangement of the theatre. The house manager should also receive a front-of-house form that provides information about the show, including when the shows start, how long the show runs, if there is an intermission, when people can enter or leave during the duration of the show, if there are any seats that have affected visibility, and if there are any weapons, special effects, or other trigger warnings that the audience may ask about.

Playshop in Practice

For *Head Over Heels* (produced in the Spring of 2024), the house was consistently sold out during the show weekend, including seating audience members in the balcony of the house, which is usually off limits unless it is a particularly popular show (usually a musical). Since people were sitting on the balcony, and the front row of the balcony is both close to the railing, which is connected to the baton of which lights are hung, there were a few issues with audience members putting their feet on the balcony railing, which then caused the lights to bounce and move throughout the show. This was something the stage management and lighting team noted and communicated to the house management team so that in future shows the first row of the balcony could be aware and the shaking lights could be prevented.

The house manager should also meet briefly with the stage manager before ushers arrive during the first performance and discuss how they will talk and communicate together on closing the house and starting the show. The house manager should serve as a messenger between the stage manager and the box office manager in deciding when to open the house, signaling when the audience may come in and be seated and close the house, which basically means closing the doors so people do not come in signaling the show will start in the next couple of minutes. Some factors may affect opening the house, like troubleshooting things that are needed for production. Closing the house and starting the show could be impacted by the weather conditions or if there

is an important patron who has yet to arrive, or if a lot of people who had reserved seats have not arrived yet. There is some room to start a bit later, or if the production team is still working on troubleshooting some small things.

The house manager should be encouraged to ask questions at any time during their training, but to ensure that they have the space to do so there should be time left for them to ask questions before the ushers arrive. When ushers arrive, they should be trained briefly by the house manager, ensuring that they know how the seats are labeled, walking them through the ticket system and the prepared house management sheet. If possible, during the opening night of performances, and if the house manager has not been house managed before, the assistant production manager should stay until the house closes to help ensure that the house manager feels good and confident in their role through the run of the show.

When the show ends, the house manager should open up the doors into the Gladys Mullinex Black Theatre, allowing the audience to leave and signaling that they should move to the lobby rather than stay in the theatre.

When to Start

After confirming with the house manager that the house is closed, if everything is going smoothly, the stage manager should ensure that everyone is on headsets and that the actors are in place to start the show. Reasons to hold starting may include technical issues that prevent the house from being open, or whether that could be delaying patrons. After that, the first cues can be called. Usually, the show started with house to half and the house music fading out and then house out and the pre-show announcement, officially starting the runtime of the show.

Ideally, the stage manager should start the show as close to the start time of the show as possible, however this usually is not the case and may require some time to start a bit later five to ten minutes is ideal if you have to start late, anywhere past fifteen minutes may require some explanation to the audience members from the stage manager, and usually only happens with significant technical difficulties. If there is a decision to hold the show from starting, additional people may need to be informed. Usually, the director of the productions comes to each show and should be informed of what is going on and what the production team is working on to fix it. Ideally, the director should not get involved unless requested or need to be consulted on possible solutions to a problem. This is to further simulate the training and education for the production team, as in the professional world, the directors are usually not there during the performances.

Emergency Holds

For most stage managers and crew members, an emergency hold during a performance is their worst nightmare. This fear largely stems from the deeply ingrained notion that “the show must go on,” a phrase that reflects a culture of perfectionism intimately tied to white supremacy. As Alcorn and Porter state in their article “We Commit to Anti-Racist Stage Management Education”, “Perfectionism manifests from white supremacy culture and asserts that the singular right way to work has been imposed by the White leaders who dominate a field” (Alcorn and Porter, “We Commit to Anti-Racist Stage Management Education”). This pursuit of perfection creates a dangerous aspiration to push through unsafe or unsustainable situations, placing immense pressure on stage managers and production teams to prioritize the performance over people’s well-being.

As mentioned previously, the values that the working culture displays are the ones that appear at the most difficult choices and moments with the most pressure; if the goal is to value safety, the safety of the team is more important than the continuation of the show. In Matthew Stern and David Peirce's presentation *Hold Please. Stopping the Show and Emergency Action Planning* at the United State Institute for Theatre Technology 2024 National Conference highlighted when and what should be done for emergency holding during a show. Pierce and Stern discussed their experiences with emergency holding in professional and academic settings. As the Playshop does not walk stage management on how to hold a show during an emergency situation, I have adapted Pierce and Sterns presentation to better support stage management.

Significantly, they note that there are two reasons to do an emergency hold. (1) for the purpose of safety, meaning that somebody is in danger of getting hurt or is already hurt and (2) for the story, meaning that the story cannot be told effectively leading to the audience being lost. In terms of story, a lot of the time the story can still be told, just in a different way. An example of this from a professional show is Elphaba in *Wicked* not being able to fly during "Defying Gravity", it definitely is a cool effect and contributes to the overall meaning, but does the audience understand that she is still powerful from her lyrics? Yes and thus there is no reason to hold the show. However you would stop the show, if the Phantom from *Phantom of the Opera* was stuck in a lift for their entrance because it is hard to do the show if the Phantom is not there.

In order to stop, it must be done safely. These are the steps to take to begin holding a show:

1. The stage manager should try not to rush and proceed with calmness in their voice as they are talking over headset, going slower allows for efficiency to go faster.
2. If doing a musical, firstly notify the conductor that the show will be stopping, perhaps if there's a certain bar or end of a song that the conductor can get to or if it has to be immediate. Having an ASM page them to get on the telephone comm or use the call button to notify them.
3. Additionally, A1/sound mixers need to be notified so that they can have a God mic on standby to notify the audience.
4. If there are actors onstage, send the assistant stage managers out on stage to escort actors safely offstage.
 - a. If the emergency holds because of an actor injured on stage, create a people curtain by having assistant stage managers and other crew members surrounding the actor to help protect their privacy from the audience.
 - b. If the main curtain or a travel is available to safely bring in or on allow consider bringing that on, however a lot of the time there may be scenic elements or humans in the way so check in with the assistant stage managers and the crew working rail to see if it is safe and possible in any soft good.
 - c. The work lights should be turned on next to allow for crew to fix the technical issue and/or for safety especially if a person is injured.
5. Next step, is to notify the audience that an emergency hold is taking place, to do these the god mic will need to be ready.
 - a. To ensure comfort and ease, having an emergency hold announcement written out, even doing it on a sticky note or a scrap piece of paper can be helpful.
 - i. It should be said in a similar fashion to this "Good afternoon/ Evening. May I have your attention please. At this time, we need to take a brief pause (for technical issues). Thank you for your patience. The

performance will resume shortly. Thank you.” Notice that technical issues can be added, but are not totally necessary. The audience does not need to know what the issue is, but using intuition to feel if the audience may feel more relaxed with information may be valuable.

6. After announcing the hold to the audience make sure to start a stopwatch, as time will feel different to a stage manager than it will a waiting audience member. It will also be important to note within the performance report (Stern and Pierce).

Now the production team needs to be informed, within the Playshop this will need to happen by bringing the actors together and informing them collectively, the Assistant Stage Management team may also be able to help. If there is time this can happen before the stop, though if it does not make it as soon as possible. Announcing “Company, we have stopped the show (or are ABOUT to stop). We have stopped. If you are in the middle of a costume change, please stand by. More info to come. Once again, we are at a stop, please stand by for more info. Thank you” (Stern and Pierce).

If the hold spans from two to five minutes then this is on the shorter side and keeping the house lights down is ideal as the audience should remain in place for the show to begin again. If the stop is longer than five minutes, house lights are necessary, but they should not be brought up immediately after calling a hold. If they are brought up it gives the audience permission to get out of their seats, leave the theatre, go to the bathroom, move around to talk with other audience members, etc. Additionally, the stage manager and the house manager might decide to take an extra intermission if the issue persists. After five minutes, communicating to the audience keeps them reassured. A message like “Good afternoon/evening. May I have your attention please. We are continuing to work on the technical issue. Thank you for your continued patience. The show will resume in a few minutes. Thank you.” If you find a need to add an intermission add “we’re going to take a ten (or fifteen) minute intermission”. The crew should be continuing on working on the problem backstage and the stage manager should continue in communication with backstage to see how troubleshooting is progressing and if there is any additional assistance they can provide (Stern and Pierce).

In the unlikely event that a hold is extremely long in the range of fifteen to twenty minutes, it may be time to evaluate ending the show early. Working with the box office manager, and additional faculty and to decide what to do about refunding tickets. Informing the audience that the performance has been cancelled and allowing them to take their time exiting the theatre and that they are encouraged to ask to connect with the box office either, in person, by email, or by phone number so that their ticket can be accommodated.

As the hold continues the stage management team should collaborate on maintaining the hold. Assistant stage managers should keep actors safe and out of the way while also keeping the company informed. The assistant stage manager should help as needed, but be aware that there is a possibility for too many cooks in the kitchen. The stage manager should remain in the booth as possible, unless the crew and assistant stage management need support on deck with a technical issue. If the hold is because of an injury the stage management team should be with the injured party ensuring that 911 and public safety has been called, and can access the VCCA. Stage management should be actively working on alternative plans such as what can happen if the issue can not be resolved in a timely manner, including if the show can continue safely with an alternative plan. Also, thinking about if the show can continue where would be the best place to pick back up (Stern and Pierce).

Planning for a restart is the best way to get back into a show. If there is a conductor, discuss with them where best to pick up. Discuss with crew where scenery and lights should go back into and be specific about cue numbers, be prepared to restart but, do not go into a restart until given the all clear assistant stage managers. Assistant stage managers should be working with actors, wardrobe, and props to prepare for restart, make sure to note any costume changes that may need to be reset (Stern and Pierce).

When being close to restarting, the assistant stage managers should let the company and production team know that restarting is close and where in the show the restart will take place and ask the actors to get into places for that moment. The production stage manager should let the house manager know that a restart is about to take place and ensure that everyone is on headset and ready to restart. Regardless of if house lights were brought up, make an announcement that the performance will be restarting soon so that the audience members know that they should be in their seats. This can go on the lines of “Thank you for your continued patience. We are almost ready to resume the performance. Please return to your seats at this time.” Assistant Stage Managers should make sure that the actors are in place and let the production stage manager know that backstage is ready to restart (Stern and Pierce).

Stand-bys should be put in place so that the scenery is in the right place to restart, lights and sound are standing by for the right cues, actors are in place, the conductor is in place, house lights are ready to go out, the fly rail to take the main curtain is ready. Also, communicate again with house management if it has been a while since the last communication. The god mic should also be ready to make a final announcement stating “May I have your attention please. The performance is about to resume. Thank you very much for your patience.” At this point stop the stopwatch and note the time for the performance report, ensure that work lights have been turned off and the theatre is back in showmode. House lights should go out and you should be in either a blackout or a starting cue, curtain should go out and the conductor should start as soon as he is ready. Let backstage know that the show has resumed (Stern and Pierce).

After the show, in the performance report, note the stop, the issue, and how it was resolved, the length of time and that that was included in the show time length. Inform and check in with the production stage manager before sending out the report to everyone. Additionally, a post mortem should take place between the stage manager and the production manager as soon as possible to evaluate why the stop happening, if it was necessary or if there was another alternative (Stern and Pierce). It is beneficial to reflect on what went well and could be improved on in the future which allows for further growth and learning within the Playshop.

Performance Report

Performance reports detail and highlight items from the performance to all of the production team minus the actors, especially people no longer there for the performances in order to create documentation of the performance.

This report is sent out to:

- Director
- all of the designers and assistant designers
- Production management
- assistant production managers
- technical director
- and the box office manager
- House manager
- the scenic shop manager
- the costume shop manager
- the stage management team,

The stage management team is also included especially in case there are any questions, concerns, or additional comments that need to be addressed in response to the rehearsal report (Kincman 250).

Performance reports are sent out as soon as possible after each performance. They contain specific information regarding the performance, including details of the show and the next performance, technical problems that arise and were fixed before or during the performance by the crew. The reports also note any technical issues that were not resolved and need attention, information about illnesses or injuries, and additional house details, including audience size, patron issues, or other house information (Kincman 250). It may also be beneficial to include information about any lines or cues missed, as well as audiences' reactions to the performance, like certain parts they laughed at, especially when it is unique to the performance, or if the performance got a standing ovation. This allows people who are not present at the performance to see the reaction the audience is having to the production; it may also provide feedback on the effectiveness of the production.

If possible, the calling stage manager should take any necessary notes that should be included in the performance report, this may include having a scratch piece of paper near the prompt book to allow for quick and easy note taking, which could also include the time started, ended and the number of seats filled. The house manager could provide some of this information by filling out a form that details how many seats were sold, and how many seats were filled when the house closed. This form could be emailed or put into a hanging folder outside of the booth.

After the show, the crew should check in with their crew department head (wardrobe charge, assistant stage management, ect) and provide anything of note when they check to leave. The department heads should do the same with the stage manager so that the stage manager can include all necessary information in the rehearsal report. The stage management team came together and discussed all of the technical issues that should be included within the rehearsal report. Not only does this allow the reports to be detailed and accurate as the assistant stage managers may have noticed things that the stage manager did not, but it also allows for team building to occur at the end of each performance since the stage manager is asking for the assistant stage manager's input as well as connects the booth team with the backstage team.

Opening Performance

Opening performance is an exciting time for all production team members, as audience members are able to experience the team's hard work from the process for the first time. The energy opening night from the audience may be really high and it is definitely exciting to see friends and family coming together to see the production. Nerves and anxieties can be high during the time leading up to the top of the show, but remembering to follow all of the practices that have been developed over the course of the production process will help ensure a successful opening performance. Also, ensuring that all post show practices are followed through before going out to see friends and family will make the stage manager's job easier when closing up the theatre as they will not have to wait for the team to finish their responsibilities before and then closing.

The stage manager can also note the specialness of this performance, by putting an additional note on the call board, or sending out an email to the production team telling them both "Happy Opening" and to remember to continue to follow practices for the success of the show, bring the production team together to recognized the significance of opening night.

Playshop in Practice

For *This Random World* (produced in the Spring of 2025), stage manager Mallory Furgal, class of 2027, created printed messages that said "Happy Opening" on umbrellas, a symbol associated with the show, that were posted on each of the actors mirror in the dressing rooms, in lieu of a mirror tag, in order to create something special for the cast members and mark the final stretch of the long production process.

Most of the time, on opening night the director will lead a warm-up with the actors and the crew that choose to join that involves a speech communicating how wonderful the process has been, followed usually by a breathing exercise to center those that participate in the circle. Depending on the director, they might choose to continue doing the breathing with the team throughout the run of the production. The breathing can help center the production team both in the circle and reminding those on headset to do the same before the run of the show, so that nerves are reduced and the team feels at least for a moment that they are all in sync.

However, in order to reiterate professional practice, the director past the opening night speech should try to remove themselves from the run of the show as much as possible. This reflects the professional world as directors are not usually there past opening night. Professionally, in union houses, the actors, crew, and stage management are not allowed to be disturbed by any person outside of the actors, crew, and stage management to allow time to set for the performance both physically and mentally (Gomez). Maintaining professional practice allows for a distinct transition into student ownership but also allows the nerves for the production team to lessen as there is less pressure from faculty to perform well, without that pressure, accidents are less likely to happen and the run of the show may be more successful.

Closing Performance

Chaucer said “All good things must come to an end” (*All Good Things Must Come to an End - Phrase Meaning and Origin*) and productions are no different. Closing performance can be bittersweet as it means the production process is coming to an end, but also means that doors can open for new experiences. The weight can be felt in the energy of the closing performance, but like the opening performance, ensure to continue to follow set practices so that the last show is a good show. Prior to the start of the call, as an unofficial tradition the playshop does paper plate awards done by the stage management team and the seniors were all of the production team members receive a paper plate with a joke or something meaningful to show their contribution and impact to the show. The production team should also all get together and take a picture to capture the end of the production process. Enjoy the last moments with the team and have a good closing show!

All production teams should reset as they usually would, and possibly begin to prepare for strike, like moving costumes to the costume shop or putting props in the props closet instead of having them sit on the prop shelves, but unless specifically asked by the shop leads, beginning is not necessary. The calling stage manager should move all their materials that they do not want to take home from the booth to the stage management office so that strike can happen then and they do not have to come back to the booth after the show is closed.

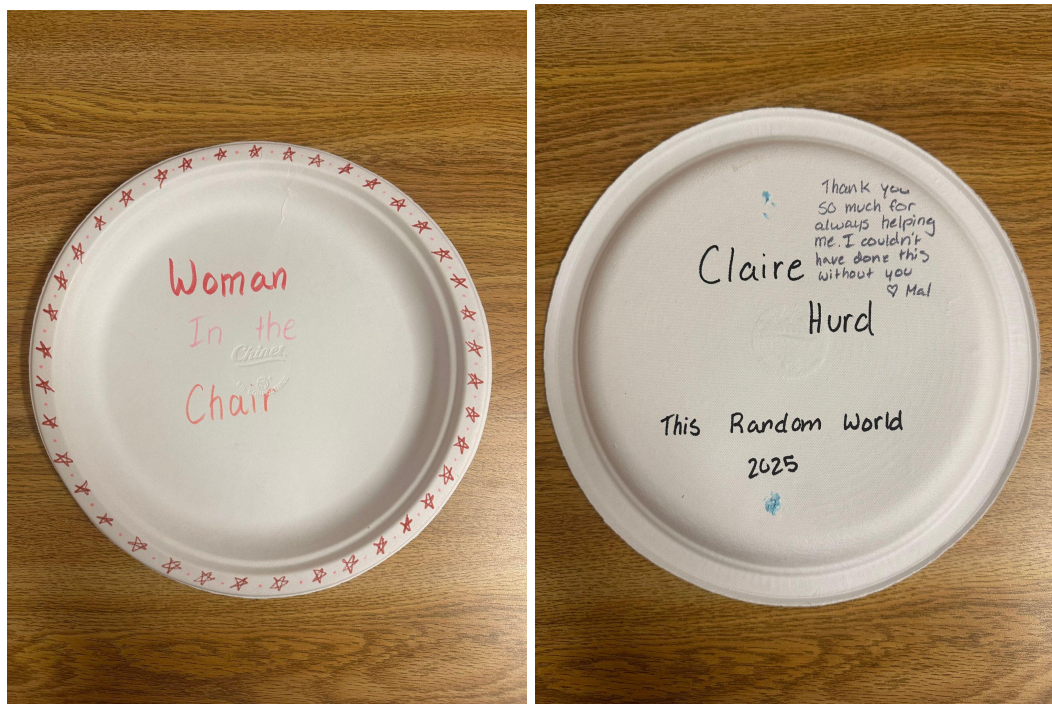


Fig. 7 Front and back of the paper plate I received for *This Random World* (2025) from Mallory Furgal.

Strike & Post-Production

Strike is a bittersweet moment in the production process, which means that the show is sadly over, but a new one will be on its way soon enough. During the strike process both the scenic and costume shops will begin dismantling the show. For the scenic shop, this means deconstructing the set, going through all materials to see if they can be reused or trashing the materials. The scenic shop technicians will also clean the shop and stage to whatever extreme they have time for, which may range from sorting lumbar and screws to cleaning the dust off of the highest parts of the ceiling. The costume shop will wash and launder the costume item and dry clean the items that need it, return rentals to their origin place, possibly sell costume items back to actors, and put the remaining back into the shop stock. Other areas will put equipment back and fix anything that showed issues during the run of the show, and ensure that all rental equipment makes it back to the rental company.

Individually, it may be beneficial to have a post-mortem with a supervisor, or close team members, which allows for professional, academic, and personal reflection. Update resumes, and keep note of connections made while working the production. Most importantly, enjoy the art that was created and the possibility of doing it again.

Chapter 3: Thoughts & Reflections

The production manual presented in chapter two serves as an accessible resource for students, new faculty, and visiting artists. It outlines how the production process works at the Playshop within Allegheny College, as well as things that could be done that would allow for further inclusive, communicative, and professional practice, encourages student retention and participation within the Playshop Theatre, especially as the student enrollment at Allegheny College has lowered over the last decade.

The manual should be accessible to students participating in the Playshop's production process, ultimately allowing for supportive documentation, especially to students new to the Playshop's production process or theatrical production processes in general. The goal of the manual is to provide information on the theatre's current process, highlighting values of communication, inclusion, and professionalism to create a foundation for the theatre's process to be integrated into these values. The documentation also allows faculty who advise students inside and outside the rehearsal room to have reassurance that students are being actively supported by documentation based on the practices instilled during their time within the institution. It becomes a bridge between generations of students and educators, preserving institutional memory while remaining adaptable to evolving needs. Furthermore, including suggested additions to the Playshop's production process reflects a commitment to continued growth, allowing future participants to contribute to the manual's relevance and impact.

The manual provides important context for students working on the production part of the Playshop theatre. Due to a decrease in student enrollment at Allegheny College and a decrease in undergraduate enrollment across the United States of America, every student's participation within the theatre department, either academically or extracurricular, is significant. To further support the students' engagement and involvement within the Playshop, the manual allows students to be further supported in their collaborative and experiential learning through the production process. Furthermore, Allegheny College, as a liberal arts institution, encourages diverse learning across the undergraduate experience, resulting in significant turnover within the Playshop's student personnel. Documentation, like the manual, allows for further support regarding student turnover. Hopefully, the manual will enable student experience to be supported enough that they will want to continue working on productions. It will also help students new to the Playshop, encouraging a positive learning environment.

This project further serves the faculty at Allegheny College, which is responsible for supporting the educational needs of students participating in the Playshop Theatre. The manual can act as a reference for faculty with questions regarding the production process. Additionally, allows for faculty to have students reference during the participation in a production. Notably, the manual also offers continuity between faculty and students as a basis for the production procedures, ensuring that students' expectations have a foundation to build from for each unique production.

Creating this type of supportive infrastructure within academic institutions not only helps to encourage a positive learning environment but also opens the institution to learning and

growing from the original infrastructure. It creates a system designed to help students, but also continues to grow and adapt to the needs and values of the academic institution. A supportive infrastructure like this project can also maintain long-term program stability by supporting student experience and learning, as discussed in Chapter 1. Also discussed in Chapter 1, regarding peer education and mentoring, an infrastructure like the manual helps mentors, such as upperclassmen, clarify their roles and responsibilities as mentors and the values in which they should be rooted.

This manual model could support similar models by further breaking down the production process for different areas of study for students in academic theatre. For example, house management and ushers could have their own document to help onboard front-of-house student staff and support further engagement at educational institutions that do not have procedures set forth, like Allegheny College. This manual could also be modeled for other departments within Allegheny College and other small liberal arts institutions. For example, a manual could be written to support students working within student life, like resident advisors, peer mentoring programs, or teaching assistants in other departments within an academic field. The goal remains the same in these examples: to provide accessible, consistent, and values-driven guidance that supports students' experiential learning and leadership.

The project connects to the extensive conversation in the theatrical world about onboarding documentation and Diversity, Equity, and Inclusion within the production spaces. Notably, *We See You White American Theatre* investigates the current systematic structure of White American Theatre and how to build anti-racist theatre systems to replace systematic problems to be diverse, equitable, and inclusive ("We See You W.A.T."). The discussion of anti-racist policies extends not only professionally, but also into theatrical education, especially seen in Narda E. Alcorn and Lisa Porter's *Howlround* article "We Commit to Anti-Racist Stage Management Education" in which they highlight how anti-racism can be integrated into stage management education with dismantling perfectionism, research and self-education, and awareness of language by disrupting binary thinking linked with white supremacy (Alcorn and Porter). Anti-racist stage management education becomes increasingly important as stage managers are the leaders and moderators of the rehearsal process, there to advocate for the actor's safety. Furthermore, the inclusivity of disability has become further integrated into diversity conversations, seen by the integration of disability in education such on *Howlround* which features articles such as "Disability and Deaf Performance: A Conversation" ("Disability and Accessibility") and sessions at United States Institute of Theatre Technology (USITT) national conference such as *The Neurodivergent Experience in Design, Production, and Management* focused on bringing the conversation of disability and accessibility to theatrical productions (Alguire et al.).

The conversation supporting onboarding within a theatrical setting has increased over the last few years, especially in the content produced at the 2025 USITT national conference. In this year's conference, a session called *Self-Onboarding for the Entertainment Manager* discussed self-onboarding within a new management position and how to prevent solely self-onboarding of

a position in the future. The session highlighted writing things down, and even if just informal bullet points, would still be increasingly helpful for the next person on board (Burnett et al.). In conversation with this, the 2024 USITT national conference held a session called *Hold Please. Stopping the Show and Emergency Action Planning*, which discussed the procedures for having a show, as discussed in Chapter 2, and how to teach it to students and support the theatre in emergency holding (Stern and Pierce). That specific USITT session shows the commitment to procedures to increase professional standards.

There are a lot of academic theatre that use similar manuals to help guide their production process like Indiana University, Southern Illinois University, and Kent State, which have created similar production manuals to guide students and faculty through the production process (Indiana University Bloomington: Department of Theatre, Drama, and Contemporary Dance; Southern Illinois University at Carbondale, Kent State University, School of Theatre and Dance). Showing that academic institutions are finding value in production manuals to help guide students through the production process. By creating a production manual that explicitly aligns with values of communication, professionalism, and inclusion, this project contributes to an evolving conversation within theater education, arts administration, and performance studies. It emphasizes that documentation is not just about logistics but also about building cultures of care, sustainability, and accountability in the rehearsal room and beyond.

There is a lot of success in this project in the potential it has to support students. However, the project also has limitations and areas where it can be improved and developed more in-depth or adapted to help guide students in a more specific area of study within a production process. This project has gaps that, as one person with knowledge, I could not necessarily write about, such as my education about costumes and their production process. One production manual allows for a good overview and foundation of the production process at the Playshop Theatre, emphasizing the managerial aspects of a production, as management is the center of communication and documentation during the production process. Future collaborators with specialized knowledge could expand the manual to reflect these areas in more depth, like creating a specific handbook for house management so that they can be onboarded before arriving at the theatre.

Future students, faculty, and staff could expand upon this work, continuing to add and adjust to the procedures and practices within the theatre and acknowledging that one of the less discussed things within the manual is the inclusion practices that could be changed or added to emphasize further inclusion within the theatre. However, the value of communication encompasses inclusion, and how one communicates affects the environment's overall inclusivity. Still, the inclusivity can be built upon and added to. Moreover, each production offers its unique challenges that the manual may not cover; productions may allow for procedures to change to better accommodate the unique needs of the production or the changing of the Playshop over time. This adaptability is crucial in a student-driven academic setting, where turnover is high and each production brings new challenges and needs.

At the beginning of this project, I had aspirations that this manual could also be turned into a website, making it further accessible to students participating in the Playshop, rather than just being a PDF that lives in a Google Drive. Though with time restraints and the scope of this project, it was prohibited from taking place, I hope it can come to fruition in the future. To still accomplish the document's accessibility for students, QR codes linking to a digital PDF of the project could be posted around the production spaces, allowing students to access it when needed.

Over time, this manual could grow into a series of departmental guides, each addressing a specific production area such as front-of-house, costumes, lighting, or stagecraft. These companion documents could also be developed into training workshops, peer mentorship resources, or academic modules integrated into coursework. Because academic theater spaces rely so heavily on student leadership and turnover, having adaptable, accessible, and regularly updated documentation can serve as a lasting infrastructure for learning, collaboration, and equity.

This senior thesis project offered unique challenges and opportunities for growth as a theatre and stage management student. Reflecting upon my education within the Playshop Theatre at Allegheny allowed me to recognize the gaps that have been unfulfilled until the completion of this project. Before, I had little knowledge of the operations within a production's costume department and why specific practices were done for costumes; however, as writing this manual and discussing with our current Costume Shop Supervisor, how costumes is integrated into the production process and what could be done to improve the costumes department personnel better to ensure that their experience is just as beneficial as everyone else's. Additionally, I also learned why mentorship is so important, not only to me but to an institution like the Playshop Theatre. Mentorship allows learning from others, which is what learning and knowledge are all about. Mentorship enables a person to learn from diverse perspectives and experiences that encourage change and growth.

My understanding of the production process grew exponentially, especially in recognizing that every production differs. Anyone can plan and have as many procedures and as much paperwork to ensure that everything is perfect for every production, but every production is different. Personalities can affect a production process as much as resources, such as time and money, can, so every production varies. All anyone can do is practice theatre with communication, safety, and inclusivity in mind to help ensure that everything runs as well as it can.

At the beginning of this project, I was unsure how much I would include in Professional Practices, especially since I was writing a handbook about academic theatre. However, professional practices, specifically professional union theatre practices, became a significant part of supporting the current Playshop practices and encouraging growth and improvement that would benefit students and their experience within the Playshop production process. Additionally, integrating professional practices that students learning within the Allegheny College theatre department or students coming from outside of that department would not

necessarily have learned about or practiced, such as Emergency Hold Procedures for recruiting and integrating house management and ushers into the production process, or simply adding mirror tags to give actors a positive experience within tech and the dressing rooms. This project allowed me to cultivate professionalism into the existing production experience to improve upon the already amazing things that the Playshop Theatre is doing to encourage and facilitate a positive experiential learning environment.

I hope that future students at the Playshop Theatre can use this manual. To guide them through the production process, with empowerment within their role in a production, especially in an academic environment where the power dynamic between student and faculty is prevalent and can affect decisions and experiences inside the production environment, though power dynamics should not influence decisions and experiences. The manual supports them in creating theatre as students, emerging industry professionals, and, most importantly, learners. The manual was written to support the student learning experience to help support retention, because the theatre needs the students as much as students need the theatre.

Appendix

Appendix A

Prep production Example Paperwork and Materials

HOH Character-Page Breakdown

Act I

+X Enter, X Onstage, -X Exit, -X+ Exit/Enter (Vice Versa), (X) Onstage no lines,
- X has lines but not onstage
Other Initials indicate ensemble character. Ensemble may be added to additional
scenes

Pre-Production Analysis from *Poof!* in THTR*180: Management for the Arts (2023)

Poof! Preproduction Paperwork

Poof! Production Analysis

Page Number	Character/Costume	Set/Dressing	Lights	Props	Sound	Other/Questions
5	- Loureen; early house wife costuming - Florence; floral housecoat and oversized slippers	- Pile of Ashes - Kitchen Table	- Bright Flash	- Pair of spectacles - telephone - Broom and Dust Pan	- Door knock - Dialing Tone	
6				- Telephone	- Dialing Tone	
7				- Spectacles - Bottle of sherry - Two glasses		
8		-Sitable (Kitchen chair)				
9					- Phone ringing	
10						
11		- Various Objects		- Samuel's Jacket		
12				- In Samuel's Jacket: - Movie Stub - Wallet - Social Security Card - Driver's Lisence - Picture of motorcycle - Wedding Day picture		
13		Broom and a Dust pan				
14		Rug	Blackout			

Appendix B
Audition Example Paperwork and Materials

Audition Information and Sign-up Sheet from *Head Over Heels* (2024)

***Head Over Heels* Auditions!**

Wednesday, January 17 and Thursday, January 18

The Playshop Theatre will present *Head Over Heels* April 4-7, 2024. The show is directed by Mark Cosdon; Betsy Getschman is the choreographer; Wei En Chan is the music director.

Head Over Heels is a joyously exuberant rock musical! When an oracle's prophecy threatens its fortunes, Arcadia's royal family must demonstrate that "love comes first!" This Elizabethan-styled farce, awash in sass and desire, features the music of the Go-Go's!

Auditions for this wildly funny show will be held Wednesday, January 17 and Thursday, January 18 in the Gladys Mullenix Black Theatre. Callbacks, by invitation only, are Friday, January 19.

At the audition, performers will be asked to sing from *Head Over Heels* and to learn a short piece of choreography. Come prepared to sing and to move.

In advance of the audition, auditioners should prepare one music piece. [Instructions, music, and accompaniment are available in this folder.](#) The piece selected will be performed at the audition with the pre-recorded accompaniment heard at the link.

[A brief description of all the roles is available at this link.](#)

Auditioners: Please sign up for ONE slot! Type your name below and it will be confirmed.

Wednesday, January 17: 7:30 - 8 p.m.

<u>Auditioner One:</u>	<u>Auditioner Six:</u>
<u>Auditioner Two:</u>	<u>Auditioner Seven:</u>
<u>Auditioner Three:</u>	<u>Auditioner Eight:</u>
<u>Auditioner Four:</u>	<u>Auditioner Nine:</u>
<u>Auditioner Five:</u>	<u>Auditioner Ten:</u>

Audition Form from *Head Over Heels* (2024)

Head Over Heels
Audition Form

Name: _____ Pronouns (if you wish) _____

Phone: _____ E-Mail: _____

Class Year: _____ Height: _____ Hair: _____

Eyes: _____ Voice Part/Range: _____

What will you sing for your audition?

Brief Summary of Acting Experience: Please also list any experience with fight choreography or dance choreography:

Do you have dance experience? What type? How long have you studied?

What special skills do you have? Karate, tai chi, juggling, hula hooping, rope twirling, piano, acrobatics, the splits, tap, etc.

Are you willing to cut/dye/grow your hair as requested by Playshop staff?

____ Yes ____ No

Are you a member of the choir or another music ensemble? Which?

How do you feel about your ability to read sheet music? (Circle one) 0 1 2 3 4 5
Feel free to explain more below.

Are there role(s) for which you would especially like to be considered?

Would you be willing to accept any role? ____ Yes ____ No

****CONTINUE ON BACK****

Head Over Heels**Audition Form**

If not cast, are there other aspects of production on which you would like to work?

_____ Makeup/Dresser

_____ Fight Captain

_____ Running/Shift Crew

_____ Board Operator (Light; Sound; Projections)

Important Production Dates

- Sunday, January 21st at 7:30 pm - First Rehearsal
- January 21st - March 21st - Rehearsals
 - January 24, 7:30-8:45 p.m. Cast Intimacy Workshop - Information, Consent, & Protocol?
- March 24-29 - Technical Rehearsals, time TBD please hold the days.
- April 1-3 - Dress Rehearsals, evenings
- April 4-7 - Performances (Thursday-Saturday at 8pm, Sunday at 2:30pm)

Our typical rehearsal block will be Sunday-Thursday, 7:30-10:30 p.m.

Until the end of March, no one will rehearse every night or across those three hours. A few things to know:

- We will NOT rehearse across Spring Break (March 1-8).
- USITT is NOT an option for those being cast within the production (March 20-23).
- We will rehearse on Friday, March 29. (Good Friday.)
- We will not rehearse Easter Weekend (March 30-31).

Please list your anticipated conflicts during the rehearsal and performance period, January 21-April 7. Please include music ensembles, classes, labs, athletics, off-campus commitments, etc.

Head Over Heels**Audition Form****Performing Intimacy, Violence, and Other Intense Content****Theatrical Intimacy**

Note: All theatrical intimacy will be choreographed.

Are you open to the following:

Circle either Performing and/or Witnessing in each if you are comfortable	Yes	No	More info needed
<u>Performing</u> or <u>witnessing</u> realistic theatrical intimacy?			
<u>Performing</u> or <u>witnessing</u> kissing?			
<u>Performing</u> or <u>witnessing</u> non-sexual physical contact with others?			
<u>Performing</u> or <u>witnessing</u> text discussing or alluding to sexual intimacy?			

Other Content

Note: All stage combat will be choreographed.

Are you open to the following:

Circle either Performing and/or Witnessing in each if you are comfortable	Yes	No	More info needed
<u>Performing</u> or <u>witnessing</u> profanity?			
<u>Performing</u> or <u>witnessing</u> fantasy violence?			
<u>Performing</u> or <u>witnessing</u> bullying of LGBTQ+?			
<u>Performing</u> or <u>witnessing</u> discussions of death?			
<u>Performing</u> or <u>witnessing</u> cross-dressing?			

Rehearsal Calendar from *Poof!* in THTR*180: Management for the Arts (2023)***Poof!***

Preliminary Rehearsal Calendar

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						April 1 Read Through 1:00 - 2:30
2	3 Rehearsal 6:00 - 7:30 pm	4 Rehearsal 6:00 - 7:30 pm	5 Rehearsal 6:00 - 7:30 pm	6 Rehearsal 6:00 - 7:30 pm	7 Rehearsal 6:00 - 7:30 pm	8
9	10 Rehearsal 6:00 - 7:30 pm	11 Rehearsal 6:00 - 7:30 pm	12 Rehearsal 6:00 - 7:30 pm	13 Rehearsal 6:00 - 7:30 pm	14 Rehearsal 6:00 - 7:30 pm	15
16	17 Rehearsal 6:00 - 7:30 pm	18 Off Book Rehearsal 6:00 - 7:30 pm	19 Rehearsal 6:00 - 7:30 pm	20 Rehearsal 6:00 - 7:30 pm	21 Rehearsal 6:00 - 7:30 pm	22
23	24 Rehearsal 6:00 - 7:30 pm	25 Rehearsal 6:00 - 7:30 pm	26 Rehearsal 6:00 - 7:30 pm	27 Crew View 7:00 - 9:30 pm	28 No Rehearsal	29 Cue to Cue 9:00 am - 3:00 pm
30 Tech Run 1:00 - 3:30 pm	May 1 Dress Rehearsal 6:30 - 9:30 pm	2 Dress Rehearsal 6:30 - 9:30 pm	3 Dress Rehearsal 6:30 - 9:30 pm	4 Performance #1 7:30 pm Call	5 Performance #2 7:30 pm Call	6 Performance #3 7:30 pm Call
7 MATINEE Performance #1 1:00 pm Call						

Updated: 03/26/23

Specific Times are Subject to Change.
 Afternoon Calls for Costume Fittings, etc. to be arranged

Appendix C

Rehearsal Example Paperwork and Materials

First Rehearsal Itinerary from *Machinal* (2023)*Machinal*First Read - AGENDA

January 29, 2022

- Introductions (Name/ Pronouns/ Role in production)
- Sign-In Sheet
- Emergency Forms
- LoR
- Contact Sheet
 - Contact me (and the ASMs) before you contact Rachel
 - (Also on Your Contact Sheet):
 - SM Claire Hurd: hurd01@allegheny.edu
 - ASM Thomas Beblo: beblot@allegheny.edu
 - ASM Jordan Wilson (Jax): wilson02@allegheny.edu
- Director's Introduction
- Measurements and Fittings
 - Uriel Gomez: ugomez@allegheny.edu
- Production expectations
 - DEI
 - Please don't be afraid to ask a question or for something clarified. Just make sure it's the right time and place.
 - Let's be aware of boundaries.
 - If you have any issues about anything, please let the Management Team know.
- Tablework!

Performer Letter of Agreement from *Head Over Heels* (2024)

Head Over Heels - Letter of Agreement (Performers)

Playshop Theatre, Allegheny College

Name: _____ Pronouns: _____ Year: _____
 E-mail: _____ Phone: _____
 Campus Address (ex. Walker 123): _____
 Allergies (including, food, materials, medication, etc.): _____

- 1) I agree that it is my responsibility to know what times and dates I must attend rehearsals and performances by checking notifications through e-mail and subsequent forms of communication at least daily.
- 2) I will attend all rehearsals and performances for which I am scheduled.
- 3) I will be ready and present to work at the beginning of each call and remain in attendance until I have completed my work and been dismissed. I will arrive for my call ready to rehearse immediately, having already warmed-up, gotten into my rehearsal shoes and costumes, used the restroom, and turned off my cell phone. I will never be on my phone during a rehearsal either in the house or backstage.
- 4) A script has been provided to me. I understand that the script is mine and will bring it to all rehearsals. I will not make unauthorized copies of the script.
- 5) I will come to all scheduled measurements and fittings promptly, understanding that tardiness or skipping a session greatly impacts the work of numerous others.
- 6) I agree to assist with the production in any capacity needed, even if outside of my assigned part. This includes, but is not limited to, assisting with scene shifts, helping those in wardrobe, assisting other crew members, and performing other duties that are assigned.
- 7) I know that if I have an issue or question pertaining to my job, I am to ask a person in stage management (Claire Hurd) or the director (Mark Cosdon) for assistance.
- 8) I will not change or alter my appearance without first consulting the director and costume designer. This includes a haircut, hair extensions, dying my hair, getting a visible piercing or tattoo, etc.
- 9) If I must miss a rehearsal or performance due to an emergency, I will contact the stage manager (Claire Hurd) as soon as possible and at least prior to the beginning of my scheduled time. If I do not notify the stage manager beforehand, or not at all, I understand that my lack of consideration is grounds for dismissal.
- 10) I understand the necessity of marketing, promoting, and archiving the performance and will assist as requested by the production team and the Office of Public Affairs.
- 11) I will promote and foster a professional attitude and treat others with respect and courtesy in the working environment.
- 12) I understand not to interfere with the jobs of others or handle items that do not belong to me.
- 13) I will not arrive to any rehearsals or performances under the influence of any substance, alcohol or narcotic, nor will I bring any substances into the theatre.
- 14) In return, the Playshop will provide:
 - a) Training for the role assigned to me and all attendant duties;
 - b) Assistance with crew or cast conflicts.
- 15) I will perform the piece as rehearsed and designed. I will make no alterations to my assigned blocking, properties, costumes, and staging without first consulting my director and stage manager.

CONTINUED ON THE REVERSE SIDE

Head Over Heels - Letter of Agreement (Performers)

Playshop Theatre, Allegheny College

16) I will abide by Allegheny College's Statement of Community, reprinted on the second page of this document, in order to promote a safe and inclusive space for all members of the production. If at any time I am concerned for the safety or well-being of myself or another individual, I will bring these concerns to Mark Cosdon, Michael Mehler, LeeAnn Yeckley, Dean of Student Life Trae Yeckley or another responsible person.

I agree to the terms and conditions listed within this agreement; I understand the failure to abide by these terms may result in my release from the current production and future productions.

Signature

Date (mm/dd/yyyy)

Signature of Playshop Representative

Date (mm/dd/yyyy)

****Allegheny College Statement of Community****

Allegheny students and employees are committed to creating an inclusive, respectful and safe residential learning community that will actively confront and challenge racism, sexism, heterosexism, religious bigotry, and other forms of harassment and discrimination. We encourage individual growth by promoting a free exchange of ideas in a setting that values diversity, trust and equality. So that the right of all to participate in a shared learning experience is upheld, Allegheny affirms its commitment to the principles of freedom of speech and inquiry, while at the same time fostering responsibility and accountability in the exercise of these freedoms.

Head Over Heels - Letter of Agreement (Performers)

Playshop Theatre, Allegheny College

Head Over Heels - Production Week Schedule (Subject to Change)

Sunday	March 24	Full Run	7:30 - 10:30 pm
Monday	March 25	Crew View	6:00 - 11:00 pm
Tuesday	March 26	Sitzprobe	5 - 11 pm
Wednesday	March 27	Cue to Cue	5 - 11 pm
Thursday	March 28	Tech Rehearsal	5 - 11 pm
Friday	March 29	Tech Rehearsal	5 - 11 pm
Saturday	March 30	DAY OFF	DAY OFF
Sunday	March 31	DAY OFF	DAY OFF
Monday	April 1	Dress Rehearsal	5-11 pm
Tuesday	April 2	Dress Rehearsal	5-11 pm
Wednesday	April 3	Final Dress Rehearsal	5-11 pm
Thursday	April 4	Performance #1	5-11 pm
Friday	April 5	Performance #2	5-11 pm
Saturday	April 6	Performance #3	5-11 pm
Sunday	April 7	Performance #4	11:30 am-5:30 pm

Emergency Contact Form *Head Over Heels* (2024)

Name:

PLAYSHOP THEATRE
EMERGENCY CONTACT FORMThis form will be kept secure and confidential.It will only be used in the event of an emergency that requires transport to a hospital. This form will be shredded at the end of the *Head Over Heels* production.

All information provided is voluntary.

Name: _____ DOB: _____

Campus Address: _____

Phone: _____ Email: _____

Pronouns (optional): _____

Primary Emergency Contact:

Contact Name: _____ Relationship: _____

Cell Phone: _____ Alternative Phone: _____

Secondary Emergency Contact:

Contact Name: _____ Relationship: _____

Cell Phone: _____ Alternative Phone: _____

Allergies (Food, Medications, Insects, etc):**Medical Alerts:****Medications:***I give my consent for this form to be provided to emergency personnel in the event that I am unable to provide this information to them myself.*

Signature: _____ Date: _____

Cast Conflict *Machinal* (2023)

Machinal Conflict Calendar

Actor Name	Role	Sunday 2-6:30pm	Monday 6-9:30pm	Tuesday's 7:15 -10:00pm	Wednesday's 7:15 -10:00pm	Thursday's 7:15 -10:00pm	Other
	Young Woman		5:30-6:40pm	7:00-9:00pm		6:00-9:00pm	has lab till 4:20 on Fri (revise after 2/16)
	G.H. Jones		5:00-7:00pm			5:00-7:30pm	
	Man (Lover)				7-9pm		
	Mother	5:30 -10pm					Sunday Evenings
	Stenographer (Ep. 1), Second Man (Ep. 5), Prosecution (Ep. 8), 2nd Barber & Guard #2 (Ep. 9)	5:30-7pm					
	Telephone Girl (Ep. 1), Girl (Ep. 5), Bailiff (Ep. 8), Jailor (Ep. 9)				Available after 7:50pm		Not available 1/29
	Adding Clerk (Ep. 1), First Reporter (Ep. 8)						Ortho Appointments; monthly on Tuesday around 4; 2/6 8:25-9:30
	Filing Clerk (Ep. 1), Table 1 Woman (Ep. 5), Second Reporter (Ep.8), Matron (Ep.9)			7:30-8:30pm (flexible)			USITT Conference
	Table 1 Man (Ep. 5), Defense Lawyer (Ep. 8), 1st Barber/Guard #1 (Ep.9)			6-6:50pm		6-6:50pm	
	Bellhop (Ep. 2), Table 2 Boy (Ep. 5), First Clerk and Third Clerk (Ep. 8)	3-7pm				7-9pm	
	Doctor (Ep. 4), Table 2 Man (Ep. 5), Judge (Ep. 8, Priest (Ep. 9)			6-6:50pm		6-6:50pm	
	Nurse (Ep. 4), Waiter (Ep. 5), Second Clerk (Ep. 8)						

Cast Contact Form *Head Over Heels* (2024)

HOH Cast Contact Sheet

<i>Head Over Heels Cast Contact Sheet</i>			Last Updated:	4/17/2025 9:06:40
Name	Role	Pronouns	Phone Number	Email
	Director	He/Him		
	Music Director	He/Him		
	Dance Choreographer	She/Her		
	Stage Manager	She/Her		
	Assistant Stage Manager	she/they		
	Assistant Stage Manager	they/she		
	Assistant Stage Manager	She/Her		
	Basilus	he/him		
	Gynecia	She/her		
	Pamela	She/her		
	Philoclea	she/her		
	Dametas	they/them		
	Mopsa	she/her		
	Musidorus	he/him		
	Pythio	they/them		
	Dance Captain, Ensemble	They/Them		
	Ensemble, Owlette	She/Her		
	Ensemble, Owlette	They/She		
	Ensemble, Sheep	She/Her		
	Ensemble, Sheep	He/They/She (Any)		
	Ensemble, Sheep	She/ Her		
	Ensemble, Owlette	She/Her		
	Ensemble, Sheep	She/they		
	Male Suitor	he/they		
	Male Suitor	He/him		
	Male Suitor	He/Him		
	Male Suitor	He/Him		
	Male Suitor	He/Him		
	Male Suitor	He/Him		

Production Team Contact Form *Head Over Heels* (2024)

HOH Production Team Contact Sheet

<i>Head Over Heels Production Team Contact Sheet</i>			Last Updated:	4/17/2025 9:11:39
Name	Role	Pronouns	Phone Number	Email
	Director	He/Him		
	Music Director	He/Him		
	Dance Choreographer	She/Her		
	Stage Manager	She/Her		
	Assistant Stage Manager			
	Assistant Stage Manager	they/she		
	Assistant Stage Manager	She/Her		
	Production Manager/ Technical Director	She/Her		
	Assistant Technical Director/ Electrician			
	Assistant Production Manager	She/Her		
	Costume Designer			
	Scenic Designer	He/Him		
	Assistant Scenic Designer			
	Co-Lighting Designer			
	Co-Lighting Designer			
	Sound Designer	She/Her		
	Band Liason	He/Him		
	Intimacy Choreographer	She/Her		
	Fight Choreographer	She/Her		

Weekly Calendar *Head Over Heels* (2024)

	<i>Head Over Heels</i> Rehearsal Schedule: 2.11.24-2.15.24	Director: Prof. Mark Cosdon Stage Manager: Claire Hurd
---	--	--

Time	Where	What	Who		
Sunday, February 11th, 2024					
12-12:30pm	Vuk 203	Discussion with Jenny Votava	FULL Company (except Griffin, Lucy)	N/A	N/A
12:40-2:10pm	Theatre	We've Got the Beat	FULL Company minus Pythio (except Griffin, Lucy)	Betsy	Claire, Jess
2:20-4pm	Theatre	Cool Jerk	FULL Company minus Pythio (Griffin at 3:00, Jude leaves at 3, No Lucy)	Betsy	Claire, Jess
Monday, February 12th, 2024					
7:30-8:30pm	Theatre	Cool Jerk	FULL Company minus Pythio (Liv may be late)	Betsy	Jess, Cora
8:40-9:00pm	Theatre	Pp. 25-28	FULL Company minus Pythio	Mark/Betsy	Jess, Cora
9:00-9:20pm	Vuk 203	Mad About You	Musidorus, Grace, Morgan, Lucy, Radhika	Wei En	Mallory
9:20-10:30pm	Theatre	Mad About You	Musidorus, Grace, Morgan, Lucy, Radhika	Betsy	Jess, Cora
9:30-10pm	Vuk 203	#11 How Much More	Pamela	Wei En	Mallory

Benchmarks to be aware of:Next Rehearsal Schedule will be announced by: **2.15.24**

Daily Call *Goldengrove* Meadville Community Theatre (2025)**Goldengrove**
DAILY CALLSunday, February 9th, 2025
Odd Fellows, Allegheny College

NOTES	• Dress in what color you're rooting for the Super Bowl (or what color you think will win)!! • Please send bios to Tracy at [REDACTED] • Please enter from the back door of the theatre near the upper end of the parking lot in the back of OddFellows. • Continue to be careful walking into Odd Fellows as it may be icy due to the winter weather.
-------	--

MCT Stage		
TIME	WHO	WHAT
2:00pm	Work/Polish p. 1-26	FULL Cast Called, except Roberts
2:45pm	Work/Polish p. 1-26	FULL Cast Called, Roberts ADDED
4:00pm	END OF DAY	

Digital Sign-In *Head Over Heels* (2024)



Head Over Heels Daily Sign In

hurd01@allegheny.edu [Switch account](#)

* Indicates required question

Email *

☐ Record hurd01@allegheny.edu as the email to be included with my response

Select Your Name from the Drop Down Line *

Choose ▼

Please give today's Passkey attached to the QR code. *

Your answer





Blocking Key *Machinal* (2023)

en	Enter	H	Young Woman (Helen)
ex	Exit	G	Geroge H. Jones
x	Cross	T	Telephone Girl
→	To/Toward	St	Stenographer
↗	Cross Below/In front of	F	Filing Clerk
↖	Cross Above/ Behind	A	Adding Clerk
R	Rise	M	Mother
S	Sit Down	BB	Bellboy
S	Sit Up	N	Nurse
K	Kneel	D	Doctor
P	Pick Up	L	Young Man (Lover)
P	Put Down	G	Girl
T	Turn	M	Man
G	Give	B	Boy
T	Take	Ma	Man
L	Lean	MS	Another Man
→	Stop	W	Waiter
L	Look	Jd	Judge
J	Jump	LD	Lawyer for Defense
—	On top of	LP	Lawyer for Prosecution
—	Underneath	CR	Court Reporter
l·l	Between	BF	Baliff
P/o	Put on	R	Reporter
T/o	Take off	SR	Second Reporter/ Third Reporter
ctr	Counter	J	Jailor
//	Pause in dialouge for dramatic effect	Ma	Matron
!	Start next line	P	Priest

Prompt Book Libretto Side *Head Over Heels* (2024)

PYTHIO

Hark!
 1 Thy younger daughter brings a liar to bed: (9)
 He thou shalt forbid; she he'll then assume!
 2 Thy elder daughter shall consent to wed;
 She'll consummate her love -- but with no groom (12)
 3 Thou with thy wife adult'ry shall commit. (13)

BASILIUS

Preposterous!

PYTHIO

This fourth and last prophecy is crucial:
 You will meet and make way for a better King.

BASILIUS

16 (explodes) 17
 No such king exists in the world entire!

MISS

PYTHIO

And when each of my Prophecies proves true
 A silken flag shall flutter to the ground.
 On four of a kind you forfeit your beat;
 Just one prevent, and Pythio you'll cheat.

DAMETAS

23
 If the beat dies out?

PYTHIO

The earth stands still. Thence
 Begins a permanent distemp'rature.
 The sun will hide his face from half the globe
 And freeze it into dark oblivion.
 The other half -- an endless ocean of
 Fire from which no being can escape.
 All caused by your archaic, inflexible rule.
 Snakelettes, slither hither! (14)

PYTHIO

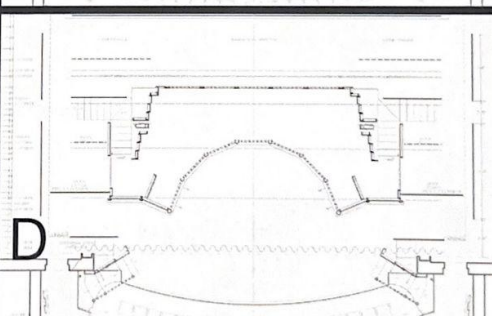
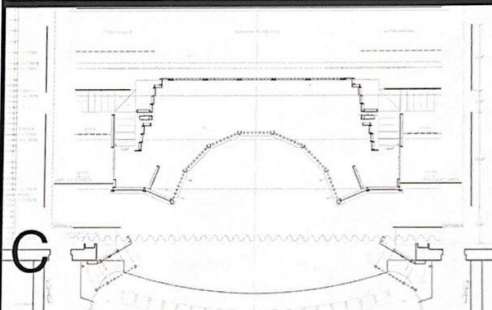
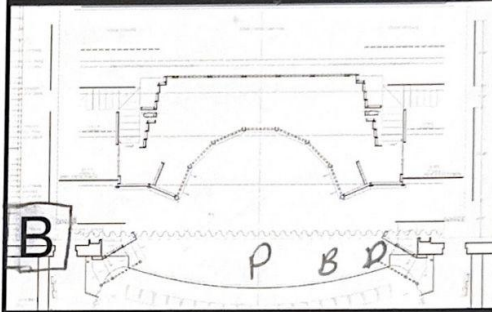
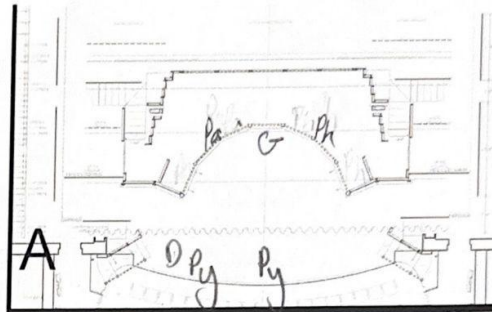
I'M YOUR CURIOSITY, NOTORIOUS
 YOU'LL NEVER GET WHAT THEY SEE
 WHAT YOU SEE
 LIKE A

ENSEMBLE

AAH AAH
 I'LL NEVER GET

Prompt Book Blocking Sheet *Head Over Heels* (2024)

1. B x SL → Py → PH En USL
2. B x SL → Py → Pa En USR
3. B x SL → Py →
- 4.
- 5.
- 6.
- 7.
- 8.
9. Ph enters USCL
- 10.
- 11.
12. Pa enters USCL
13. G opens sky bridge window
- 14.
- 15.
16. B x → Py → suddenly
17. B x → Py [B]
- 18.
- 19.
- 20.
- 21.
- 22.
23. D x → Py SL | B
- 24.
- 25.
- 26.
- 27.
- 28.
- 29.
- 30.
- 31.
- 32.
- 33.
- 34.



Props

Costumes

Other

Pg # 17

Date 01/22/23

Track # _____

Libretto Pg # _____

LQ # _____

Line Notes *Machinal* (2023)

Machinal Line Notes 3.1.23

Machinal Line Notes 3.1.23**KEY:**

CL - Called Line	P - Paraphrased
WW/WP/WL - Wrong Word/Phrase/Line	J - Jumped Cue
SW/SP/SL - Skipped Word/Phrase/Line	I - Inverted Order of Words
AW/AP/AL - Added Word/Phrase/Line	Check - Check Script

Actor	Page	Note	Line
Alyssa	73	CL	Under the heavy artillery fire of the...
Avantae	69	Check	There were no fingerprints...
Avantae	69	CL	Why?
Avantae	69	CL	I see – so after marriage you never wore gloves at night any more?
Avantae	68	CL	What did you do?
Avantae	67	CL	Then there was a light in the room?
Avantae	67	CL	There is a street light there?
Avantae	66	WP	...hours of June 3rd last, isn't it?
Bella	67	CL	I think where the window was open...
Bella	58	J	Anyone—hurt?
Bella	69	J	No.
Griffin	58	WW	We'll go to Europe.
Griffin	57	WP	Don't you feel cold air?
Griffin	57	WP	I sleep very well—
Griffin	57	CL	Why, what's the matter?
Griffin	56	WP	You just imagine that.
Griffin	54	SW	— and she's mine.
Griffin	53	WW	Tell R.A. to call me up.
Griffin	26	WP	You got me, haven't you?
Griffin	25	WP	I'm going to enjoy life from now—
Griffin	24	SP	—and relax.
Griffin	22	SP	It was a long trip. Sure you don't
Griffin	55	WP	I'll say I am
Griffin	23	SL	The pullman porter and the tart?
Griffin	22	WP	I'm going to wash up.
Jacob	74	J	What is the purpose of this document – who signed it?
Mikey	66	WW	Isn't it?
Mikey	64	CL	The prosecution could not furnish any witness to the crime— not one witness
Mikey	64	SP	Did you, I repeat this, or did you not?
Mikey	63	CL	reflection of the sacred institution of marriage...
Mikey	63	AW	the law expects me to ask you—
Mikey	63	AW	And now, Mrs. Jones...
Mikey	62	SW	George H. Jones before his demise?

Rehearsal Report *Goldengrove* Meadville Community Theatre(2025)**Rehearsal Report**

Rehearsal #3

Thursday, January 16th, 2025

Goldengrove

MCT 2025

DETAILS	
Location	Oddfellows Room 105A
Lateness & Absences	• N/A
Illness & Injuries	• N/A

SCHEDULE	
<u>Today's Schedule - Thursday, January 16th, 2025:</u> 7pm - Table Work on Poetry 7:15pm - Avery Poetry work through 7:28pm - Twyning Poetry work through 7:45pm - Blocking p. 16 - 19 8:26pm - Break 8:28 - Resume Blocking p. 16 - 19 8:49 - Run through p. 16 - 19	<u>Next Call's Schedule - Sunday, January 19th, 2025:</u> 2:00pm - Twyning, Bailey, Pat, Parnell block p. 1-2 3:15pm - Pat, Bailey, Braithwaite, Corinne block p. 6-9 4:00pm - Lucy, Twyning poetry work Corinne, Roberts blocking p. 13 and 15 4:30pm - End of Day

NOTES
<u>General:</u> 1. Today was a lovely rehearsal. We welcomed Jim Bulman to the rehearsal room to work through the poetry sections with [REDACTED]. We continued the productivity with blocking with p. 16 through p.19. Please enjoy the weekend and stay warm until we continue on Sunday, January 19th.
<u>Scenery:</u> 1. No notes at this time, thank you.
<u>Props:</u> 1. Possible finger printing kit p. 16 set with Parnell 2. Gloves for Parnell and Bailey p. 16 3. Laptop p. 16 set on Pat's secondary desk 4. Essay/Paper p.17 set of Pat's circular desk
<u>Costumes:</u> 1. No notes at this time, thank you.
<u>Lights:</u>

Rehearsal Report

Rehearsal #3

Thursday, January 16th, 2025

Goldengrove

MCT 2025

- | |
|--|
| 1. Light change on p.19 w/ music. See sound. |
| <u>Sound:</u> |
| 1. Music change on p. 19 w/ lights. See lights |
| <u>Miscellaneous:</u> |
| 1. No notes at this time, thank you. |

Thank you!

Production Meeting Minutes *Head Over Heels* (2024)

<i>Head Over Heels</i> Production Meeting	DATE: 2.1.23
	BEGAN: 12:22 ENDED:
PRESENT: [REDACTED] ABSENT/ TARDY: [REDACTED]	
Meeting is scheduled for Thursday, February 1 • 12:15 – 1:00pm on Google Meet Video call link: https://meet.google.com/dda-cwwa-nom	

Director	No new notes, Thank You!
Scheduling	- The cast, management, and artistic team have collectively decided to move Feb. 11th rehearsal to a 12-4pm time slot instead of the usual 7:30-10:30pm - Cast has been made aware that we are rehearsing on Feb. 14th
Management	- Card access for the music - AP- Claire is getting ID numbers from cast to send to Michael - AP-Michael will then relay info to the Building Coordinator - AP- Tape out band area - Proscenium door access needs to be cleared, please :)
Scenery	- AP- Claire will bring up the model to the third floor for Michael - Construction is happening :) - AP- Annmarie and Eve communicate with LeeAnn about where the CYC is going.
Properties	- Paper hand fan pp. 13 - Wait until Uriel is back. - Goblet for Basilius pp. 2 - AP- LeeAnn will look at the possibilities - AP- LeeAnn will discuss with Uriel possible gloving for the hand out. - AP- Mallory and LeeAnn look at a props list - AP- Mark and LeeAnn go for a prop stroll
Costumes	- How many costume changes in "Vision of Now" for Pythio? 3 total costume changes - Rehearsal Shoes next week in the gold dressing room. - AP- Uriel connects with Betsy about the Pythio Costume - Chompers is confirmed :)

	○ Unavailable April 6th in the morning ○ AP- Can we find out if Chompers is rideable for a scene?
Lighting	● Annmarie and Eve are working on getting moving lights possibly? ● Separate rehearsal for the Cave Scene ● Haze possibilities are being explored. ○ AP- LeeAnn Email schedule/ discuss a trial for haze when classes aren't scheduled (break?)
Sound	● Allocate some space for monitors? ○ Can be worked into lighting space ● Possibly need hung cross-throw speakers to keep the cast together ○ AP - Michael and Heather looking at speakers ● AP- PMs Want to discuss sound crew and budgeting time (meeting for 15 mins)
Music	● Where does Wei En want to stand to conduct? ● AP- Meeting between Wei En, Heather, and Grace to discuss camera placement
Dance	● We have 3 confirmed men who will be suitors for "Beautiful"
Intimacy	● Separate rehearsal for the Cave Scene ○ Initial walkthrough will be exclusively Lorna and Braden
Fight	● AP- Kalei, Mark and LeeAnn will meet about design choices
PR & Box Office	● No new notes, Thank You!
Production Management	● No new notes, Thank You!

Thank you!

Fight Plot created by Fight Director Kaleialoha Froning *Head Over Heels* (2024)

Chompers/"The Beast"- #7A LIONS AND BEARS

Chompers	Direction of Attack	Basilius	Notes
Duck evasion	←	Haymaker punch	On music for timing
Pop up from evasion, push B's chest	→	Gets pushed, run behind crowd	

Chompers	Direction of Attack	Philoclea	Notes
		Gasps loudly, getting C's attention	
Chomp motion to P's left	→	Diagonally evade away left	
Chomp motion to P's right	→	Diagonally evade away right	End chomp motions at the start of slow-mo section
Cartoon swimming arm swipes	→	Lean away, arms up defensively in fear	M is entering and slow-mo running towards C and P

Chompers	Direction of Attack	Musidorus	Notes
Get turned over, back to audience	←	Grab C's US shoulder and turn him face M	
Stumble to be face to face with M (profile)	←	Pommel strike to head	
	←	Stab stomach (upstage side)	
Stumble off stage		Follow C off stage	

“Sample Theatrical Intimacy and Instructional Touch Policy.” *Theatrical Intimacy Education*,
Theatrical Intimacy Education, 1BC.

Sample Theatrical Intimacy and Instructional Touch Policy

The Department adopts the following Best Practices in alignment evolving with industry best practices and standards for theatre training.

Instructional Touch is any physical contact made between instructor and student. Instructional Touch best practices are also be encouraged between students. Examples of Instructional Touch include:

- Adjusting alignment/positioning
- Bringing awareness to physical use
- Partnering for demonstrations
- Correcting actor placement in space
- Adjusting Personal Protective Equipment (PPE)
- Costume Fittings

Instructional Touch Best Practices

- Ask before you touch
 - Be specific about the contact
 - Where
 - For what purpose
 - Try Open Questions
 - “Does that work for you?”
 - “How would you feel about _____?”
 - “Would you be open to _____?”
 - Be prepared for “no”
 - Offer alternatives
 - Visualization
 - Demonstrating on yourself
 - Using their own hands
 - Using Props
 - Careful Observation and Note-taking
- Establish Boundaries
 - Use a physical boundary establishment method such as The Boundary Practice
 - Integrate The Button
 - In any exercise, a participant says “Button” if they need to briefly hold to clarify a boundary.
 - When a participant calls “Button”, the participant offers a way to continue working that works for their boundaries
 - Use Placeholders (such as palm-to-palm or high-five, etc) when someone needs more time

Please note: Instructional Touch is different from touch made in situations where the touch is made in an attempt to prevent or minimize injury in an emergency. In those situations, all participants should act

immediately to reduce harm or risk in accordance with their safety training. Check-in afterward regarding touch if necessary.

Theatrical Intimacy is the simulation of intimate physical acts for theatrical purposes. Examples of Theatrical Intimacy include:

- Kissing
- Embraces
- Sexual innuendo
- Revealing Clothing
- Nudity or partial nudity (including on-stage costume changes)
- Simulated intercourse

Theatrical Intimacy may also include heightened imaginative sexual or intimate circumstances for a character.

Theatrical Intimacy Best Practices

In addition to the Instructional Touch Best Practices, Theatrical Intimacy requires the following:

- Practice a consent-based process
 - Use an Audition Disclosure form to allow actors to opt-in or out of theatrical intimacy.
 - Use The Button.
- Establish Boundaries
 - Use the Boundary Practice exercise.
 - A third party such as Stage Management must always be present for the staging of intimacy.
 - Productions with Intimacy should have a no-cell phone policy in rehearsal and backstage for all members of the production.
 - Directors and choreographers should never step in to stage intimate moments or have any physical contact with the actors during the staging or rehearsal process of intimacy.
- Desexualize the Process
 - Use non-sexual language for staging the intimacy or discussing it with the actors.
 - If you need to talk about the character's actions, use character names.
 - Refrain from making sexual jokes, innuendo, or comments.
 - Offer De-Role-ing (differentiating oneself from the character).
- Choreography
 - All theatrical intimacy, regardless of how simple or straight-forward it might be, must be choreographed.
 - Choreography must be notated by performers and stage management.
 - Notation should be written, but can also be in the form of an audio recording.
 - Video recordings of intimacy should not be created for actor privacy.
 - Performers must not deviate from choreography.
 - If a performer's boundaries change that alters the choreography, they should notify the instructor and/or choreographer as soon as possible so modifications can be made.

- In Production, Directors must discuss any changes to choreography with the choreographer and may not make changes themselves.
- Placeholders should be used until choreography is set.
- Placeholders may be used anytime after choreography is set except during performances.

Costume Shop Best Practices

When an actor is cast in a department production, they should come to their scheduled fitting prepared to participate in the fitting process at that time.

Fittings involve:

- Removal of street clothes down to undergarments (Actors are responsible for wearing opaque, neutral-tone, full-coverage undergarments to all fittings)
- The fitting of garments close to the body
- Physical touch to adjust fit to designer specification
- Interaction, including physical touch, by various personnel including the draper, designer, and assistant designer

Students and Shop Personnel have the following tools in a fitting:

- Saying "Button"
- Request two-minute break
- Request a reduction in the number of people in the room
- Request that the door be open or closed
- Request to be fitted in an open or closed area of the shop
- Request help or additional privacy for dressing or undressing
- Request that the appropriate faculty or staff member makes the adjustments, rather than a student designer or draper.
- Ask questions for clarification

The measuring process for costume fittings requires accuracy. This process involves physical contact with the measuring tape and minimal touch from the measurer. Students and Shop Personnel have the same tools available during measurements as above.

Communication Best Practices

In production, if you have a concern regarding theatrical intimacy or instructional touch, speak with your instructor or another faculty or staff member associated with the production (i.e.: Director, Choreographer, Voice Director, Assistant Production Manager/Stage Management Coordinator, Production Manager, or Department Chair).

In non-production coursework, address your concerns to the instructor or to the Department Chair.

Instructional Touch and Theatrical Intimacy Policy: Syllabus Language

The Theatre Department is dedicated to integrating consent-based practices into all classroom and production environments. In all Theatre Department related activities, all participants are expected to abide by the Instructional Touch and Theatrical Intimacy Best Practices. All participants in UMBC

Theatre activities are expected to communicate their boundaries, ask before they touch, and maintain a professional working environment. The full policy detailing the Best Practices is available on the department website: [WEBSITE](#)

Intimacy Recipes *Head Over Heels* (2024)

Page 4

- Handhold to chest
 - Moment of contact #1- not eclogue
 - 6 count Philoclea reaches for Musidorus's hand and holds
 - Moment of contact #2- what dost thou feel
 - 9 count Musidorus takes Philoclea's hand and places it on his chest
 - 10 count Philoclea places her head on Musidor's chest

Page 5

- Hand to neck
 - Moment of contact #4- extend their hand
 - 8 count Philoclea takes Musidorus' hand and places it on her neck
 - Moment of contact #5 plant mine
 - 5 count Musidoris places head on Philoclea's chest

Page 46

- Mopsa and Pamela
 - Mopsa leans in for a Kiss 2 count

Page 60

- Philoclea and Musidorus
 - 2 count hand hold and kiss

Page 61

- 10 count Hold hands for
 - 1 second count Musidorus and Philoclean Skin level kiss

Page 63

- 10 count handhold "Forget their lies"
- 1-second skin-level kiss Pamela and Mopsa

Page 76

- Cleophila and

Page 77

- Musidorus and Pamela Enter
- "... now, now"
 - 2 count giddiness
 - 2 count medium count kiss
 - 2 count giddiness after kiss

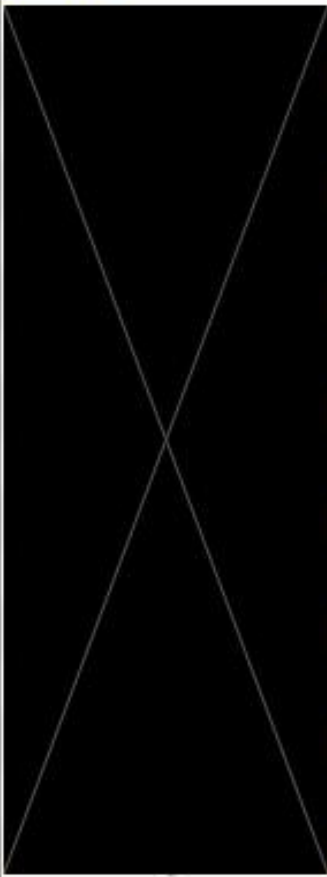
Page 83

- 3 count Mopsa takes Pamela upstage
- 5 count Mopsa grabs Pamela's leg to dip her
 - 2-count bone-level kiss
 - Release Leg dip after 5 counts
- Pamela releases and moves away

Appendix D

Tech Rehearsal Example Paperwork and Materials

Paper Sign-In Sheet *Goldengrove* Meadville Community Theatre (2025)**Goldengrove Sign In**

Name	Friday 2/28	Saturday 3/1	Sunday 3/2
			



THANK YOU! Have a good show!

Preset List *Summertime!* Transcendence Theatre Company (2024)

Summertime! Pre Set List

SUMMERTIME! PRE SET LIST							
	TUE 6.18	WED 6.19	THUR 6.20	FRI 6.21	SAT 6.22	SUN 6.23	
STAGE LEFT PROP TABLE							
Picnic Basket with:	☐	☐	☐	☐	☐	☐	
(1) Wine Bottle	☐	☐	☐	☐	☐	☐	
(2) Wine Glasses	☐	☐	☐	☐	☐	☐	
(1) Fake Microphone	☐	☐	☐	☐	☐	☐	
(1) Picnic Blanket	☐	☐	☐	☐	☐	☐	
(3) Fake Microphone	☐	☐	☐	☐	☐	☐	
(4) Oversized Wine Bottles	☐	☐	☐	☐	☐	☐	
(3) Server Towels	☐	☐	☐	☐	☐	☐	
(1) Oversized Wine Glass	☐	☐	☐	☐	☐	☐	
(4) Dry Erase Boards/ (5) Markers	☐	☐	☐	☐	☐	☐	
(3) Water Bottles	☐	☐	☐	☐	☐	☐	
(5) Tambourines	☐	☐	☐	☐	☐	☐	
STAGE LEFT PLATFORM							
(1) Fake Mic Stand w/ microphone	☐	☐	☐	☐	☐	☐	
(3) Black Stools	☐	☐	☐	☐	☐	☐	
	☐	☐	☐	☐	☐	☐	
	☐	☐	☐	☐	☐	☐	
	☐	☐	☐	☐	☐	☐	
	☐	☐	☐	☐	☐	☐	
	☐	☐	☐	☐	☐	☐	
	☐	☐	☐	☐	☐	☐	
	☐	☐	☐	☐	☐	☐	
STAGE RIGHT PROP TABLE							
(2) Umbrellas	☐	☐	☐	☐	☐	☐	
(1) Oversized Menu	☐	☐	☐	☐	☐	☐	
(1) Oversized Wine Bottle	☐	☐	☐	☐	☐	☐	
(1) Wine Bottle	☐	☐	☐	☐	☐	☐	
(1) Server Towel	☐	☐	☐	☐	☐	☐	
(4) Oversized Wine Glasses	☐	☐	☐	☐	☐	☐	
(1) Oversized Menu	☐	☐	☐	☐	☐	☐	
(6) Bookbags with #6 instruments	☐	☐	☐	☐	☐	☐	
(1) Fake Floral Bouquet	☐	☐	☐	☐	☐	☐	
STAGE RIGHT PLATFORM							
(1) Wooden Bench	☐	☐	☐	☐	☐	☐	
(1) Fake Mic Stand w/ microphone	☐	☐	☐	☐	☐	☐	
(1) Black Stool	☐	☐	☐	☐	☐	☐	
	☐	☐	☐	☐	☐	☐	
	☐	☐	☐	☐	☐	☐	
	☐	☐	☐	☐	☐	☐	
	☐	☐	☐	☐	☐	☐	
	☐	☐	☐	☐	☐	☐	
	☐	☐	☐	☐	☐	☐	
ONSTAGE							
Picnic Basket with:	☐	☐	☐	☐	☐	☐	
(1) Football	☐	☐	☐	☐	☐	☐	
(1) Flowers	☐	☐	☐	☐	☐	☐	
(1) Picnic Blanket	☐	☐	☐	☐	☐	☐	
(4) Wooden Boxes	☐	☐	☐	☐	☐	☐	
(3) Tambourines	☐	☐	☐	☐	☐	☐	

Shift Plots *Poof!* in THTR*180: Management for the Arts (2023)

3. Poof! Shift Plot

Poof! Shift Plot		Last Updated: 4/17/2025 10:10:58					
Page #	Time	Who	What	Where	Movement	Spike	Notes
Preshow Duties							
	2 hrs till Start	SM	Ghost Light	Light Lock	TURN OFF AND MOVE		
	2 hrs till Start	SM	Curtain Divider		PULL		
	2 hrs till Start	ASM & Stage Crew	Stage		SWEEP		
	2 hrs till Start	ASM & Stage Crew	Stage		MOP		
	1 hr till Start	ASM	Make Sherry		MAKE		
	1 hr till Set	ASM & Stage Crew	Props	SR & SL	SET		
	45 till set	ASM	Tab Curtains	SR & SL	SET		
	At various times	ASM & SM	Cue for "Place" Call		CALL		
Into Performance							
1	Pile of Ashes	Stage Crew	Ashes	DSC	SCATTER		
During Performance							
		ASM	Door	SR	KNOCK		
Post Show							
		Stage Crew	Sweep Ashes into jar	DSC	SWEEP		
		Stage Crew	Ashes jar	Props Closet	RESET		
		ASM & Stage Crew	Tab Curtains	SR & SL	RESET		
		ASM & Stage Crew	Props	Props Closet	STRIKE		
		SM	Ghost Light	DSC	RESET		

Calling Key *Head Over Heels* (2024)*Head Over Heels Calling Key*Abbreviations

LQ	Light Cue (YELLOW Flag in the score)
SQ	Sound Cue (BLUE Flag in the score)
Shift	Shift Cue (GREEN Flag in the score)
Rail	Rail Cue (Red Flag in the Score)
S/B	Standby for ONE or a Series of Cues on a yellow sticky note in a series

Placement within Script

- A cue drawn to a line of a text with a box placed around a single word or syllable means the **GO** is called on that word/syllable.
 - As "X" means the **GO** is called immediately after the word or line/lyric
- A cue drawn along a line/lyric with no specific box or "X" but with an action written to the right of the cue means the **GO** is called visually on that specific action, which generally occurs during the line or lyric underlined
- A cue drawn along a line/lyric with no specific box or "X" but with "vox" to the right of the cue means the **GO** is called to anticipate the vocals in that song or verse
- A cue drawn to one in a series of numbers means that the **GO** is called on that specific beat- it may also be seen as "on 3" or similar notation for calling **GO** within the measure preceding the vocals
- A cue drawn to the symbol ↓ means the cue is called with the conductor on the downbeat of the music
- Cues which are bracketed together should be called simultaneously with a single **GO**
- Descriptions of action or sound effects are provided within the cue box whenever possible.

Appendix E

Performance Example Paperwork and Materials

Front of House Information Sheet *Head Over Heels* (2024)**Head Over Heels Front-of-House Information Sheet**

Running Time Total: 2 hours Act I: 1 hour and 15 Minutes Act II: 45 mins		
Opening Date: 4.4.24	Closing Date: 4.7.24	Theatre: Gladys Mullinex Black Theatre
Director: Mark Cosdon	SM: Claire Hurd	ASM(s): Jess Duerstein, Cora Wilkins-McKee, Mallory Furgal

General

	Y/N	Notes
Latecomers Seat Holding	N	No assigned seating
Actors Enter Through House	N	
Actors Travel into the Audience	Y	Come Through the Grey Shakespeare Door House Right and Left
Audience Members on Stage	N	
ASL Interpreters Scheduled	N	
Scene Change(s) in Blackout	Y	
Obstructed Views	Y	Far House Right and Left
Preshow Fight Rehearsal	Y	

Effects

	Y/N	Notes
ONSTAGE Gunshots	N	
OFFSTAGE Gunshots	N	
Fog/ Smoke	Y	Limited Fog Used through Performance
Strobe Lights	N	
Flash/Smoke Pots	N	
Other Effects	N	

Additional Information on Back

Content

	Y/N	Notes
Characters Smoke Onstage	N	
Characters Drink Onstage	N	
Drug Use Depicted	N	
Violence Depicted	Y	Two Choreographed Sword Fights. No blood included.
Nudity	N	
Profanity	Y	Highly Implied Profanity
Sexual/Suggestive Content	Y	Implied Sexual Acts

Performance Report *Head Over Heels* (2024)

<i>Head Over Heels</i> Performance Report DIRECTED BY MARK COSDON	DATE: April 4, 2024
STAGE MANAGER: Claire Hurd ASSISTANT STAGE MANAGERS: Jess Duerstein, Mallory Furgal, Cora Wilkins-McKee	HOUSE OPEN: 7:50pm START TIME: 8:07pm END TIME: 10:17pm TOTAL TIME: 2 hours and 11 minutes with intermission
ACTORS OR CREW LATE: N/A	

NEXT PERFORMANCE 4.5.24		
TIME	WHAT	WHO
5:30pm	Crew Called	Sound, QLAB, Deck, Wardrobe
5:45pm	Griffin and Lorna Called to trouble shoot microphones	Griffin and Lorna
6:00pm	Full Cast Called	Band, Company
6:15pm	Sound Check Begins	all
7:00pm	Actor Physical Warm-up Begins	all
7:10pm	Life and Fight Call	all
7:25pm	Intimacy Call	all
7:30pm	Suitors Called	all
7:35pm	Actor Vocal Warm-up	all
7:40pm	House Opens	all
8:00pm	Show Begins	all

Front of House Notes	90% Capacity of House; around 12 seats left
Problems or Repairs	HOUSE - House opening was delayed 10 minutes because we were working through sound issues. LIGHTING - Had issues with lights on the balcony rail shaking because of feet on the rail

- **Resolved with Management asking the audience members sitting there to avoid doing this during the second act**

- May require a reminder from house management prior to the start of the show

SOUND

- Band was a bit loud in the mix
 - **Dana is working on it and is pretty sure she has a solution**
- Back Up Mic on Musidorus for the entire run which worked
- Gynecia Mic lost input between the rack and the board 10 minutes to the end of the show
 - **Was Fantastic with Projecting; Dana and Mary are troubleshooting**
- Issues with Pythio's element
 - **Put a the original element into Pythio's Mic and Wardrobe and Mary was notified to repin in every hair change**

COSTUMES

- Pythio's Vision of Nowness part of the dress was left on stage after scene.
 - **An ensemble member took it off stage once scene was complete during the transition**
- Musidorus's quick change was incomplete because the zipper was stuck going into Gator Fight.
 - **Has been remedied**
- Ellie's Owl Costume was missing
 - **Was taken to be fixed in the shop and was found before the scene**
- Lion's mane did not make it on to the Gator costume

PROPS

- Sent run crew to do preshow check list and Basilius' sword was not where it was supposed to be; crew communication error resulted in scrambling to find the sword.
 - **Mallory found the sword in time and triple check props**

SCENERY

- Going into cave scene went well! Claire will make an adjustment to cue calling to get out of the cave scene clearer

MANAGEMENT

- Stage left wing first aid kit is missing
- Actors were told multiple times not to walk in front of the tab curtains
- Actors were told multiple times to be quite back stage.
- We did do a second bow.
- Monitor was not on at top of show
 - **Had been moved to Jake's Preshow and Postshow**

	Checklist
Accidents or Injuries	• Vivian accidentally kicked the Get Up and Go cart; an ice pack was taken out of the SM kit
Additional Notes	• No notes. Thank you!

Thank you!

Works Cited

- Actors' Equity Association. "Agreement and Rules Governing Employment for the Independent Theatre Contract." *Actors' Equity Association*, 4 Nov. 2024, members.actorsequity.org/docs/aememberportallibraries/default-document-library/itc-rule-book-2024.pdf.
- Advancing Arts Forward. "Best Practices for Inclusive Casting." *StageLync*, 11 Aug. 2024, stagelync.com/news/best-practices-for-inclusive-casting.
- Alcorn, Narda E., and Lisa Porter. *Stage Management Theory As A Guide to Practice: Cultivating a Creative Approach*. 2nd ed., Routledge, 2024.
- . "We Commit to Anti-Racist Stage Management Education." *HowlRound Theatre Commons*, 19 May 2021, howlround.com/we-commit-anti-racist-stage-management-education.
- Alguire, Eben, et al. *The Neurodivergent Experience in Design, Production, and Management*. Columbus, Ohio, United States of America.
- All Good Things Must Come to an End - Phrase Meaning and Origin*. www.phrases.org.uk/bulletin_board/5/messages/1379.html.
- "Allegheny College | Data USA." *Data USA*, datausa.io/profile/university/allegheny-college.
- Allen, Jeff, et al. "Third-year College Retention and Transfer: Effects of Academic Performance, Motivation, and Social Connectedness." *Research in Higher Education*, vol. 49, no. 7, Apr. 2008, pp. 647–64. <https://doi.org/10.1007/s11162-008-9098-3>.
- Bloom, Michael. *Thinking Like a Director: A Practical Handbook*. Farrar, Straus and Giroux, 2001.
- Broadway Green Alliance. "How to Create a Paperless Sign-In Sheet for Theatrical Productions." *broadwaygreen.com*, edited by Annie Lovelock, guide, 6 Apr. 2021,

static1.squarespace.com/static/5af08f2ae2ccd1af68cb78bf/t/6073969e9542b97e73c933e4/1618187937527/Create+a+Digital+Sign-In+Sheet+for+Theatres.pdf.

Burnett, Ro, et al. *Self-Onboarding for the Entertainment Manager*. Columbus, Ohio, United States of America.

“Disability and Accessibility.” *HowlRound Theatre Commons*,
howlround.com/tags/disability-and-accessibility.

“Effective Passenger Safety Briefings.” *SKYbrary Aviation Safety*, 12 July 2022,
skybrary.aero/articles/effective-passenger-safety-briefings.

Gomez, Uriel. Interview. Conducted by Claire Hurd, April 2024.

“The Importance of Taking Breaks.” *The Wellbeing Thesis*, 14 Jan. 2020,
thewellbeingthesis.org.uk/foundations-for-success/importance-of-taking-breaks-and-having-other-interests/#ref_1.

Indiana University Bloomington: Department of Theatre, Drama, and Contemporary Dance.

“Student Handbook.” *Department of Theatre, Drama, and Contemporary Dance*,
theatre.indiana.edu/student-portal/student-handbook/index.html.

Jackson, Sarah E.T. Interview. Conducted by Claire Hurd, June 2024.

Jones, Athena. “Small private colleges are struggling to keep their doors open as declining enrollment leads to financial instability.” *CNN*, 13 Apr. 2024,
www.cnn.com/2024/04/13/us/private-colleges-closing-enrollment-decline/index.html.

Jump Foundation. “The Future of Experiential Education: Why it Matters for Today’s Students.” *JUMP! Foundation Official Website*, 8 July 2024,
jumpfoundation.org/the-future-of-experiential-education. Accessed 14 Apr. 2025.

Kaplan, Jeff. "B.A. vs. BFA: Which Degree Is Right for Your Acting Career?" *Backstage*, 14 Sept. 2023, www.backstage.com/magazine/article/ba-versus-bfa-acting-guide-65947.

Accessed 13 Apr. 2025.

Kefallinou, Anthoula, et al. "Understanding the value of inclusive education and its implementation: A review of the literature." *Prospects*, vol. 49, no. 3–4, Sept. 2020, pp. 135–52. <https://doi.org/10.1007/s11125-020-09500-2>.

Kent State University, School of Theatre and Dance. "Student Production Handbook." *Student Production Handbook*, www-s3-live.kent.edu/s3fs-root/s3fs-public/file/Student%20Production%20Handbook%20KSU%20Revised%20Fall%202014.pdf?VersionId=5ON2GZ.nZBVig5mc.IwIICySFWWvkV4N.

Kincman, Laurie. *The Stage Manager's Toolkit*. 3rd ed., Routledge, 2021.

---. *The Stage Manager's Toolkit: Templates and Communication Techniques to Guide Your Theatre Production From First Meeting to Final Performance*. 4th ed., CRC Press, 2024.

Knox, Liam. "Enrollment Passes Pre-pandemic Levels With First-year Surge." *Inside Higher Ed* | *Higher Education News, Events and Jobs*, 23 Jan. 2025,

www.insidehighered.com/news/admissions/traditional-age/2025/01/23/enrollment-passes-pre-pandemic-levels-first-year-surge.

Lawton, Jacqueline E., and Rachel Pollock. "Escalating Drama Department Cuts and Mergers Impact Us All." *HowlRound Theatre Commons*, 9 Sept. 2024,

howlround.com/escalating-drama-department-cuts-and-mergers-impact-us-all.

- “Making Design Elements Accessible | Accessibility Resources at UNCG.” *Accessibility Resources at UNCG*, 27 June 2024,
accessibility.uncg.edu/make-content-accessible/design-elements.
- McMahon, Keagan. “Peer Teaching: Overview, Benefits and Models.” *Together*, 2024,
www.togetherplatform.com/blog/peer-teaching-overview-benefits-models.
- Moody, Josh. “New report finds higher ed sector shrank by 2 percent.” *Inside Higher Ed* | *Higher Education News, Events and Jobs*, 22 Aug. 2024,
www.insidehighered.com/news/business/financial-health/2024/08/22/new-report-finds-higher-ed-sector-shrank-2-percent.
- Nonprofit Business Advisor. “‘Onboard’ Employees to Attract and Retain Top Talent.” *Nonprofit Business Advisor*, Wiley Subscription Services, May 2012,
<https://doi.org/10.1002/nba.20041>. Accessed 15 Apr. 2025.
- Pace, Chelsea. *Staging Sex: Best Practices, Tools, and Techniques for Theatrical Intimacy*. 2020.
- “Production and Design — Broadway Green Alliance.” *Broadway Green Alliance*,
www.broadwaygreen.com/production-and-design#stage-company-management.
- Provenzano, Nicolas Oskar. “Creating Inclusive Environments Through Peer Mentoring.” *San Francisco State University*, thesis, 2023,
scholarworks.calstate.edu/downloads/vx021n76f.
- “Sample Theatrical Intimacy and Instructional Touch Policy.” *Theatrical Intimacy Education*, Theatrical Intimacy Education, 1BC.
- Smith, Barbara Leigh, et al. *What Is Collaborative Learning?* 1992,
teach.ufl.edu/wp-content/uploads/2016/07/WhatIsCollaborativeLearning.pdf.

Smith, Tania. "Integrating Undergraduate Peer Mentors Into Liberal Arts Courses: A Pilot Study." *Innovative Higher Education*, vol. 33, no. 1, Dec. 2007, pp. 49–63.

<https://doi.org/10.1007/s10755-007-9064-6>.

Southern Illinois University at Carbondale. *Production Handbook: Performance and Production Guidelines*.

theateranddance.siu.edu/_common/documents/manuals/production-handbook.pdf.

Stern, Matthew, and David Pierce. *Hold Please. Stopping the Show and Emergency Action Planning*. Seattle, Washington, United States of America.

"Successful Hybrid Team Meetings." *Boston University*,

www.bu.edu/hr/lifebu/flexible-work/successful-hybrid-teams/communication-and-collaboration/successful-hybrid-team-meetings/#:~:text=While%20hybrid%20meetings%20can%20be,the%20playing%20field%20for%20all.

Swank, Erin Joy. "Empowering the Room to Take Breaks." *Erin Joy Swank - Stage Manager*, 15 Aug. 2024, www.erinjoyswank.com/empowering-the-room-to-take-breaks.

"We See You W.A.T." *We See You W.A.T.*, www.weseeyouwat.com.

"What is Experiential Learning and Why Is It Important?" *Kent State University*,

www.kent.edu/community/what-experiential-learning-and-why-it-important.