

**Stage Management Document
Sourcebook**

**A Lee Honors College Thesis
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About this Sourcebook

Communication is a huge component of stage management and communication through documentation is essential for stage managers. Knowing what works and what does not work is necessary in producing effective documentation. Not only does the work created have to communicate to the current production, but usually, in theatre, the prompt book is put away into the archives in case the show is going to be remounted. The prompt book contains design information, rehearsal reports, meeting minutes, the script with all blocking notation, contact information, rehearsal schedule, and anything else relevant to the production. The stage manager is responsible for the creation and/or maintenance of these documents.

This is not about how to be a stage manager. This is only one aspect of stage management. In this “sourcebook,” you will find information about the basics of creating forms and documents as well as examples of each template I have ever used as a stage manager. For each document there will be a blank template, one that has been filled out, and a description of what the form is used for, why it is needed, and Who it’s for. I will also talk about how I developed my forms and why I did what I did. This sourcebook has been arranged into pre-production, rehearsal, and tech/dress/performance paperwork for easy navigation. I hope that any stage manager who reads this sourcebook will use this information to help them find what works for them, just as I did when developing my paperwork.

Basic Information You Should Know

Microsoft Excel has been my favorite program to use in making paperwork. There are few templates I have made in Microsoft Word but most of them have been in Excel. If ever there is a chart of any kind, always use Excel. Excel is meant for making charts and spreadsheets, Word is not. Word is very difficult to make charts with and they aren't as functional as Excel. Excel has a lot more options for formatting and for headers and footers. If you don't have Microsoft Office, there are other programs that have something similar.

The purpose of stage management documents is effective communication. If it does not effectively communicate information about the show to other people, it is useless. The props master should know exactly what you want from the props list you provide them with and the lighting designer should be able to cue the show by blocking in your book.

There are a few things that should always be on your paperwork. It is up to you how you would like these things to be worded and where you would like them. There are no rules that state what you have to have on your documents, but these are a few things I have found that are pretty standard.

1. **Show Title:** The title of the show should be on every document you create. This seems like an obvious one, but sometimes the obvious gets missed. Labeling all your paperwork with the title of the show will help you create your documents organized if you are working on more than show. It also is important for all the people on your production team, as a lot of designers tend to work on more than one production at a time. They need to know what show it is when they are shuffling their paperwork. Also, most venues are working on more than one production at once. You don't want your calendar or anything else getting mixed up for a different production or this could obviously cause problems.
2. **Your Signature:** Some use their full name, some just initials, and some use first initial and full last name. This is up to you, but make it consistent. It is important to always put your name on anything you create because this lets people know who to contact if they have a question or need to make a change.
3. **Document Title:** Always put on the document what information it contains. For example; Properties Requirement, Production Calendar, Blocking Key, Character/Scene Breakdown.

4. **Page Number:** Always put the page number on documents, even if it is only one page. Each page should say “Page # of #” so that anyone reading it will know if they are seeing the entire report, or calendar, or whatever it may be.
5. **Revision Date:** There are a few documents that will not change, but there are a larger number of them that do change. Documents that will be updated or changed throughout the process should say “Revised ##/##/##” or any way you would like to word it. These documents that change, should also have something on it along the lines of “Subject to change” so that anyone reading it knows that it is not set in stone. Additionally, an easy way ensure everyone sees it, is to change the font color of what was changed or added.

Making it interesting

I have had many people tell me that are only so many ways to create a report, or a chart, or a calendar, or any kind of document. Which can be true, because no matter what show you are working on, you still have to create a props list that contains the basic columns; page number, prop, character, and notes. However, there are ways to put your own stamp on it and make it more interesting. Be wary when adding these items your bookwork; you want your prompt book to be a unit. All your paperwork should match, so if you do something on one document, it should be on all of your documents. Paperwork can be very boring but spicing it up with your own style can make it more interesting. Be sure to also take into consideration who is going to see it. For example, if it is for the entire production team, but you know not everyone will look over the whole document, make it easily to navigate by adding distinct headers so each person knows what they need to read.

1. **Font:** One of the most common things to do to make it feel like your own is to pick a font. You don't want anything too out of the ordinary because not all computers have the same font, but you don't have to always stick with Times New Roman or Arial. Pick something that you like, that won't change the document if someone it opens it on their computer in a different font, is readable, and maybe goes with the show. Also, make sure to be consistent. Once you pick a font, you should use that font for all your documentation. I like to pick one font for the title of the show that is different, and then everything else on the page is the same font.

2. **Color:** You can use color on your documentation to make it less boring. However, too much color can make it distracting and, even though we are mostly in a digital age, not everyone has a color printer. You need to make sure that, if you use color, the text is readable when it prints in black and white. Color is another thing to be consistent on. If you are going to use, be consistent about where you use it on the page and be consistent on the color. Don't use a different color for every form. You want your prompt book to be a unit.
3. **Graphics:** I have seen some stage managers put a logo of the show in the header. This is neat idea if, again, it is consistent. It also should not interfere with the text on the page.
4. **Headers and Footers:** There are a few things that should also be on these forms, such as the title of the show, what the document is, and your name, but you can put these things wherever you want on the page. You can also play your rows and columns headers. You can put them at the top of the column or off to the side, you can the font larger, you can make them all capital letters to make them stand out, or maybe there is something else you would like to do. There are many ways to create headers on a document. The traditional way that you will most often see is with all headers across the top of the page, but I have found that I like the look of incorporating headers on the left side of the page and on top.

Other Tips and Tricks

Excel can automatically repeat headers for you on each page. Go to Page Layout, Page Setup, Sheet, Rows to Repeat at Top, and select the row(s) you want to repeat. This helps with formality. If the row with column headers is always at the top of each page, it is much easier to read and makes it look neater.

Always print the document yourself to make sure it prints correctly before distributing it. It's very disappointing when you create this fantastic spreadsheet, and then it gets cut off in the printer. Obviously if you are printing it to post, you should look it over thoroughly before posting.

Always proofread everything. I have found the best way to proofread is to read it aloud to yourself. I have read over something in my head four times and then sent it out before realizing I made a mistake. Read aloud to yourself and it will be a lot easier to find mistakes.

Even when just sending an email, read it aloud to yourself before sending it. Correct spelling and grammar always makes a great impression.

Often I have taken a document, such as a rehearsal report, and just updated the information. It is easy to miss things such as changing the date, and proofreading is the only way to ensure you updated everything on the page. Proofreading also helps you make sure that you have the page numbers, revision date, and all of those things on there.

If you feel you are missing something, put the document up against another one of your documents on your screen so you can see both at the same time and make sure they match.

Pre-Production

Cast List

Design Requirements

Contact List

Production Calendar

Rehearsal Calendar

Script Changes

Cast Information

Character/Scene Breakdown

Running Order Cheat Sheet

Blocking Page

Blocking Key

Cast List

What it is: A list that will tell anyone who needs to know, which actor is playing which character(s). This is done as soon the director casts the show.

What it's for: If the theatre has one, it is posted on the call board for the theatre and the actors to see. It is helpful to put this in your book right away as well for you to reference. Also, if someone else has to step in and run a rehearsal or call a performance, they need this information.

Who it's for: Everyone. This is information that the entire company needs to know.

Other information: I find this form easiest to create based on the show. Every show has a different amount of characters, and some directors double cast, and sometimes you will have one actor playing five different roles. I don't have a template for this one, but I have a basic setup that I like to use.

The first example is one that was posted on the call board. The second example is one that was made for the purpose of my prompt book.

CYMBELINE

Cast List

Storyteller 1 Natalie Blaine	Cloten Trevor Morgan	Guiderius Shane Schmidt
Storyteller 2 Mallory King	Imogen Sarah West	Arviragus Alex Langmesser
Storyteller 3 Micah Hazel	Posthumus Estefan Kizer	Pisanio Ina Vander Horst
Cymbeline David Cooper	Iachimo Hilary Jiminez	Ensemble/Understudy Male Matthew Kurzyniec
Queen Khalia Abdulla	Belarius Austin Bluhm	Ensemble/Understudy Female Alexa Robbins

Please initial to accept your role.

You must maintain a 2.0 GPA or higher in order to be in a univeristy production. If your GPA drops below a 2.0, your part will be recast.

You will be contacted within the next week to schedule a meeting to fill out schedules.

If you have any questions or concerns, please contact **Christy Baumeister** at [REDACTED] or at [REDACTED]@wmich.edu.

The Mystery of Edwin Drood

Cast List

Chairman Mike Perlongo	John Jasper Blake Price	Neville Landless Kendall VanAmburg
Crisparkle Aaron C. Rutherford	Durdles Nicky Mendolsohn	Deputy Matthew Lanyi
Bazzard Michael Kurzyniec	Edwin Drood Payton Reilly	Rosa Bud Colleen Bielman
Helena Landless Lindsay Powers	Princess Puffer Gabriella Smurawa	Anita Throttle Emily McKay
US Bazzard/Ensemble Lucas Thomas	US Jasper/Ensemble Michael Pacholski	US Neville/Ensemble Christian Klepac
US Crisparkle/Ensemble Nick Smith	US Chairman/Ensemble Keith Hutchins	US Rosa/Ensemble Natalie Burdick
US Puffer/Ensemble Kianee Truvillion	US Helena/Ensemble Katelyn Langwith	US Drood/Ensemble Hannah Hesseltine
Male Swing Andy Fedewa	Male Swing Patrick Hill	Female Swing/US Anita Kalie Schnabel
Female Swing Kaitlyn Weickel		Female Swing Dayna Palya

Design Requirements

What it is: This is actually several lists, but I compile it into one category because they all serve the same purpose. This breaks down into a props list, costumes list, scenery list, electrics element list, sound effect list, and possibly a miscellaneous list, depending on how extravagant the show is. You may also have a separate electrics and lighting list if your lighting designer is not the one responsible for items such as fog.

What it's for: In pre-production this a list of every prop, costume piece, scenery piece, electric element, sound effect, and miscellaneous technical effect required of the script. After making this list based off of the script, you take this list to the director so they can remove what they don't want, add anything they do want, or give specifications of what it should look like. After the director has approved it, you then distribute each list to the appropriate production team members. Throughout production meetings and the rehearsal process, these will be changed and updated as the director discovers something they like or don't like.

Who it's for: Props list should go to the properties, scenic, and costuming team. You should always ask props and costumes what will be provided by costumes and what will be provided by props, but this could change throughout the process depending on budget, added pieces, if it needs to be hidden inside a costume, etc. The scenic team needs it because sometimes a prop will be built by the scenic team or sometimes the props team and the scenic team are the same group of people.

Costumes list should go to the costume team and the props team for the same reason you send your props list to costuming.

Scenic list should go to the scenic team.

Lighting or electrics list goes to your lighting and electrics team.

Sound list goes to your sound team.

CYMBELINE

Props Requirements

General Description: Celtic era. Takes place in Britain, Wales, and Rome.				
Act 1				
Pg #	Prop	Character	C	Notes
10	Wine Goblets x4	Ensemble		
10	Tray	Ensemble		For Wine Goblets
10	Wine Bottle	Ensemble		
13	Vial	Cornelius		
15	Letters	Iachimo		From Posthumus to Imogen
22	Book	Imogen		
22	Burning Candle	Imogen		
22	Small book and pencil	Iachimo		
23	Musical Instruments	Musicians		
32	Flags and weapons	Romans		
33	Letter	Pisanio		Letter to Imogen
33	Letter	Pisanio		Letter to order him to kill Imogen
35	Hunting Weapons	Belarius and sons		
37	Dagger	Pisanio		
40	Cloak Bag	Pisanio		
45	Coin Purse	Cloten		
46	Dead wild game	Belarius		In a bag
47	Piece of food	Imogen	x	Is eating it
47	Coin Purse	Imogen		
Act 2				
Pg #	Prop	Character	C	Notes
52	Head	Guidarius		Cloten's head in a sack
54	Musical Instrument	Arviragus		
54	Flowers	Belarius		
57	Staff	Soothsayer		
61	Bloody Garment	Posthumus		Bloody version of what Pisanio takes from Imogen
64	Rope	Soldier		To tie up Posthumus

Revised 9/16/14

*Subject to Change

General Description: Show within a show. We are in the Music Hall Royale watching a show that takes place in Cloisterham, England. The time in 1892, near Christmas. *C denotes consumable prop and will need to be replenished.

Pg #	Prop	Character	C	Notes
Act 1				
10	Gavel	Chairman		
14	Wine Glasses x2	Jasper		Will be drank out of
14	Bottle of Sherry	Jasper	X	Pours into wine glasses
20	Music Manuscript x2	Jasper	X	One will be torn, so will need to be replaced each night.
22	Pocketwatch	Jasper		
23	Gun	Neville		Fake, but 19th century looking
24	Rope	Crisparkle		Tied into a noose, small enough to hide inside costume
24	Tall Candlestick holder	Jasper		Won't be used as weapon, but needs to be that size.
24	Knife	Helena		
26	Opium Pipe	Puffer		
29	Money	Jasper		"Five and thruppence" (British money)
30	Coin Purse	Jasper		To hold the money
31	Prompt Book	Chairman		
40	Pint Bottle of Liquor	Durdles		
42	Ring of Keys	Durdles		Will be stepped on
44	Lantern	Jasper		
50	Wine Glasses x3	Jasper		Will be drank out of
50	Bottle of Wine	Jasper	X	Poured in wine glasses
50	Umbrella	Drood		Needs to be wet each run
53	Tray of Oysters	Bazzard		
54	Carving Knife and Fork	Bazzard		Knife and Fork need to be comically large in size.
54	Roast Goose	Bazzard		Sits on carving cart
54	Tray	Bazzard		For roast goose
62	Sheet Music	Bazzard		
68	Fabric Tape Measure	Chairman		At least 6' in length

General Description: Show within a show. We are in the Music Hall Royale watching a show that takes place in Cloisterham, England. The time in 1892, near Christmas. *C denotes consumable prop and will need to be replenished.

Pg #	Prop	Character	C	Notes
Act 1				
68	Banana Peel	Helena		Will be stepped on

Pg #	Prop	Character	C	Notes
Act 2				
72	Magnifying Glass	Datchery		
80	Retractable Knife	Rosa		
81	Repaired Manuscript	Jasper		Same manuscript as earlier, except it has been repaired w/black tape
83	British Flag	Anita Throttle		Large flag on a pole w/Queen Elizabeth's face on it.
89	Small Vanity Bag	Alice Nutting		
89	Lap Dog	Alice Nutting		
90	Numbered Cards	Anita Throttle		Letter sized pieces of cardboard numbered 1-10
90	Notepads and pencils	Multiple		To tally votes
108	Cross	Crisparkle		Needs to fit inside his costume
116	Flower Bouquet	Puffer		

The Mystery of Edwin Drood

General Description:			
Pg. #	Scenery	Set	Notes
Act 1			
Act 2			

The Mystery of Edwin Drood

General Description: Show within a show. We are in the Music Hall Royale watching a show that takes place in Cloisterham, England. The time in 1892, near Christmas.			
Pg. #	Scenery	Set	Notes
Act 1			
8	Lecturn	Multiple	For Chairman to stand at, holds gavel and prop script
8	Stool	Multiple	For Chairman to sit on behind lecturn
13	Portrait of Rosa Bud	Jasper's House	
13	Easel	Jasper's House	For portrait
19	Harpsicord	Nun's House	Does not need to play
19	Stool	Nun's House	For the harpsicord
50	Dining room table	Jasper's House	

General Description: Show within a show. We are in the Music Hall Royale watching a show that takes place in Cloisterham, England. The time in 1892, near Christmas.			
Pg #	Costume	Character	Notes
Act 1			
13	Scarf	Jasper	
13	Robe	Jasper	
32	Hat	Chairman	To distinguish between when he is Sapsea and Chairman
50	Coat	Drood	
56	Caped Coat	Jasper	
61	Coat	Bazzard	Belongs to Jasper, ripped and covered in blood
Act 2			
	Lint Rollers		To collect the hair from the pomeranian
72	Bulky Coat	Datchery	Alice Nutting disguised as a detective
72	Beard and Wig	Datchery	Alice Nutting disguised as a detective; really fake looking/"bad beard"
76	Frock Coat	Crisparkle	
98	Beard and Wig	Bazzard	To disguise himself at Datchery; same beard and wig that Alice uses

General Description:		
Pg #	Effect	Notes
Act 1		
Act 2		

General Description: Show within a show. We are in the Music Hall Royale watching a show that takes place in Cloisterham, England. The time in 1892, near Christmas.

Pg #	Effect	Notes
Act 1		
26	Smoke	Described as a chamber of smoke
50	Lighting	End of <i>Perfect Strangers</i>
50	Lighting	"merits of my humble table."
51	Lighting	"go too far sir!"
52	Lighting	"Merry Christmas to you, Edwin."
53	Lighting	2nd "No good can come from bad."
54	Lighting	"Which one of you will carve?"
55	Lighting	Final "No good can come from bad."
56	Lighting	"join you on your walk."
56	Lighting	"see the ladies safely home."
56	Lighting	"serviceable caped coat."
57	Lighting	"Goodbye all!"
Act 2		
94	Lights change from sunlight to dim and blue.	"dim English dawn."

General Description:		
Pg #	Sound	Notes
Act 1		
Act 2		

General Description: Show within a show. We are in the Music Hall Royale watching a show that takes place in Cloisterham, England. The time is 1892, near Christmas.

Pg #	Sound	Notes
Act 1		
44	Footsteps x4	
50	Rain	End of <i>Perfect Strangers</i>
50	Thunder	End of <i>Perfect Strangers</i>
50	Thunder	"merits of my humble table."
51	Thunder	"go too far sir!"
52	Thunder	"Merry Christmas to you, Edwin."
53	Thunder	2nd "No good can come from bad."
54	Thunder	"Which one of you will carve?"
55	Thunder	Final "No good can come from bad."
56	Thunder	"join you on your walk."
56	Thunder	"see the ladies safely home."
56	Thunder	"serviceable caped coat."
57	Thunder	"Goodbye all!"

Contact List

What it is: Exactly what it sounds like. It is a document containing all the names and contact information of the production team and the cast.

What it's for: To distribute to everyone working on the show as well as for you to reference if you need to contact anyone you need to.

Who it's for: Everyone on the list.

Other information: Not everyone is alright with having their cell phone number distributed to people who don't have to have it. Check with everyone to see what phone number they would like on the contact sheet.

I have removed all contact information for privacy purposes.

CYMBELINE

Contact Sheet

Role	Name	Phone Number	Email
Production Team			
Director	Ben Reigel		
Assistant Director	Alexis Anderson		
SM	Christy Baumeister		
ASM	Elizabeth VanHaren		
PSM	Cheryl Bruey		
Lighting Designer	Matt Knewtson		
Lighting Assistant	Chelsea Bannan		
Sound Designer	Matt Knewtson		
Costume Coordinator	Kathryn Wagner		
Costume Assistant	Alicia Risk		
Technical Director	Pat Niemi		
Props Supervisor	Dave Nofsinger		
Props Assistant	Shelby Marsh		
ME Supervisor	Brian Boyer		
Master Electrician	Michael Barnes		
Dramaturg	Cara Beth Heath		
Cast			
Cymbeline	David Lew Cooper		
Queene	Khalia Abdulla		
Cloten	Trevor Morgan		
Imogen	Sarah West		
Posthumus	Este Fan Kizer		
Iachimo	Hilary Jiminez		
Belarius	Austin Bluhm		
Guiderius	Shane Schmidt		
Arviagus	Alex Langmesser		
Pisanio	Ina Vander-Horst		
Storyteller 1	Natalie Blain		
Storyteller 2	Mallory King		
Storyteller 3	Micah Hazel		
Female Understudy	Alexa Robins		
Male Understudy	Matthew Kurzyniec		
Important Numbers			
Costume Shop			
Scene Shop			
Box Office			
Department Office			
Public Safety			
Arts Management			

The Mystery of Edwin Drood

Contact Sheet

	Role	Name	Phone Number	Email
P r o d u c t i o n T e a m	Direction			
	Director	Jay Berkow		
	Assistant Director	Jena Sugay		
	Vocal Director	Jeremy Mossman		
	Music Director	Matt Shabala		
	Stage Management			
	SM	Christy Baumeister		
	ASM	Hannah Cremin		
	ASM	Sarah Collins		
	PSM	Cheryl Bruey		
	Technical			
	Lighting Designer	Matt Knewtson		
	Lighting Assistant	Alex Oparka		
	Sound Designer	Ryan Williams		
	Costume Designer	Julianne Babel		
	Costume Supervisor	Kathryn Wagner		
	Costume Shop Supervisor	Kate MacKenzie		
	Hair and Wig Designer	Garylee McCormick		
	Scene Designer	MacKenzie Willy		
	Technical Director	Jake Palmer		
TD Supervisor	Pat Niemi			
Properties Master	Alejandro Trecanni			
Props, Scenic Supervisor	Dave Nofsinger			
Master Electrician	Bryson Kiser			
ME Supervisor	Brian Boyer			
C a s t	Principals			
	Chairman	Mike Perlongo		
	John Jasper	Blake Price		
	Neville Landless	Kendall VanAmberg		
	Reverend Crisparkle	Aaron Rutherford		
	Durdles	Nicky Mendelsohn		
	Deputy	Matthew Lanyi		
	Bazzard	Matthew Kurzyniec		
	Edwin Drood	Payton Reilly		
	Rosa Bud	Colleen Bielman		
	Helena Landless	Lindsay Powers		
	Princess Puffer	Gabriella Smurawa		
Anita Throttle	Emily McKay			

The Mystery of Edwin Drood

Contact Sheet

	Role	Name	Phone Number	Email
C a s t	Understudies			
	Bazzrd Understudy	Lucas Thomas		
	Jasper Understudy	Michael Pacholski		
	Neville Understudy	Christian Klepac		
	Crisparkle Understudy	Nick Smith		
	Chairman Understudy	Keith Hutchins		
	Rosa Understudy	Natalie Burdick		
	Puffer Understudy	Kianee Truvillion		
	Helena Understudy	Katelyn Langwith		
	Drood Understudy	Hannah Hesseltine		
	Male Swing	Andy Fedewa		
	Male Swing	Patrick Hill		
	Female Swing	Kalie Schnabel		
	Female Swing	Kaitlyn Weickel		
Female Swing	Dayna Palya			
Other Important Numbers				
	Costume Shop			
	Scene Shop			
	Box Office			
	Department Office			
	Public Safety			
	Arts Management			

Production Calendar

What it is: A calendar that includes all rehearsals with their location and time, all meetings, and all deadlines for the production team.

What it's for: To distribute to the production team so that everyone is looking at the same schedule. The stage manager is responsible for the production team knowing when meetings are and where rehearsals will be in case they need to be there. It ensures that everyone is on the same page if the stage manager is the only one maintaining the schedule.

Who it's for: The production team.

October 2015

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

October 2015

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1 Production Meeting 4 pm Rehearsal 7-10 pm Acting Studio	2 Rehearsal 7-10 pm Acting Studio	3
4	5 Rehearsal 7-10 pm Acting Studio	6 Final Props List Due Rehearsal 7-10 pm Acting Studio	7 Rehearsal 7-10 pm Acting Studio	8 Production Meeting 4pm Rehearsal 7-10 pm Acting Studio	9 Rehearsal 7-10 pm Acting Studio	10
11	12 Rehearsal 7-10 pm Acting Studio	13 Rehearsal 7-10 pm Acting Studio	14 Rehearsal 7-10 pm Acting Studio	15 Light Plot Due Production Meeting 4pm Rehearsal 7-10 pm Acting Studio	16 Rehearsal 7-10 pm Acting Studio	17
18	19 Rehearsal 7-10 pm Shaw	20 Publicity Photos Call 5:00 Go 6:00 Rehearsal 7-10 pm Shaw	21 Faculty Program Info Due	22 Hang Begins Production Meeting 4 pm Designer Run 7-10 pm Shaw	23 No Rehearsal	24 Load In Begins
25 Load In	26 Load In Rehearsal 7-10 pm Acting Studio	27 Load In Crew Meeting 6 pm Rehearsal 7-10 pm Acting Studio	28 Load In Rehearsal 7-10 pm Acting Studio	29 Load In Production Meeting 4 pm Rehearsal 7-10 pm Acting Studio	30 Load In Rehearsal 7-10 pm Acting Studio	31 Load In

November 2015

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	2 All Cues Due Rehearsal 7-10 pm Shaw	3 Rehearsal 7-10 pm Shaw	4 Sitzprobe 7-10 pm Shaw	5 1st Tech 7:30 pm Crew Call 5:30 pm Actor Call 6:30 pm	6 2nd Tech 7:30 pm Crew Call 6:30 pm Actor Call 6:30 pm	7
8	9 3rd Tech 7:30 pm Crew Call 6:30 pm Actor Call 6:30 pm	10 1st Dress 7:30 pm Crew Call 5:30 pm Actor Call 5:30 pm	11 2nd Dress 7:30 pm Crew Call 5:30 pm Actor Call 5:30 pm	12 Final Dress w/Photos 7:30 pm Crew Call 5:30 pm Actor Call 5:30 pm	13 Performance 7:30 pm Crew Call 5:30 pm Actor Call 5:30 pm	14 Performance 7:30 pm Crew Call 5:30 pm Actor Call 5:30 pm
15 Performance 2 pm Crew Call 12 pm Actor Call 12 pm	16 DEARTS 10 am and 2 pm 2452 Knauss	17	18 DEARTS 10 am and 2 pm 2452 Knauss Performance 7:30 pm Crew Call 5:30 pm Cast Call 5:30 pm	19 Performance 7:30 pm Crew Call 5:30 pm Actor Call 5:30 pm	20 Performance 7:30 pm Crew Call 5:30 pm Actor Call 5:30 pm	21 Performance 7:30 pm Crew Call 5:30 pm Actor Call 5:30 pm
22 Performance 2 pm Crew Call 12 pm Actor Call 12 pm STRIKE	23	24	25	26	27	28
29	30					

Rehearsal Calendar

What it is: A calendar for the actors that says the date, time, and place of rehearsal and performances as well as deadlines such as being off book and bringing in rehearsal costume pieces.

Who it's for: This is just for you and the actors. The production team already has the information they need from the production calendar.

October 2015

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1 Rehearsal 7-10 pm Acting Studio	2 Rehearsal 7-10 pm Acting Studio	3
4	5 Rehearsal 7-10 pm Acting Studio	6 Rehearsal 7-10 pm Acting Studio	7 Rehearsal 7-10 pm Acting Studio	8 Rehearsal 7-10 pm Acting Studio	9 Rehearsal 7-10 pm Acting Studio	10
11	12 Rehearsal 7-10 pm Acting Studio	13 Rehearsal 7-10 pm Acting Studio	14 Rehearsal 7-10 pm Acting Studio	15 Rehearsal 7-10 pm Acting Studio	16 Rehearsal 7-10 pm Acting Studio	17
18	19 No Rehearsal	20 Rehearsal 7-10 pm Shaw	21 Rehearsal 7-10 pm Shaw	22 Designer Run Rehearsal 7-10 pm Shaw	23 No Rehearsal	24 Load In Begins
25	26 Rehearsal 7-10 pm Acting Studio	27 Rehearsal 7-10 pm Acting Studio	28 Rehearsal 7-10 pm Acting Studio	29 Rehearsal 7-10 pm Acting Studio	30 Rehearsal 7-10 pm Acting Studio	31

November 2015

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	2 Rehearsal 7-10 pm Shaw	3 Rehearsal 7-10 pm Shaw	4 Rehearsal 7-10 pm Shaw	5 Cue to Cue 7 pm Crew Call 5:30 pm Actor Call 6:30 pm	6 1st Tech 7:30 pm Crew Call 6:30 pm Actor Call 6:30 pm	7
8	9 2nd Tech 7:30 pm Crew Call 6:30 pm Actor Call 6:30 pm	10 1st Dress 7:30 pm Crew Call 5:30 pm Actor Call 5:30 pm	11 2nd Dress 7:30 pm Crew Call 5:30 pm Actor Call 5:30 pm	12 Final Dress w/Photos 7:30 pm Crew Call 5:30 pm Actor Call 5:30 pm	13 Performance 7:30 pm Crew Call 5:30 pm Actor Call 5:30 pm	14 Performance 7:30 pm Crew Call 5:30 pm Actor Call 5:30 pm
15 Performance 2 pm Crew Call 12 pm Actor Call 12 pm	16 DEARTS 10 am and 2 pm 2452 Knauss	17	18 DEARTS 10 am and 2 pm 2452 Knauss Performance 7:30 pm Crew Call 5:30 pm Cast Call 5:30 pm	19 Performance 7:30 pm Crew Call 5:30 pm Actor Call 5:30 pm	20 Performance 7:30 pm Crew Call 5:30 pm Actor Call 5:30 pm	21 Performance 7:30 pm Crew Call 5:30 pm Actor Call 5:30 pm
22 Performance 2 pm Crew Call 12 pm Actor Call 12 pm STRIKE	23	24	25	26	27	28
29	30					

Script Changes

What it is: A list of all changes the director has made to the text of the script.

What it's for: For anyone reading the script to know what is actually in the show.

Who it's for: Stage management team, designers, and actors.

Other information: This isn't a document that is created for every show. It is illegal to change the text of a script without permission from the rights holder. However, some directors will change the script. There are some works such as Shakespeare that are public domain and do not need permission to even do the show. These scripts are often changed.

Pg	Act	Scene	Character	Action	Line or Words	Notes
11	1	Pro	Chairman	Change	"Mr. James Throttle" to "Miss Anita Throttle"	
	1	1	Jasper	Insert	Page 3 from additional pages between 13 and 14	<i>A Man Could Go Quite Mad</i>
29	1	3	Puffer	Cut	Yes, yes, of course. Now be still and have yourself a pleasant journey.	
29	1	3	Jasper	Cut	directions. Resumes with "...quickly, more laudanum"	
34	1	4	Multiple	Cut	From Drood's line "My uncle has already given me..." to final line of <i>A British Subject</i> on page 36.	
34	1	4	Multiple	Cut	Song <i>A British Subject</i>	pages 34-36
	1	4	Multiple	Insert	Page 5-7 from additional pages between 34 and 36	Don't include <i>Settling up the Score</i> on page 7
34	1	4	Neville	Change	"I fear I have not yet adapted..." to "I fear I have not yet adapted myself to your restrained climate. You might forgive me if you knew, yourselves, the warm and uncivilized allure of our homeland."	Found on page 5 of additional pages
46	1	5	Drood	Cut	Yes, we've spent many a bright and chatting afternoon here among these silent tombs, eh, my... own betrothed.	
50	1	6	Neville	Cut	What a bizarre climate you have here in Cloisterham; first snow, and now this threatening storm! The Gods must be angry.	
50	1	6	Crisparkle	Cut	God must be angry, Neville. Not Gods. We use the singular in England.	
52	1	6	Multiple	Cut	From Neville's line "Miss Bud, I think your next Christmas..." through Drood's line "... foreign tongue than he is with minding his own."	Resumes with Jasper's line "Gentlemen, ladies, please..."
65	1	7	Helena	Cut	Neville! Howmany of them did it take to mar you in this way?	

Pg	Act	Scene	Character	Action	Line or Words	Notes
65	1	7	Neville	Cut	Eight!	
65	1	7	Neville	Cut	You have an interesting way with the law here in Cloisterham, Mr. Sapsea...	Entire line is cut
65	1	7	Jasper	Cut	Only that my nephew is dead.	
70	2	Entr	Multiple	Cut	<i>England Reigns</i>	
	2	1	Multiple	Insert	Pages 7-9 of additional pages between 72 and 76	<i>Settling up the Score</i>
7	2	1	Multiple	Cut	All lines before <i>Settling up the Score</i>	
76	2	2	Multiple	Cut	Entire page	
77	2	2	Multiple	Cut	From Datchery's line "Close to the cathedral..." through Sapsea's line "That man should speak to his tailor."	Resumes with Puffer's line "Excuse me, Miss, can you..."
78	2	2	Multiple	Cut	From Jasper's line " Am I being politely told..." through Jasper's line "I hid my - our secret loyally, did I not?"	Resumes with Rosa's line "I have opened my eyes to the truth... that you are a bad, bad man."
78	2	2	Rosa	Change	"You were as false to him, sir, daily and hourly, as you now. You know that you made me afraid to opne his kind" to " I have opened my"	The line now reads " I have opened my eyes to the truth... that you are a bad, bad man."
87	2	Vote	Multiple	Cut	From Chairman's line "Indeed there are several prime candidates..." through Chairman's line "...wish to clear Neville's name?"	
88	2	Vote	Multiple	Cut	From Crisparkle's line "Neville has been entrusted to my cate." through Male Ensemble's line "I'll say!"	
88	2	Vote	Chairman	Cut	Entire paragraph at bottom of page	
88	2	Vote	Chairman	Insert	I asked the cast for a volunteer to play Datchery this evening. Would our volunteer please step forward.	This line takes the place of the paragraph spoken by Chairman on page 88
89	2	Vote	Stage Manager	Cut	The tempestuous Miss Helena Landless...	Entire line is cut
91	2	Vote	Bazzard	Cut	"Bazzard. My need for attention has me quite mad. Someone stop me before I sing again!	

Pg	Act	Scene	Character	Action	Line or Words	Notes
92	2	Vote	Multiple	Cut	From Chairman's line "I shall offer a sip of port..." through Chairman's line "... right, you may all open your eyes."	
92	2	Vote	Chairman	Cut	You see, you cannot trust anyone here tonight!	
94	2	Solut.	Multiple	Cut	From Puffer's line "Can you spare three and six..." through Rosa's line "...And now I must-"	
95	2	Solut.	Puffer	Cut	<i>The Garden Path to Hell</i>	
112	2	Solut.	Multiple	Cut	From Crisparkle's line "Well, that's that, then..." through Crisparkle's line "...the jokes on me the, isn't it?"	Resumes with Crisparkle's line "Well, I must be off."
118	2	Solut.	Rosa	Cut	From "I killed my good, true Ned..." through to the end of page.	

Cast Information

What it is: A form that the actors fill out that contains their contact information, daily schedule, prior commitments, allergies, and other information that you or the theatre might need to know.

What it's for: It is for you to schedule their costume fittings, let costuming know if they have allergies that might change the build of the costume or what it gets washed with, or if they need to come in to the theatre for something else you know when they are available. These are the things I always include on my information sheet, but all shows are different and you may need to know something else about the actors.

Who it's for: You and the costuming department.

The Mystery of Edwin Drood

Cast Information

Name: _____

Email: _____

Phone Number: _____

Please fill out your weekly schedule. Any other commitments that are not weekly, please write below.

	Sun	Mon	Tue	Wed	Thur	Fri	Sat
8:00 a.m.							
8:30							
9:00							
9:30							
10:00							
10:30							
11:00							
11:30							
12:00							
12:30							
1:00							
1:30							
2:00							
2:30							
3:00							
3:30							
4:00							
4:30							
5:00							
5:30							
6:00							
6:30							

Any other commitments? Be specific. _____

Any allergies or medical conditions you want me to be aware of _____

Character/Scene Breakdown

What it is: It shows what actor is in which scene and, in the case of an actor playing numerous characters, tells which character that actor is playing in that scene.

What it is for: This document goes with the rehearsal schedule to help you know which actors are called for rehearsal. It also assists the costume team in knowing which costume they need to have the actors in.

Who it's for: The stage management team and the costume team.

*Subject to Change

The Mystery of Edwin Drood Character/Scene Breakdown

	1-P	1-1	1-2	1-3	1-4	1-5	1-6	1-7	2-E	2-1	2-2	2-V	2-S	
		Music Hall Royale	Jasper's House	Seminary	Opium Den	High Street	Mausoleum	Jasper's House	Minor Canyon	Music Hall Corner	Cloisterham Royale	Minor Canyon Station	Music Hall Corner	High Street
Chairman														
Jasper														
Neville														
Crisparkle														
Durdles														
Deputy														
Bazzard														
Drood														
Rosa														
Helena														
Puffer														
Throttle														
Harold														
Horace														
Clive														
Mulligan														
Montcrief														
Alice														
Anita														
Flo														
Maggie														

	1-P	1-1	1-2	1-3	1-4	1-5	1-6	1-7	2-E	2-1	2-2	2-V	2-S	
		Music Hall Royale	Jasper's House	Seminary	Opium Den	High Street	Mausoleum	Jasper's House	Minor Canyon	Music Canyon Corner	Cloisterham Royale	Minor Canyon Station	Music Canyon Corner	High Street
Chairman	X	X	X	X	X	X	X	X	X	X	X	X	X	
Jasper	X	X	X	X		X	X	X		X	X	X	X	
Neville	X		X		X		X	X			X	X	X	
Crisparkle	X		X		X		X	X			X	X	X	
Durdles	X				X	X		X			X	X	X	
Deputy	X				X	X		X		X	X	X	X	
Bazzard	X						X	X			X	X	X	
Drood	X	X		X	X		X	X		X	X	X	X	
Rosa	X		X	X	X		X	X			X	X	X	
Helena	X		X		X		X	X			X	X	X	
Puffer	X							X		X	X	X	X	
Throttle	X							X			X	X	X	
Harold	X				X			X		X	X	X	X	
Horace	X			X	X			X		X	X	X	X	
Clive	X			X	X			X		X	X	X	X	
Mulligan	X				X			X		X	X	X	X	
Montcrief	X				X			X		X	X	X	X	
Alice	X		X		X			X	X	X	X	X	X	
Anita	X							X			X	X	X	
Flo	X				X			X	X	X	X	X	X	
Maggie	X		X		X			X	X	X	X	X	X	
Barbara	X			X	X			X	X	X	X	X	X	

Running Order Cheat Sheet

What it is: Gives a brief description of each scene and the location.

What it's for: When you are in rehearsal and you need to know what to set up on the stage and what props to set out, you can reference this sheet to tell you what the scene is. It also helps during tech and dress rehearsals to give to the run crew so they can follow along easily. It also helpful for those ensemble members and swings who have only been at a few rehearsals and don't know the order of the show.

Who it's for: The stage management team, run crew, and actors.

The Mystery of Edwin Drood

Running Order Cheat Sheet

Scene	Musical Number	Location	Description
Act 1			
Prologue			
1			
2			
3			
4			
5			
6			
7			
Act 2			
Entre'act			
1			
2			
Voting			
Solution			

The Mystery of Edwin Drood

Running Order Cheat Sheet

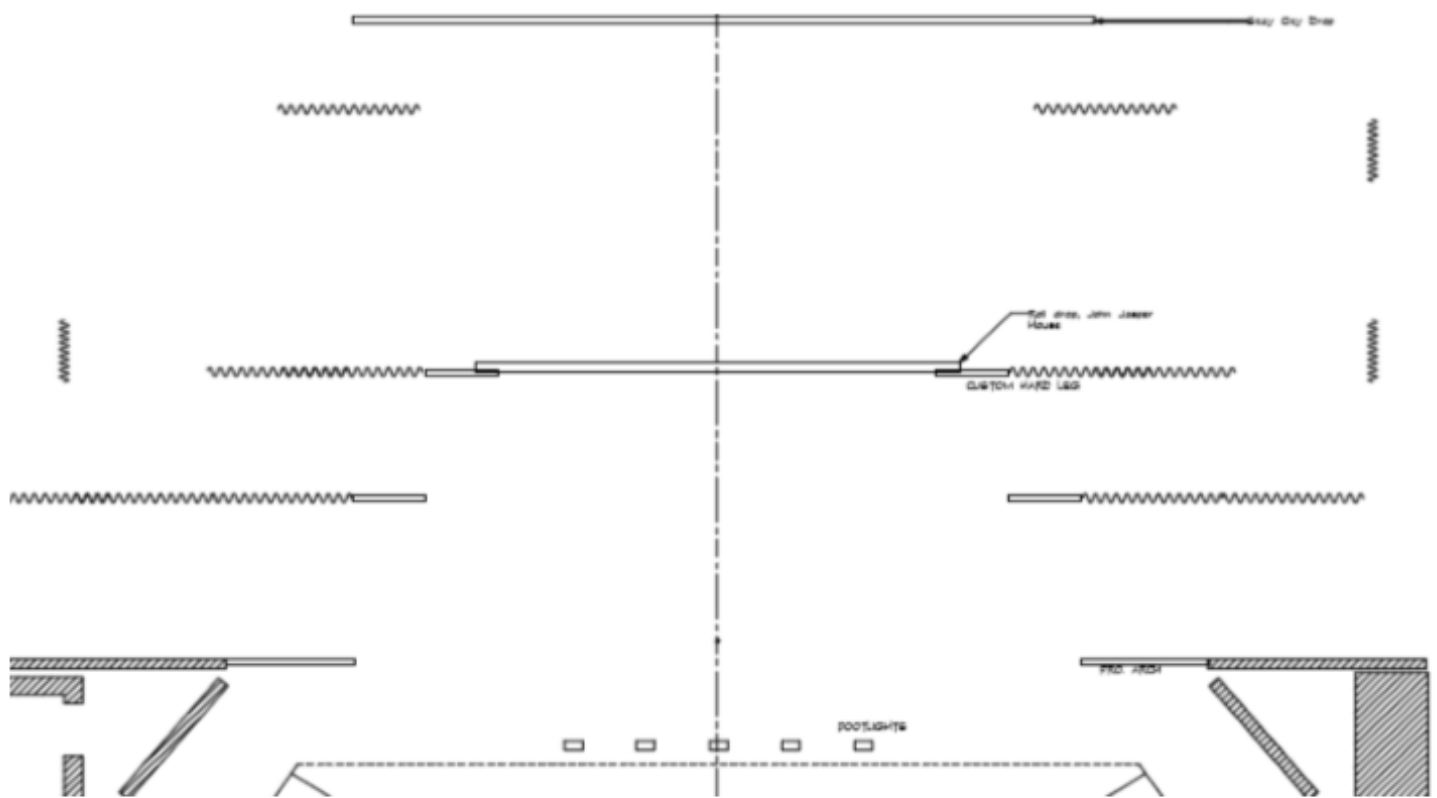
Scene	Musical Number	Location	Description
Act 1			
Prologue	There You Are	Music Hall	Introduction of the story
1	Quite Mad, Two Kinsmen	Jasper's House	Meet Drood
2	Moonfall	Nun's House	Meet Rosa, Neville, Helena, and Crisparkle
3	Wages of Sin	Opium Den	Meet Puffer
4	Ceylon, Both Sides of the Coin	Cloisterham	Meet Sapsea/Drood angers Neville and Helena/Meet Durdles
5	Perfect Strangers	Crypt/Cloisterham	Jasper sneaks into Crypt/Rosa and Drood love song
6	No Good Can Come From Bad	Jasper's House	Everyone's out to kill Drood
7	Never the Luck, Off to the Races	Cloisterham	Drood is missing/Bax's song/Act summary
Act 2			
Entre'act	None	Music Hall	Welcome back
1	Settling Up the Score	Cloisterham	Meet Datchery
2	Name of Love/Moonfall, Don't Quit	Cloisterham	Rosa and Jasper love song
Voting	None	Music Hall	Voting
Solution	Revelation, Limerick, Confessions, Strangers Reprise, Wall	Cloisterham/Hall	Solution/Summary/Finale

Blocking Page

What it is: This goes with each page of the script. It contains at least one ground plan and a place for you to record actor blocking.

What it's for: You won't fill it out until you get to rehearsal, but you need to make your script with this in it before you get to the first rehearsal. This document has several purposes. It is for you to record the actor blocking. The ground plan is for you to draw out the blocking. It is helpful for shows with a lot of blocking to have at least two ground plans on the page so that the drawings don't get too muddled. If it is a musical, there should be one ground plan and multiple boxes for recording choreography. You will see an example of a choreography page and a regular blocking page. It is for the director and actors if they have a question about what was blocked at the previous rehearsal. Sometimes the director or actor can't remember what the blocking is because it has changed so much or because they blocked a while back and forgot what it was. The blocking pages are also for the lighting designer to help them with cueing the show. Before the lighting designer comes to see a rehearsal, they need a copy of your blocking script so they can follow along. Once you enter performance mode, these pages are for you to make sure the actors are sticking to their blocking. Sometimes actors like to try new things once the director leaves, but it is your job to make sure they stick to the director's intent. Also, if an understudy or a swing has to go on that hasn't had much rehearsal time, you and, if there is one, the dance captain have to teach them the blocking and choreography.

Who it's for: Stage management team, actors, directors, and lighting designers.



Blocking

Prop

	Blocking	Prop
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		
11		
12		
13		
14		
15		
16		
17		
18		
19		
20		
21		
22		
23		

Blocking Key

What it is: A chart of all short hand and symbols used in your blocking.

What it's for: You want to write down blocking as quickly as possible, so you need a lot of shorthand and symbols to keep up. This chart helps anyone reading your blocking to decipher it.

Who it's for: Anyone who needs to read your blocking.

Rehearsal

Rehearsal Report

Production Meeting Minutes

Line Notes

Props Checklist

Preset List

Shift Plot

This list seems short, but you should be updating all documents from your pre-production list throughout the rehearsal process. These are just documents that won't be generated until after rehearsal begins.

Rehearsal Report

What it is: A record of everything that changed about the show during that day's rehearsal. It should also contain anything that you think the production team should be aware of that they might not already know about. Such as if the director tells an actor to climb up on the table, scenic now needs to know that the table needs to support the weight of that actor.

What it's for: To communicate to the production team changes in the show, and to keep a record of all changes and notes that occurred during rehearsal.

Who it's for: The entire production team.

CYMBELINE

Rehearsal Report

Date:

Theatre:

Rehearsal #

Stage Manager:

Start Time:

Break:

Break:

End Time:

Today's Rehearsal

-

Scenic/Paint:

-

Properties:

-

Costume/Make Up/Hair:

-

Electrics:

-

Sound:

-

Schedule:

-

Admin/Other:

-

Next Call:

Thank you!

CYMBELINE

Rehearsal Report

Date: 09/04/14

Theatre: DTW

Rehearsal # 3

Stage Manager: Christy Baumeister

Start Time: 7:00 p.m.

Break: 8:21-8:31 p.m.

Break: 9:42-9:52 p.m.

End Time: 10:20 p.m.

Today's Rehearsal:

- Table work

Scenic/Paint:

- Can we get the dimensions of the black boxes to be used in performance?

Properties:

- We would like a crown for Cymbeline.

Costume/Make Up/Hair:

- We would like a crown for Cymbeline.
- Frenchman needs something to distinguish him from the Britains.

Electrics:

- None

Sound:

- We would like to create a theme to be played each time we move to another country. Each Rome, Britain, and Wales would all have their own theme.
- The cast is going to create a song for Imogen that occurs on page 23 of the script.
- We would like to open the show with the actors playing percussion instruments.

Schedule:

- None

Admin/Other:

- The storytellers are going to be a part of the house crew.

Next Call:

9/4/2014 at 7:00 p.m.

Thank you!

The Mystery of Edwin Drood

Rehearsal Report	
Date: Rehearsal #: Space:	Today's Rehearsal
Stage Manager:	Call: Go:
Assistant Stage Managers:	
Start: Breaks: End:	
Late:	
Absent:	
Guests:	
Current Run Time:	Next Production Meeting:

Scenic/Paint	Properties

Costumes/Make-Up/Hair	Electrics

Sound	Schedule

Miscellaneous	Next Rehearsal
	Date: Call: Go:

The Mystery of Edwin Drood

Rehearsal Report

Date: 11/2/2015 Rehearsal #: 23 Space: Shaw	Today's Rehearsal
Stage Manager: Christy Baumeister	Call: 7:00 p.m. Go: 7:00 p.m. Ran show
Assistant Stage Managers: Sarah Collins, Hannah Cremin	
Start: 7:00 p.m. Breaks: 8:26 (10) End: 9:30 p.m.	
Late:	
Absent:	
Guests:	
Current Run Time: 1 hour 54 minutes	Next Production Meeting: 11/5/15 4 p.m.

Scenic/Paint	Properties
<ol style="list-style-type: none"> 1. There are several places on the stage floor where tape is peeling up. Can this be fixed please? 2. We spiked the table tonight. If you need to paint over the spikes, please just let me know. 3. There are a bunch of lamps blocking the SR backstage door. Can these be moved so we may have access to the door? 	<ol style="list-style-type: none"> 1. The Magnifying Glass is still broken. Can it be fixed please?
Costumes/Make-Up/Hair	Electrics
<ol style="list-style-type: none"> 1. The bra cups in Hannah's corset are coming unstitched. 2. Our rehearsal caped coat was taken from us again. Can we please have another one? 	<ol style="list-style-type: none"> 1. There is a cord hanging down on SL that the actors are catching themselves on. Can we please have this cord pulled up?
Sound	Schedule
Nothing tonight	Nothing tonight
Miscellaneous	Next Rehearsal
Nothing tonight	Date: 11/3/2015 Call: 7:00 p.m. Go: 7:00 p.m. Shaw

Thank you!

Production Meeting Minutes

What it is: A record of what was discussed at the production meeting.

What it's for: To keep a record of what was discussed in the meetings, and to distribute to the production team for them to reference.

Who it's for: The entire production team.

The Mystery of Edwin Drood

Production Meeting Minutes

Start Time: **End Time:**

In Attendance:

Schedule:

-

Scenic/Paint:

-

Props:

-

Costumes:

-

Hair:

-

Electrics:

-

Sound:

-

Arts Management:

-

Miscellaneous:

-

The Mystery of Edwin Drood

Production Meeting Minutes 10/1/15

Start Time: 4:05 p.m. **End Time:** 4:50 p.m.

In Attendance: Jay Berkow, Jenna Sugay, Mackenzie Willy, Alejandro Treccani, Dave Nofsinger, Matt Knewton, Ryan Williams, Bryson Kiser, Alex Oparka, Sarah Collins, Kate MacKenzie, Garylee McCormick, Jake Palmer, Pat Niemi, Kathryn Wagner, Julianne Babel, Hannah Cremin, Christy Baumeister

Schedule:

- November 4th will be a sitzprobe with mics and full orchestra.
- November 5th will be first tech, rather than Cue to Cue. November 6th will be second tech and November 9th will be third tech.
- Production photos will be a complete run through with staged photos at the end.
- Designer run through can potentially be moved to October 23rd depending on Jay's availability on the 22nd and 23rd.
- Rehearsal cannot happen in Shaw on October 21st due to a rental.

Scenic/Paint:

- MacKenzie is going to research the best way to make the footlight shells.
- Scenery for Jasper's House should only contain a dining room table and the Portrait of Rosa Bud.
- If time allows, MacKenzie and Alejandro would like to take a picture of Colleen for the Rosa Bud portrait the day we take publicity photos.
- The Lectern needs to have shelving so the Michael can store his Chairman props in it.

Props:

- Jay would like the single hammered gun.
- Lead pipe is cut.
- Kathryn suggested getting the Phantom of the Opera mask from Party City.
- Julianne and Alejandro are going to meet to discuss what props are going to come from costumes.

Costumes:

- Lindsay's corset will not be ready by October 12th, but she will have a corset to rehearse in.
- We would like Jasper, Drood in drag, Neville, Helena, Rosa, and Chairman for publicity photos. Christy will check with actors that they can be available to be ready by 6:00 p.m.
- Julianne, Jay, and Garylee will meet October 8th at 2:00 to discuss hair for the show.
- MacKenzie would like Julianne to put her costume renderings on dropbox.
- Costume shop needs the weapons that will be used in the show so they can create pockets in the costumes for them. The characters that have weapons are Jasper, Crisparkle, Helena, Neville, and Rosa

The Mystery of Edwin Drood

- Julianne and Alejandro are going to meet to discuss what props are going to come from costumes.

Hair:

- Julianne, Jay, and Garylee will meet October 8th at 2:00 to discuss hair for the show.
- Garylee will be putting the mics on the actors starting at first dress rehearsal.

Electrics:

- If date of designer run does not change, it will need to be filmed for Matt.
- Jay would like fake houselights instead of spotlights.
- MacKenzie is going to research options for footlight shells.

Sound:

- Garylee will be putting the mic on the actors starting at first dress rehearsal.
- Will need crew members to do live sound effects.
- Mic placement for the male actors will be over the ear.

Arts Management:

- Christy will find out from Emily if the publicity photos can be moved to either October 20th or October 22nd so we can use the curtain in Shaw as a backdrop.

Miscellaneous:

- For DEARTS meeting in Shaw, we would like to perform *No Good Can Come From Bad*. Christy will email the actors for their availability.
- Orchestra will be at tech starting October 9th.

Lines Notes

What it is: A list that tells the actors what lines they messed up.

What it's for: For the ASM or PA to keep track for the actors what lines they misspoke and how they misspoke it. It could be that they entered late, they jumped over someone else's lines, they paraphrased, they dropped a line, they added a line, etc. This is done because when doing a production, the actors are legally obligated to speak every line as it is written by the playwright. If they do not, that is considered changing the script and the theatre could be sued.

Who sees it: The person filling it out, and the actor it goes to.

Props Checklist

What it is: It is the same as your props list, only with two extra columns; rehearsal and actual.

What it's for: To keep track of which props in your prop box are rehearsal props and which are the performance props. This not only helps you keep track of them, but if you send it to your props master, it lets them know which props you are still waiting on.

Who it's for: Stage management team and props team.

General Description: Show within a show. We are in the Music Hall Royale watching a show that takes place in Cloisterham, England. The time in 1892, near Christmas. *C denotes consumable prop and will need to be replenished.

Pg #	Prop	Character	C	Notes	R	A
Act 1						
10	Gavel	Chairman				
14	Wine Glasses x2	Jasper		Will be drank out of		
14	Bottle of Sherry	Jasper	X	Pours into wine glasses		
20	Music Manuscript x2	Jasper	X	One will be torn, so will need to be replaced each night.		
22	Pocketwatch	Jasper				
23	Gun	Neville		Fake, but 19th century looking		
24	Rope	Crisparkle		Tied into a noose, small enough to hide inside costume		
24	Tall Candlestick holder	Jasper		Won't be used as weapon, but needs to be that size.		
24	Knife	Helena				
26	Opium Pipe	Puffer				
29	Money	Jasper		"Five and thruppence" (British money)		
30	Coin Purse	Jasper		To hold the money		
31	Prompt Book	Chairman				
40	Pint Bottle of Liquor	Durdles				
42	Ring of Keys	Durdles		Will be stepped on		
44	Lantern	Jasper				
50	Wine Glasses x3	Jasper		Will be drank out of		
50	Bottle of Wine	Jasper	X	Poured in wine glasses		
50	Umbrella	Drood		Needs to be wet each run		
52	Roast Goose on Tray	Bazzard				
53	Tray of Oysters	Bazzard				
54	Carving Knife and Fork	Bazzard		Knife and Fork need to be comically large in size.		
54	Roast Pig on Tray	Bazzard				
62	Sheet Music	Bazzard				
68	Fabric Tape Measure	Chairman		At least 6' in length		

Preset List

What it is: A checklist of what items need to be preset at the top of show and where.

What it's for: For you and your crew to check off that these things have been done.

Who it's for: Stage management team and run crew

Other information: This is in the rehearsal section because you should be thinking about it as you are watching rehearsals. You should be writing down items that need to be preset as you see them so you can set up for rehearsal the next day and so you have it for your run crew when they start. This is one where the setup of information will depend on the show. For my example, I use my spreadsheet from *Noises Off!* which is organized by where it gets preset because we had four different props tables. If it wasn't on a props table, it was in the first box and was labeled individually where it needed to go. I wanted to reduce the amount of paper I would have to carry around with me when doing preshow.

Preset Act 3

Whiskey Bottle-In front of SL wall on first blackout
Mop-Inside bucket
Bucket-Backstage "Nothing On"
China Tea Service-Attic
Phone-Dresser
Vase-Attic
Black Bedsheet-Bedroom
Handkerchief-Michael Hyatt
SM Mic-SM Prompt Box
Prompt Book- SM Prompt Box
Headset-SM Prompt Box
Newspaper-Couch

Backstage Left Props Table

Tool Belt
Cell Phone
Pill Bottle
Tool Belt
Whiskey Bottle
Large Flower Bouquet
Medium Flower Bouquet
Small Flower Bouquet
Cactus
Wallet 1 (contains money)
Wallet 2 (contains money)
Gauze
Axe
Axe w/sign
White Bedsheet
Tied Sheets

"Nothing On" Stage Left Props Table

Sardines
Sardine Plate 1
Sardine Plate 2
Sardine Plate 3
Sardine Plate 4
Flight Bag 2
Cardboard Box 2 (contains Champagne bottle 2)
Bathmat
White Bedsheet

Backstage Right Props Table

Overnight Bag

"Nothing On" Stage Right Props Table

Flight Bag 1 (contains champagne bottle 1)
Cardboard Box 1 (contains files and champagne bottle)
Hot Water Bottle
Tax Demand
Envelope
Glue
Burglar Satchel
"Loot"
Gold Taps
First Aid Kit

Shift Plot

What it is: A tracking of any curtain opening or closing, anything that flies in and out, any prop hand off, any scenic change, or anything else that the crew is responsible for. Should also include preshow and postshow duties.

What it's for: To communicate to the crew what tasks they have to do backstage. It should say when the task happens, who is doing it, what the task is, spike color if there is one, and any special notes about it.

Who it's for: Stage management team, run crew, and, in some cases, the technical director.

Other information: This also needs to be filled out during rehearsal, like the preset list. During rehearsal you or your assistant are doing all these things, but once the run crew arrives, they will start doing this. You should be keeping a record of these things as you are doing them or as you see something that needs to be done.

The Mystery of Edwin Drood

PG	WHEN	WHO	WHERE	WHAT	NOTES
Preshow					
		Hannah C		Call DPS	
		Everyone		Headset Check	
		Anisa, Stephanie, Emily		Sweep	
		Cash, Jonathan		Mop	
		Hannah C, Sebastiana,		Set out props	
		Anisa		Set Lecturn and Stool	DSL
		Hannah C		Preset gavel, prompt book, and flower bouquet	On lecturn
		Hannah C		Turn on and test fog machines	
		Cash, Jonathan		Technical check	All items on rail
		Anisa		Close Traveler	
		Anisa, Stephanie, Emily		Preset Harpsichord, Stool, and Portrait	SR
		Anisa, Stephanie, Emily		Preset Table	SL
		Sebastiana, Sarah		Set curtains	
		Hannah C		Put Gaff Tape on SL Door, Pit Door, and Crossover Doors	
		Cash, Jonathan		Close sound door	
		Cash, Jonathan		Bring Crypt in and set between US and Mid Stage legs	
		Cash, Jonathan		Preset Crypt	Lean backside against Sound Door
		Everyone		Make sure all pathways are clear of obstacles	
		Chris		Channel check	
		Chris		Blackout check	
Act I					
Places		Hannah		Actor Check	Count 12
Prologue					
8	Top of show	Jonathan	DR	Open Ruby Curtain	Fast
12	"Cloisterham! The ancient mouldering city..."	Cash	SR	Open traveler	
Scene 1					
13	"And here we are in the home of Mr. John	Jonathan	SR	Bring in roll drop	
13		Michael, Christain	SL	Bring on table	
13		Natalie	SL	Bring on decanter and 2 wine glasses	put on table

PG	WHEN	WHO	WHERE	WHAT	NOTES
Act I					
Scene 1					
13		Nick	SL	Bring on Rosa portrait	
Scene 2					
18	"But to continue our story; Yound Edwin Drood..."	Jonathan	SR	Take out roll drop	
18	"But to continue our story; Yound Edwin Drood..."	Cash	SR	Bring in church windows	
18		Michael, Christain	Onstage	Take off Table	
18		Hannah H	Onstage	Take off Decanter and Glasses	
18		Nick	Onstage	Take off Portrait	
18		Lucas, Keith	SR	Bring on Harpsichord and Stool	
19		Sebastiana	SR	Wash Wine Glasses	
20		Hannah C	SR	Hand off Gun to Kendall	
Scene 3					
26	"But we now step from the chaste sanctity..."	Cash	SR	Take out church windows	
26	"But we now step from the chaste sanctity..."	Sebastiana	SR	Close Traveler	
26	After traveler closes	Jonathan	SR	Bring in DS opium den	
26	After traveler closes	Anisa	SR	Brind in US opium den	
26		Hannah C	SL	Hand off Opium Pipe to Hannah H	
26		Michael, Christain, Hannah H	SL	Bring on pillows	
26		Hannah H	SL	Bring on Opium Pipe	
26		Lucas, Keith	Onstage	Take off harpsichord and stool	
30		Sebastiana	SL	Hand off Hat to Christian	
Scene 4					
31	"But it is now the following day and as we	Jonathan	SR	Take out DS opium den	
31	"But it is now the following day and as we	Anisa	SR	Take out US opium den	
31		Michael, Christian, Hannah H	Onstage	Take off pillows	
33	"let's not raise our voices here in"	Cash	SR	Open traveler	Rapidly

PG	WHEN	WHO	WHERE	WHAT	NOTES
Act I					
Scene 4					
33		Sarah, Sebastiana	SL	Preset Crypt between US and mid stage legs	Avoid sightlines
Scene 5					
44	"...in hopes of shedding new light upon our..."	Cash	SR	Close traveler	
44		Nick, Lucas	SL	Bring on crypt	
46		Sebastiana	SL	Preset Caped Coat on Dining Room Table	
Scene 5					
46		Nick, Lucas	SL	Take off crypt	
46	"God rest ye merry... Mr. John Jarpser"	Cash	SR	Open traveler	
46		Sarah, Sebastiana	SL	Take Crypt from Nick and Lucas and lean backside against Sound Door	
49		Sarah	SL	Hand off Small Knife to Lindsey	
49		Sarah	SL	Hand off Candlestick to Blake	
49		Sebastiana	SL	Hand off Rope to Aaron	
49		Sebastiana	SL	Hand off Rubber Knife to Colleen	
Scene 6					
50	Applause after <i>Perfect Strangers</i>	Jonathan	SR	Bring in roll drop	
50		Michael, Christian	SL	Bring on table	
50		Natalie	SL	Bring on wine bottle and 3 glasses	
57		Anisa	SR	Take Knife from Aaron	Put on props table SL
57		Hannah C	SL	Take Gun from Kendall	Return to prop box
Scene 7					
58	"It is now late the next day, Christmas day..."	Jonathan	SR	Take out roll drop	
58		Michael, Christian	Onstage	Take off Table	
58		Natalie	Onstage	Take off wine bottle and glasses	
60		Sebastiana	SR	Preset caped coat for Matt K DSR	
63		Sarah	SL	Hand off Banana to Lindsey	
68	Final pose of <i>Off to the Races</i>	Jonathan	SR	Close Ruby curtain	Half time

The Mystery of Edwin Drood

PG	WHEN	WHO	WHERE	WHAT	NOTES
Act II					
Entre Act					
69	Top of act	Jonathan	SR	Open Ruby Curtain	Fast
69		Sebastiana	SL	Hand off Magnifying Glass to Peyton	
Scene 1					
75		Sebastiana	SL	Hand off Retractable Knife to Colleen	
75		Sarah	SL	Hand off Repaired Manuscript to Blake	
Voting					
87		Sarah	SL	Hand off Vanity Bag to Peyton	
88		Sebastiana	SL	Take Datchery items from Emily M	
88		Sebastiana	SR	Hand off Datchery items to Matt K	
91		Sarah	SR	Hand off notepads and pencils to ensemble	Stand behind wall
91		Sebastiana	SL	Hand off notepads and pencils to ensemble	Stand behind wall
Solution					
	When trill starts	Hannah C	Trap Room	Open door, assist Peyton	
Post Show					
		Sebastiana		Retrieve Repaired Manuscript from Pit	
		Hannah C, Sarah, Sebastiana		Put away all props and check them in	
		Chris		Turn off Light board	
		Cash, Jonathan		Remove gaff tape from doors	
		Hannah C		Turn off fog machines	

Techs, Dresses, and Performance

Calling Key

Preshow Checklist

Sign In Sheet

Performance Report

Calling Key

What it is: Similar to the blocking key, it's a chart of what all your symbols mean in your calling script.

What it's for: If someone else has to step in to call the show, they should be able to look at this key and know exactly what to do.

Who it's for: The stage manager stepping in for you.

The Mystery of Edwin Drood

Calling Key

△ LQ Lighting Cue

⬡ SQ Sound Cue

□ Scenery Cue

SB Stand By

All cues are represented by their symbol where it is called then a line extended out to the left hand side of the page labeled with the initials and the number.

“Googley” eyes above the cue means it is a visual cue.

If it is a visual cue, what you are watching for will be written underneath the cue.

If cue symbols are written on top of each other, then they are called at the same time.

Preshow/Postshow Checklist

What it is: A list of everything that you need to do before and after each show.

What it's for: It's for you to have a list that you can check off to make sure it got done.

Who it's for: You and another stage manager if they have to step in.

The Mystery of Edwin Drood

Preshow

5:00 p.m.

- Put up Sign in Sheet
- Unlock dressing rooms
- Unlock Shaw and backstage doors
- Turn on hearing impaired system
- Turn on Stage Management land

5:30 p.m.

- Check attendance

6:00 p.m.

- Sweep
- Foggers on/check fluid
- Mic Check
- Call DPS
- Turn on Light Board
- Arc on VL's
- Technical check
- Channel Check
- Sound Check
- Headset Check

6:30 p.m.

- 30 minutes until house opens
- Check props table
- Check preset props
- Check tape on doors
- Walk pathways; clear anything that's in the way or tape it down
- Check Spike tape
- Check furniture presets
- Dress Curtains
- Blackout Check

The Mystery of Edwin Drood

6:45 p.m.

- 15 minutes to house open
- Mop
- Go to cue 1
- Close sound door
- Close traveler and ruby curtain

6:55 p.m.

- 5 minutes until house opens.
- Crew to places

6:57 p.m.

- Actors to places

7:00 p.m.

- Movement Call

7:25

- Send Emily to collect actors

7:27

- Send Hannah to check in with Matt Shabala

Post Show:

- Turn off Stage Management box
- Turn off monitor
- Turn off light board
- Turn off stand lights
- Turn off fog machines
- Turn off hearing impaired system
- Put batteries from headsets in charger
- Put wireless headsets away
- Lock all doors

CYMBELINE

7:30 p.m. show
Preshow Checklist

Date:

DONE	TIME		WHO
	5:30	Update Call Board	
		Post Sign in Sheet	Christy
	5:40	Personal Check	
		Unlock- Doors, Booth, Dressing Rooms, Prop Box	Christy
		SM Rack/Video System	Christy
	6:00	Attendance	
		Check Crew Attendance, Call Late	Elizabeth
	6:00	Stage and Backstage Check	
		Sweep- All areas of the Stage and Wings	Crew
		Mop- Main Area	Crew
		Exits and Pathways Clear, Cables out of Way/Taped Down	Christy/Elizabeth
		Props Preset Backstage	Elizabeth/Crew
		Props Preset Onstage	Elizabeth/Crew
		Sound Door Closed	Crew
		Recheck vial and meat bag	Elizabeth/Crew
	6:15	Front of House Check	
		Turn on Aisle Lights (From Booth)	Christy
		Turn on Entranceway Lights	Christy
		Turn on Board	Mike/Bryson
		Lighting Channel Check	Mike/Bryson
		Dress Drapes (On Ground and on Ring)	Christy/Elizabeth
		Close All Doors	Christy
	6:18	"10 Minutes Until Fight Call"	Christy
	6:23	"5 Minutes Until Fight Call"	Christy
	6:30	Attendance	
		Check Actor Attendance, Call Late	Elizabeth
	6:45	Headset Check	
		Headset Check	All On Headsets
	6:50	"10 Minutes Until House Opens" Call- Warmups Complete	Christy
		Blackout Check	Christy/Bryson
	6:55	"5 Minutes Until House Opens, Please Clear the Stage" Call Make sure everyone has preset and checked everything	Christy
		Final Walk of Stage, Pick up anything, Dress/Close Drapes	
		"Storytellers Places" Call	
	7:00	"House is now Open, please do not enter the stage at this time"	Christy
		House Turned over to House Manager	
	7:02	"25 Minutes Until Places" Call	Christy
	7:12	Give "15 Minutes Until Places" Call	Christy
		All To Headset	All On Headsets
	7:17	"10 Minutes Until Places" Call	Christy
	7:22	"5 Minutes Until Places" Call	Christy
	7:25	House Manager- 5 Minute hold or Continue	Christy
	7:26	Call "Places for Top of Act I"	Christy
	7:30	Confirm Actors in Place, Crew in Place- GO!	Christy

Sign In Sheet

What it is: Exactly as it sounds. It is a sheet for the cast and crew to sign in at each tech, dress, and performance.

What it's for: So that you know they are in the building and getting ready for a show. If they haven't signed it, then it is your responsibility to find out where they are. They could just be running late, or they might have gotten in a bad accident which means you have to put in an understudy or swing if it's an actor, and if it's a crew member you have to find a way to get their tasks covered.

Who it's for: Everyone listed on it.

Other Information: I like to put a question on the sign in sheet for everyone to answer when they sign in because if they answer the question, it lets me know that they read the sign in sheet.

The Mystery of Edwin Drood

Date: 11/21/2015	Next Call: 11/22/2015	Notes:
Performance	Performance	
Crew Call: 5:30 p.m.	Crew Call: 12:00 p.m.	
2nd Call: 6:00 p.m.	2nd Call: 12:30 p.m.	
Cast Call: 5:30 p.m.	Cast Call: 12:00 p.m.	
2nd Call: 6:00 p.m.	2nd Call: 12:30 p.m.	
Go: 7:30 p.m.	Go: 2:00 p.m.	

After reading the notes, sign in by answering this question next to your name :

Cast		Crew	
Colleen Bielman		Tech	
Natalie Burdick		Hannah Cremin	
Andy Fedewa		Chris Riley	
Hannah Hesseltine		Heather Zurowski	
Patrick Hill		Jack Williams	
Keith Hutchins		Stephanie Liakos	
Christian Klepac		Emily Sherman	
Matthew Kurzyniec		Run Crew	
Katelyn Langwith		Sebastiana Gullo	
Matthew Lanyi		Anisa Henry	
Emily McKay		Cash Maciel	
Nicky Mendelsohn		Sarah Quigley	
Michael Pacholski		Jonathan Warner	
Dayna Palya		Wardrobe/Hair	
Mike Perlongo		Meeka Postman	
Lindsay Powers		Corina Brown	
Blake Price		Joriah Fleming	
Payton Reilly		Mary Klenk	
Aaron C. Rutherford		Amanda Najor	
Kalie Schnabel		Natalie Blain	
Nick Smith		Courtney Green	
Gabriella Smurawa		Dayna Palya	
Lucas Thomas			
Kianee Truvillion			
Kendall VanAmburg			
Kaitlyn Weickel			

Performance Report

What it is: Very similar to the rehearsal report, except at this point in time, nothing should be changing. However, I have yet to work a show where something didn't change after opening. Mostly you will be reporting if you are running low on a consumable prop, if a prop breaks, if a light goes out, if scenery needs a touch up etc.

What it's for: Same as the rehearsal report, to communicate this information to the production team and to keep a record.

Who it's for: The entire production team.

CYMBELINE

Performance Report

Date:

Theatre:

Performance #

House Count:

Stage Manager:

Act 1:

Intermission:

Act 2:

Total Run Time:

Scenic/Paint:

•

Properties:

•

Costume/Make Up/Hair:

•

Electrics:

•

Sound:

•

Schedule:

•

Admin/Other:

•

Next Call:

Crew Call

Cast Call

GO

Thank you!

CYMBELINE

Performance Report

Date: 11/1/14

Theatre: DTW

Performance #7

House Count: 170

Stage Manager: Christy Baumeister

Act 1: 7:35–8:58 p.m. (1 hour 23 minutes)

Intermission: 8:58 – 9:11 p.m. (13 minutes)

Act 2: 9:11–10:15 p.m. (1 hour 4 minutes)

Total Run Time: 2 hours 40 minutes

Scenic/Paint:

- None

Properties:

- None

Costume/Make Up/Hair:

- None

Electrics:

- None

Sound:

- None

Schedule:

- None

Admin/Other:

- None

Next Call:

11/2/14

Crew Call 12:30 p.m.

Cast Call 1:00 p.m.

GO 2:00 p.m.

Thank you!

The Mystery of Edwin Drood

Performance Report

Date: Performance#: Space:	Today's Performance
Stage Manager:	Call:
Assistant Stage Managers:	
Start: Intermission: End:	
Total Run Time:	

Scenic/Paint	Properties

Costumes/Make-Up/Hair	Electrics

Sound	Schedule

Miscellaneous	Next Call
	Date: Call: Go:

Thank you!

The Mystery of Edwin Drood

Performance Report	
Date: 11/13/15 Performance#: 1 Space: Shaw Theatre	Today's Performance
Stage Manager: Christy Baumeister	Call: Wardrobe Crew 5:30 p.m. Run Crew 6:00 p.m. Actors
Assistant Stage Managers: Sarah Collins, Hannah Cremin	5:30 p.m. 2nd Actor call 6:00 p.m.
Start: 7:35 p.m. Intermission: 8:50-9:06 End: 9:50 p.m.	Go: 7:30 p.m.
Total Run Time: 2 hours 25 minutes	
Scenic/Paint	Properties
Nothing tonight	1. One zip tie on the flag broke.
Costumes/Make-Up/Hair	Electrics
1. Rosa's bows keep falling off on the stage. Can they be stitched on? 2. Drood's hat fell off several times tonight. Is there any way it can be pinned to the wig that would be easily removable?	Nothing tonight
Sound	Schedule
Nothing tonight	Nothing tonight
Miscellaneous	Next Call
Nothing tonight	Date: 11/14/15 Call: Wardrobe Crew 5:30 p.m. Run Crew 5:30 p.m. Actors 5:30 p.m. 2nd Actor call 6:00 p.m. Go: 7:30 p.m.

Thank you!

If you have done your book well, then any stage manager should be able to pick up your book and take over your show in case you get hit by a bus or a truck.