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SANTA CRUZ

**The Fallout between procedure and practice**

A thesis submitted in partial satisfaction

of the requirement for the degree of

MASTER OF ART

in

THEATER ARTS

by

**Aurora Olmos-Gallo**

June 2013

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## Abstract

Aurora Olmos-Gallo

*The Fallout Between Procedure and Practice*

The following is a case study in the field of Stage Management. It briefly lays out different approaches to stage managing in the field of theater, while being critically aware that not all procedure prepares a young stage manager for their fieldwork.

*“Stage Managing is the perfect example of catch-22: You have to be sane to carry out the job; you have to be insane to want the job.”*<sup>1</sup>

Books on stage managing clearly detail the rehearsal process and how to execute a successful run. Yet these handbooks can only make the gap between procedure and practice so much smaller, but at the end of the day it boils down to the ability to think ahead. Anything can and will go wrong, no matter how well you plan ahead. Once you accept this notion, you can begin to prepare yourself for the greater task at hand, executing a great show. A way to motivate yourself, within the reality that something will go wrong, is to have a strong sense of pride in your work. You can't let the fact that things go wrong slow you down, how do you achieve this you may ask yourself? A strong sense of perseverance and the will to create work unlike any other are required because stage managing is all about finding the balance between craft and art within performance. As Fazio states “The *art* of perfection is to strive for it-not live for it. The *craft* of perfection is to benefit from the imperfections, the mistakes made. Try not to make the same mistakes in the same way, but if you do, learn the lesson again and move on without judgment or self-recrimination.”<sup>2</sup>. In other words, stage managing is not only about knowing the tasks that need to be done but also managing the gulf between your expectations and the reality, without losing your mind. A prime example of this was my work on James Baldwin's *The Amen Corner* directed by Don Williams where the gap between theory and practice was

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1 Schneider, Doris. *The Art and Craft of Stage Management*. Fort Worth: Harcourt Brace College, 1997. Print. P. 7

2 Fazio, Larry. *Stage Manager: The Professional Experience*. Boston: Focal, 2000. Print. P.13

unlike anything my training prepared me for.

*The audition process “a terrific advance look at the working methods of the director and at your future cast”*<sup>3</sup>

The procedure on the audition process varies from author to author, in stage management handbooks; it boils down to setting up an audition form and template to audition actors, keeping the room quiet and being polite. This information, although useful, does not prepare a stage manager for how to execute this notion. Partly this is because Stage Managers are usually brought onto a project once the show has been cast, yet what do you do when this isn't the case?

The process of *The Amen Corner* began in late November with preliminary auditions. I was notified two weeks prior to the audition date. In order to plan for this event, I took my skills as a stage manager and began to gather as much information as possible. I went into pre-production week mode. The most important part of pre-production is meeting with your director; Don and I set up a meeting. (Please see Appendix A for pre-production meeting notes). We discussed the auditions, the rehearsal process and running of the show. Don made it abundantly clear that he wanted everyone to know what their duties were on this show. My first task then was to create a series of handouts delineating these responsibilities. These are all tasks that I was trained for, since most are basic theater etiquette and procedure. I made the following: a production calendar, rehearsal calendar, actor contract, as well as an audition form. (See Appendix B for calendars, contracts and audition forms.)

Unlike the audition process dictated in stage management handbooks, we had

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<sup>3</sup> Ionazzi, Daniel A. *The Stage Management Handbook*. White Hall, VA: Betterway Publications, 1992. Print. P.69



a cattle call which was open to technicians as well. Generally, designers are hired independently from actors. In order to close the gap between traditional procedure and this unique practice, I concluded that each technician would be required to sign a tech contract and a tech interest form, as well as an audition form. Each applicant would also take a calendar. This way, they were auditioning with the performers, while being fully aware of the differences between their jobs. (See Appendix C for technician information)

Although, there was a gap between procedure and practice my approach gave me the tools necessary to execute the practice. It's true, I wasn't prepared or trained to audition designers, yet this did not change the fact that I needed to. What helped close this gap was using the basic principles entailed for actors and applying them to technicians, I had them fill out paperwork in case they were hired, and kept a calm, quiet auditioning process. Once the actors were cast, we could move on into pre-production week.

Pre-production week<sup>4</sup> is by far the busiest time, there are a lot of lists to compile and a very small amount of time to gather as much information about the show as possible. This process consists of making templates for meetings, rehearsals, call times, tech times as well as contact information, updating calendars, making call-boards, and informing all those involved with the project about deadlines. Once this is done, I begin work on my prompt book, or production binder. A prompt book, which is edited and added to throughout the rehearsal and run of a show, is generally a binder which consists of all the information detailing the run and maintenance of the show. A prompt book is kept professionally in the event of a remount. The prompt book contains a series of script breakdowns including: props, scenic, character and, in this case, sheet music. All this is done in preparation for first rehearsal. Another important task that needs to be done is compiling actor packets for the first night of rehearsal. Actor packets usually contain: a script, calendar, medical contact information and a photo release form. (Please see Appendix D for properties list, daily call template, and rehearsal report template).

This process went smoothly because the stage management team (consisting of my Assistant Stage Manager and myself) divided the work equally and we were both trained well enough to execute this in a timely manner. Here, the gap between procedure and process was minimal since it consisted of compiling a to do list and doing these tasks.

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<sup>4</sup> As stated by Daniel A. Ionazzi in his book *The Stage Management Handbook*. "The pre-production phase consists of two components: (1) research and (2) Planning and organization." (Lonazzi, P. 13)

*You will perform your job better if you understand that you are managing **change**.  
You must learn to love the chaos.*<sup>5</sup>

All the books teach you to embrace the fact that plans change, what they neglect to inform you is how *much* things will change or how to *deal* with this change. The rehearsal process lasted six weeks and was broken down into a two step process: choir rehearsals and principal rehearsals. During week one, we had our first rehearsal emphasizing choir workshops. Later that week we auditioned for principals as well as continued vocal workshops. This week's main challenge was auditioning while rehearsing. Luckily my Asst. Stage Manager stayed with the singers while I ran auditions.

A change you are not prepared for is missing actors. Books tell you how to treat an actor and create a positive work environment, yet there is no information on how to create a positive work environment while missing workers. The student playing the part of Margaret dropped the show and Mr. Don Williams, the director, decided to bring in a volunteer to fulfill the position, for artistic purposes. Since the individual brought on was not a student, I went to production management to talk about the procedure and got all the necessary paperwork to get her approved on the process, as to avoid any liability issues. Once this was done, Ms. Tammi Brown was brought on to the process.

The handbooks also did not prepare me for personal actor bias towards management younger than them. When I was explaining the process to Ms. Brown,

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<sup>5</sup> Schneider, Doris. *The Art and Craft of Stage Management*. Fort Worth: Harcourt Brace College, 1997. Print.

she would reference Mr. Williams and not me. This led to an unforeseeable slow down in the process. She never went into the costume shop for measurements and did not attend regularly scheduled rehearsals. The AD [Assistant Director] or myself would read her lines during rehearsal. After two weeks, she proceeded to bring in her own understudy, as opposed to the student assigned to the role. This was unheard of for Mr. Williams and myself. After much deliberation, the director decided she was to be released from her position. Mr. Williams asked me to do this, I let him know that the Stage Manager and Assistant Stage Manager are prohibited from signing the closing notice of the company of the individual notice of any actor's termination.<sup>6</sup> In other words, this was out of the range of my duties and I did not feel comfortable having to make such a decision without him. In turn, he asked me to do it anyway. At the time, I realized that this was a clear violation of my rights under the AEA rules; however, as this was a school setting not being run by Equity, I did as I was told.

The loss of Ms. Brown set a precedent resulting in actors not respecting the rules and regulations set forth by the director. They began showing up late, ignoring requests to be fitted, and showed blatant disregard for stage management procedures. There was no discussion of unprofessional behavior in a professional setting. This in turn began to create the perfect storm of a negative work environment.

However as we hit week four of rehearsals Mr. Williams began stressing about the show's ability to get done and this led to a series of rehearsals where he yelled at

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<sup>6</sup> Ionazzi, Daniel A. *The Stage Management Handbook*. White Hall, VA: Betterway Publications, 1992. Print. P.10

the actors for wasting time. He asked me to speak with the actors about their dedication to the project. I reminded them of their roles and the contracts which they had signed agreeing to show up on time and memorize their lines. Again nothing changed. There was a lack of incentive to cooperate due to the fact that the director would not be present in the room and this led to students continuing their unprofessional behavior. It also affected their ability to memorize their lines and prepare for opening, as well as their performance. This in turn affected my performance, since I could not complete my job without cooperation from the actors.

Professionally I was put in a very strange place, I know that part of my duties as a stage manager are to adjust to needs and embrace a sense of chaos and rehearsal challenges, yet I feel that given any other situation, I would have dropped this project rather than continuing working in a hostile work environment. The only reason I did not do so, was because it seemed unfair to the commitment I had made to the project and other individuals involved.

*The stage is the canvas on which the technical elements give the play mood, color, feeling, texture, environment, and movement.*<sup>7</sup>

Tech is always the most exciting part of the show, it is the ultimate test of attention to detail. Prior to tech a few things have to occur: the first and most important is meeting with all of the designers to ensure that they are prepared for the upcoming tech week. I met with sound and lights to paper-tech the project. Paper tech is when stage management sits down with lights and sound (media if applicable) about the cues in the show. To make the tech process efficient we discuss where and when the cues they have should be called. After meeting with lights and sound, I check in with scenic and props to make sure that all props have been pulled as well as all set dressing etc. For this particular project, these events occurred smoothly and designers were prepared for paper-tech and tech.

A discrepancy between procedure and practice did occur with respect to tech calls. Mr. Don Williams and I had agreed that the children actors in the piece were not allowed to attend tech due to violations in child safety law, yet their father was called so he accidentally forgot and brought his children regardless. My solution for this was, ask Interim Department Chair Kate Edmunds and, after a brief discussion, we decided the children were needed for lighting placement in act one and three; however, they did not need to be called for the entirety of tech. They were sent home after a complete run of the show on both days.

Another issue which arose, but did not disrupt the cue to cue process was that

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<sup>7</sup> Stern, Lawrence. *Stage Management*. Boston: Allyn and Bacon, 1995. Print. P.205

the director had to step out of the rehearsal early. The assistant director and I were fortunately prepared - she gave acting notes based off of Mr. Don Williams' aesthetic and character traits, and I gave notes on cleanliness of timing to keep the pace of the show going. This seemed like the most logical thing to do since my job description does entail the artistic integrity of the show and timing is essential to that process. Rehearsals ended on time and the show ran twice - once with a stop and go and the second time without stopping (this was excluding the initial cue to cue process).

These minor flaws in the procedure did not affect the ability of the crew to tech the entire show. The “children issue” was not overwhelming and for the most part the atmosphere was calm and no one felt rushed. We had enough time to run all of the cues several time and were prepared to go into dress. (Please see appendix E for tech reports).

*The SM should remind the cast and crew before a dress rehearsal that the rehearsal is to be performed as it will be for an audience.*<sup>8</sup>

Much like tech, dress only goes smoothly with preparation. Before dress, I do one final check-in with the designers to make sure everyone is on the same page as far as cue calling. This is also the first night that the board operators run the entire show with me fully cuing them. Depending on the show and designer, by this point the board operator has had practice working lights and sound. At this point, it also is very important that we start as close to running time as possible. For most shows, it seems necessary to have an hour set aside for quick changes and technical transitions. This allows the show to run without stops from the beginning. It's important to transition into the format in which shows will run. For this particular show several adjustments needed to be made which resulted in delays during first dress. Unfortunately, I did not check in with costumes before dress outside of production meetings, thus the designer was still pulling and/or making adjustments until the shop closed on first dress. Costumes continued to change up until opening night - it wasn't necessarily a problem, the actors were just made aware that changes were still being made and adjusted rather well. However, there were delays to the run of the time since we needed to re-tech the costume changes during the show.

An issue which arose and I was unprepared for was people dropping the show. The initial crew of four went down to one. I talked about logistics with Kate Edmunds, the department chair, and asked if it was possible to rearrange people

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<sup>8</sup> Fazio, Larry. *Stage Manager: The Professional Experience*. Boston: Focal, 2000. Print. P. 220



backstage to fulfill show needs, without violating their work times. She stated that this was allowed only if they wanted to, since it was not in their initial job description. At which point, my Asst. Stage Manager and I decided to redistribute work to accommodate having less people and dress and shows went as scheduled. Again, the small lapse in procedure and practice did not slow down the ability for the show to get executed, it merely made the execution different. (Please see appendix F for dress reports)

*“It is now time for the magic to commence and for everyone to reap the rewards of many weeks of effort. The director and designers can sit back and enjoy the show or check in to a hospital for their breakdown.”*<sup>9</sup>

Once the show opened everything ran much smoother as the actors responded well to audiences and enjoyed the performances. The shows ran rather well, actors met their calls, cues were called on time and there were little to no mistakes. The only issue that I didn't plan for/know how to handle was the involvement of the director once the show opened. Normally, once the show opens the director backs away and then it is up to the stage manager to keep the artistic intention laid out in rehearsals going. However, because the show traveled, Mr. Williams never let go. The plus side was the shows were always done to meet his artistic vision. The negative side was that he never let the show go. By that I mean he proceeded to give technical notes after the show opened. I would have been completely okay with this if they weren't during the run of the show. I asked him to stop since it disrupted my ability to call the show to meet his artistic vision. He agreed but continued to give notes during the run regardless. After the first two performances, I began preparation for the traveling aspect of the show. (Please see appendix G for show reports)

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<sup>9</sup> Schneider, Doris. *The Art and Craft of Stage Management*. Fort Worth: Harcourt Brace College, 1997. Print. P. 36

*Traveling with a touring show is like a double edge sword. On the one side, it can exciting and adventurous: on the other side it is difficult and tiring.*<sup>10</sup>

At the end of the run in Mainstage, we struck the set and moved to Stevenson Event Center. This move was rather easy - we had lists of all the costume pieces and props traveling with us. The technical director and I spoke about how logistically everything was getting moved. When the performance closed we packed everything up and prepared it for the move. The day after the show closed, the technical director along with his assistant moved scenic to the new space then returned to make a trip for properties and costumes. I scheduled several days of dark time/load in so that lights and scenic had as much time to prepare as they could before our pick up rehearsal. We had a speed through the day before tech to brush up the actors' lines and help them adjust to the space.

The following night I scheduled a tech/dress to run the entire show. Unfortunately, the sound designer had no idea how to set up the equipment in the space and it delayed us a few hours. Looking back, I should have considered the possibility that he also needed load in time to set up coms and speakers. Due to the delay, the run was set back, the director became aggravated by the situation and refused to let me run the tech in a way that allowed us to both tech and run the show. I suggested a cue to cue. He refused, so we did a general stop and go. After doing some research, I realize that I should have done a dry tech the night before without the actors just to make sure I became familiar with the cues. However at the time, this

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<sup>10</sup> Fazio, Larry. *Stage Manager: The Professional Experience*. Boston: Focal, 2000. Print. P.252

was not the case, so then I was faced with the tough choice: adjust tech so that we can finish on time and defy the director's orders or do as he says and not be prepared for opening the next night. Institutionally I decided that "It is the goal and objective of everyone in the touring company to move, set up, and have the show ready for the first scheduled performance."<sup>11</sup> In order to get the job done, I had to ask the director to step out of the room as he did not understand that it was in the best interest of his artistic vision to let me run tech in a cue to cue to practice the entire show. Luckily, the assistant director spoke to him outside the venue about aesthetics, thus giving stage management the ability to move through the show quickly. The actors ended up doing a speed through so as to satisfy the director's needs while accommodating the technician needs. (Please see appendix H for tech and show reports at Stevenson Event Center).

After a long tech, we once again prepared for another opening night. Before the show, we checked to make sure all props, costumes and scenic elements were in their appropriate places. We also did a lights and sound check. There was a slight delay with sound but there was nothing we could do since it was due to the technology, not the cue calling. Although we planned for future delays to the best of our abilities, unfortunately the sound did not go well during the run of the performance. Mr. Williams gave me a note during the run of the show. I asked him to wait to discuss this at intermission. During intermission he raised his voice at me. I

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<sup>11</sup> Fazio, Larry. *Stage Manager: The Professional Experience*. Boston: Focal, 2000. Print. P.256

executed my well- developed skill of “keeping my cool,” I explained to him that I understood why he felt that way and that the best I could do was call the show correctly the next run and that while we cannot control the sound syste, we can adjust the performance so that the audience never notices that the sound is not working. He reluctantly agreed. At the end of the night I spoke with the actors and we talked about a solution to avoid loss of artistic intent. The following night, the sound system was just as unpredictable and did not go well, yet the actors adjusted, the show went smoothly and no one noticed the error with technology.

After the first performance, we began preparation to return everything back to Main Stage for the second part of traveling. At the end of the second performance we struck the show and moved everything back to Main Stage. The move ran smoothly and was done in a timely manner. There was a week-long gap between the performances which gave time to set up a preparational meeting for the following travel, which was out of town instead of across campus.

The move to the next space Oldemeyer Center, Seaside, which is 44.4 miles from campus, was much more complex than that of the first move. I scheduled a meeting with the coordination team about the logistical execution of the weekend. An itinerary was scheduled, printed and e-mailed to cast and crew. (Please see Apendix I for traveling itinerary). Each of the itineraries failed to include room for error, in turn this put us behind schedule.

For example, on Friday one of the vans broke down and load out was delayed

by 2 hours. What I should have done is scheduled more time to load out. The delay ran into our allocated lunch time, thus we had no lunch. I should have planned a 30 minute break and packed snacks for all the crew. Cast and Crew Dinner was delayed due to cast members running late. Again, we should have initially scheduled dinner later in case workshops on outreach ran late or allowed crew to eat independently from the cast.

On Saturday, the itinerary ran smoothly. There were no issues with tech in the new space. Keira and I had a paper tech the Friday before, so after we finished building the set we did a cue to cue and took both a lunch and a dinner break before the performance. However, there was a delay in start time which in turn led to a delay in load out after the performance. This delay led to crew being worked until 3 am on Sunday. A solution for this would be to move out of Oldemeyer after the show, then return to unload the van the next day after the cast and crew have had time to rest. (Please see Appendix J for Oldemeyer Center report).

*The opening was joyous, and for the most part the closing is sad.*<sup>12</sup>

Overall, I feel that *The Amen Corner* went as smoothly as it could run and definitely taught me to adapt quickly on a show with volunteers and children that travel. The shows were called to reflect the designers' artistic visions, even though there seemed to be a lack of communication between them and the director yet I called the cues in a way that made them both happy. As far as situations that I was put in that were not mine to bear, it seems to me that the root of all these woes is in the nature under which AATAT runs in contrast to that of Theater Arts. In turn both parties would benefit from understanding the two different approaches and coming to a consensus, since Mr. Williams does not teach you to be a good (by Equity standards) stage manager; however, he does teach you to be a resourceful stage manager.

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<sup>12</sup> Fazio, Larry. *Stage Manager: The Professional Experience*. Boston: Focal, 2000. Print. P.271

Appendix A-Production Meeting Notes #1

|  |   |
|--|---|
| <p><b>Place:</b><br/>J102</p>  | <p><b>Date:</b><br/>December 12, 2012</p>   |
| <p><b>Attendance:</b><br/>Joseph Hultquist<br/>Wolfram Engle<br/>Karla Barahona<br/>Richard Rossi<br/>Aurora Olmos<br/>Kristofer Bumanglag<br/>Scott Anderson<br/>Brent Foland<br/>Jenaro Ordonez<br/>Joe Weiss<br/>Kate Edmunds<br/>Eric Mack</p>   | <p><b>Late:</b><br/>Don Williams, Crystelle Reola (10 min)<br/><br/>Gena Hoggard (15 min)</p> <p><b>Excused late:</b><br/>None</p> <p><b>Excused absent:</b><br/>Keira Sullivan</p> |
| <p><b>Director:</b></p> <ol style="list-style-type: none"> <li>1. Aesthetic             <ol style="list-style-type: none"> <li>a) Setting:                 <ul style="list-style-type: none"> <li>• Realistic (set in 1970's) has kitchen, bedroom and church</li> </ul> </li> </ol> </li> <li>2. Valerie Joy             <ol style="list-style-type: none"> <li>a) Crystelle will deal with contract issues with Ms. Joy                 <ul style="list-style-type: none"> <li>• Ms. Joy will be paid by Theater arts</li> <li>• Contact Maerian Morris about workshop budget (<a href="mailto:mrmorris@ucsc.edu">mrmorris@ucsc.edu</a>)</li> </ul> </li> </ol> </li> <li>3. The cast will not pass 30 actors             <ol style="list-style-type: none"> <li>a) Mr. Williams has cast 24 actors and will only be looking for 5-6 more actors during general auditions at the beginning of next quarter.</li> </ol> </li> </ol>                           |   |
| <p><b>Technical Production Director:</b></p> <ol style="list-style-type: none"> <li>1. Calendar             <ol style="list-style-type: none"> <li>a) Costume Design Due: January 14th</li> <li>b) Bids                 <ul style="list-style-type: none"> <li>• Scenic and Prop January 14th</li> <li>• Costume January 14th</li> <li>• Lighting February 4th</li> </ul> </li> </ol> </li> <li>2. B100 is available as a second break out rehearsal space             <ol style="list-style-type: none"> <li>a) The piano will be available there</li> </ol> </li> <li>3. TA 50 Needs:             <ul style="list-style-type: none"> <li>• 2 run crew</li> <li>• Light Board op</li> <li>• Sound Board Op</li> <li>• 1 Spot Op.</li> </ul> <ol style="list-style-type: none"> <li>b) TA 50 Meeting will be January 16th at 9am.                 <ul style="list-style-type: none"> <li>• Stage Management will be present</li> </ul> </li> </ol> </li> </ol> |   |



**Production Manager:**

1. Scott will e-mail Stage Management Barn dates which conflict with rehearsal times.
2. Stage Management will e-mail Scott open presentation times
3. B100 is available for choir rehearsal January 8, 10 and 13th.
  - a) Stage Management will get a key from Mack
4. Shakespeare Santa Cruz would like B100 for audition on Saturday February 23 and Sunday February 24th:
  - a) After discussion it was concluded that the space was available to them before 5pm on Saturday February 23 and on Sunday February 24th the space is available before 1pm and after 3pm.
  - b) Scott will e-mail stage management with the decision on the space.
5. All Musicians must be under contract.
  - a) Crystelle Reola will e-mail Maerian about this and cc Stage Management.

**Stage Management:**

1. Stage Management would like a Pre-Tech date on Friday February 15th
2. Moving to Stevenson
  - a) Strike will happen after the Show #3, scenery will be moved up against the wall to make room for Barnstorm
  - b) Load Out/In will happen February 25+26
  - c) Crew will not be called until the February 28th for a pick up.
  - d) After Show #5 Set will be struck and moved back to Theater Arts for storage in Mainstage
3. Moving to Oldemeyer Center
  - a) Load Out of Mainstage will be March 8th, during the day.
  - b) Load in to Oldemeyer will be March 9th at 10 am, the space will be open at 8 am.
    - Cast and Crew will be expected to attend for a 10am- 4pm build/tech
    - Crew will be called at 5:30 pm for the 7pm Go.
    - Actors will be called 6pm for a 7pm Go.
    - House will open at 6:30pm
4. Outreach Information
  - a) Is scheduled for March 8th
  - b) All actors must be present
    - Technical Team is encouraged to come but not required to attend.
    - Load out for Oldemeyer Center will take place at the same time as outreach that day.

**Front of House:**

1. An image is still needed for the Arts and Events site
  - a) Crystelle Reola will e-mail one today (December 12)
2. Promo picture and Photo release information was given to stage management
  - a) Stage Management will have actors sign it and return it to AEO once rehearsals begin
3. AEO would like to see the poster before it is sent to print to review Theater Arts information
4. Mr. Williams would like AEO to send a ½ page ad with show dates of other productions happening Winter '13
5. We will be having a 15 minute intermission

- a) Stage Management will e-mail when once it has been decided
- b) We will also be selling concessions during intermission.
- 6. Stage Management will e-mail AEO the following information:
  - a) If any aisles/seats are used.
  - b) If their needs to be any notifications on nudity, strobes, fog, cigarette
    - Herbal Cigarettes will be used during the performance.
- 7. Stage Management was given a Discount Information Sheet
- 8. The Emergency Information will be given live by Mr. Williams at the top of the show.
  - a) AEO has handed the information to Mr. Williams

**Lighting:**

- 1. There will be one follow Spot available for the performances
- 2. A Master Electrician has been found, stage management will e-mail Keira
- 3. Crystelle and Stage Management are contacting Stevenson and Oldemeyer Center about stock and will send information as received.

**Sound:**

- 1. Stage Management will pull a recorder for first rehearsal if a sound designer is not confirmed by then.
- 2. Mack is looking into the Organ
  - a) It will possibly be a full sized keyboard with 88 keys, the keys are weighed.
    - Scenic will dress the keyboard to look like an organ and be time appropriate.
- 3. Mack will look into a solution for Mics
  - a) We will have no body mics, but possible wire mics.

**Costumes:**

- 1. Gena will meet with Don and Brent.
- 2. Choir robes have been bought and Gena will look at them for possible alterations etc.
  - a) Choir primarily be in robes only, with black underneath
- 3. Luke is the only character that smokes.
- 4. Extra Congregation Members include old woman and woman with a baby.

**Scenic:**

- 1. Joseph has spoken with Kate and is working on preliminary designs
- 2. Would like a ground plan for the other spaces
  - a) Stage Management and Crystelle will e-mail him about the Oldemeyer Center once Tony can be located.
  - b) Richard will schedule a date with Crystelle to go in and measure Stevenson Event Center.
- 3. Will be looking at robes for color purposes.

Appendix B- Production Calendars, Actor Contracts, and Audition Form

# THE AMEN CORNER

General Calendar  
December 27, 2012

## January 2013

| Sunday                                     | Monday  | Tuesday   | Wednesday                                      | Thursday  | Friday                                 | Saturday   |
|--|---|---|--|---|--|--|
|  |   | 1   | 2  | 3   | 4<br>Quarter Begins                    | 5  |
| 6  | 7<br>Instruction Begins<br>Scenic Design Due<br>Prop List Due   | 8<br>Choir Rehearsal<br>B100<br>7pm-10pm            | 9  | 10<br>Auditions<br>Choir Rehearsal<br>w/Reggie Shaw<br>7pm-10pm | 11<br>Auditions                        | 12   |
| 13<br>Vocal Workshop<br>3am-6pm in<br>B100 | 14<br>First Read Thru<br>7pm-10pm<br>Preliminary<br>Costume<br>Deadline<br>Scenic Bid Due<br>Prop Bid Due | 15<br>First Rehearsal<br>7pm-10pm                   | 16<br>TA 50: First<br>Meeting<br>Mainstage 9am | 17<br>Rehearsal<br>7-10pm<br><br>Actor Bio/Photos               | 18<br>Actor<br>Measurement<br>Deadline | 19<br>Choir<br>Performance<br>7p Center of<br>Non-Violence |
| 20   | 21<br>Holiday<br><br>Costume Bid<br>Due   | 22<br>Rehearsal<br>7pm-10pm                         | 23   | 24<br>Rehearsal<br>7-10pm                                       | 25<br>Rehearsal<br>3:30-6:30 pm        | 26<br>Vocal Workshop<br>10am-3pm                           |
| 27   | 28<br>Light Plot Due  | 29<br>Off book<br>Deadline<br>Rehearsal<br>7pm-10pm | 30   | 31<br>Rehearsal<br>7pm-10pm                                     | Rehearsal<br>3:30-6:30 pm              |  |

Prepared by A. Olmos

# THE AMEN CORNER

General Calendar  
December 27, 2012

## February 2013

| Sunday  | Monday   | Tuesday   | Wednesday  | Thursday   | Friday  | Saturday  |
|---|--|---|--|--|---|---|
|   |  |   |  |  | 1   | 2   |
| 3   | 4<br>Light Bid Due                                     | 5<br>Rehearsal<br>7pm- 10pm                                   | 6  | 7<br>Rehearsal<br>7pm- 10pm  | 8<br>Rehearsal<br>3:30-6:30 pm<br>Sound add+<br>drop deadline<br>Prop add+ drop<br>deadline | 9<br>Light Hang   |
| 10<br>Light Hang  | 11<br>Rehearsal<br>7pm- 10pm<br>F.O.H Comp<br>Deadline | 12<br>Rehearsal<br>7pm- 10pm                                  | 13   | 14<br>Rehearsal<br>7pm- 10pm   | 15<br>Tech 3:30-<br>6:30pm  | 16<br>Tech<br>10am- 10pm                                    |
| 17<br>Tech<br>10am- 10pm  | 18<br>Holiday<br>Dark Day                              | 19<br>1st Dress<br>5pm Crew Call<br>6pm Actor Call<br>7pm Go! | 20<br>Dress #2<br>5pm Crew Call<br>6pm Actor Call<br>7pm Go! | 21<br>Final Dress<br>5pm Crew Call<br>6pm Actor Call<br>7pm Go!              | 22<br>Opening<br>5pm Crew Call<br>6pm Actor Call<br>7pm Go!                                 | 23<br>Show #2<br>5pm Crew Call<br>6pm Actor Call<br>7pm Go! |
| 24<br>Show #3<br>1pm Crew Call<br>2pm Actor Call<br>3pm Go!<br>Strike After<br>Show | 25   | 26<br>Load in<br>Stevenson                                    | 27<br>Pick-up<br>No<br>Costumes/Tech                         | 28<br>Run w/ tech &<br>Costume<br>5pm Crew Call<br>6pm Actor Call<br>7pm Go! |   |   |

Prepared by A. Oimos

# THE AMEN CORNER

General Calendar  
December 27, 2012

## March 2013

| Sunday | Monday                 | Tuesday      | Wednesday    | Thursday     | Friday   | Saturday  |
|--------|------------------------|--------------|--------------|--------------|--|---|
|        |                        |              |              |              | 1<br>Show #4<br>5pm Crew Call<br>6pm Actor Call<br>7pm Go! | 2<br>Show #5<br>5pm Crew Call<br>6pm Actor Call<br>7pm Go!<br>Strike After Show |
| 3      | 4                      | 5            | 6            | 7            | 8<br>Outreach<br>Load out/In<br>Seaside                    | 9<br>Tech<br>Show # 6<br>Strike After Show                                      |
| 10     | 11                     | 12           | 13           | 14           | 15   | 16  |
| 17     | 18<br>Instruction Ends | 19<br>Finals | 20<br>Finals | 21<br>Finals | 22<br>Finals<br>Quarter Ends                               | 23  |
| 24     | 25                     | 26           | 27           | 28           | 29   | 30  |
| 31     |                        |              |              |              |  |   |

Prepared by A. Olmos

UCSC Theatre Arts + AATAT  
2013 Winter Audition Form

Name: \_\_\_\_\_

Local Phone: \_\_\_\_\_ Cell Phone: \_\_\_\_\_

Email Address: \_\_\_\_\_ Year: \_\_\_\_\_

Age: \_\_\_\_\_ Height: \_\_\_\_\_ Weight: \_\_\_\_\_ Hair Color: \_\_\_\_\_

Audition Piece: \_\_\_\_\_

Please select the position you are auditioning for:

Actor: \_\_\_\_\_ Singer: \_\_\_\_\_

Ast. Costume Designer: \_\_\_\_\_ Sound Designer: \_\_\_\_\_

Props Master: \_\_\_\_\_ Run Crew: \_\_\_\_\_

Wardrobe: \_\_\_\_\_

\*Interested in Technical Work but have no idea what your job entails? Ask Stage Management for a description of the positions.

Would you be comfortable altering your hair color/style? Y / N

Would you be comfortable altering your facial hair? Y / N

Would you be comfortable shaving your head? Y / N

Are you interested in creating a collaborative piece? Y / N

Would you be comfortable being in a production that contains sexual content? Y / N

Would you be comfortable being in a production that contains same sex content? Y / N

Would you be comfortable being partially nude onstage? Y / N Fully nude? Y / N

Would you be comfortable kissing someone onstage? Y / N

Do you still need to fulfill your faculty production requirement? Y / N

**Special Skills:**

Can you read sheet music? Y / N

If yes, what instrument(s)? \_\_\_\_\_

Can you play a musical instrument? Y / N

How long have you studied? \_\_\_\_\_

Do you have any dance experience?

If so, tell us about it: \_\_\_\_\_

Please list your vocal range: \_\_\_\_\_

Please turn over and fill out the other side.

**Do you have any other special skills? (Second language, etc.) Please list:**

**Class and Work Schedule:** (List all classes, times, weekly commitment, and major conflicts for Winter Quarter)

|         | <b>Monday</b> | <b>Tuesday</b> | <b>Wednesday</b> | <b>Thursday</b> | <b>Friday</b> | <b>Saturday</b> | <b>Sunday</b> |
|---------|---------------|----------------|------------------|-----------------|---------------|-----------------|---------------|
| 8a-9a   |               |                |                  |                 |               |                 |               |
| 9a-10a  |               |                |                  |                 |               |                 |               |
| 10a-11a |               |                |                  |                 |               |                 |               |
| 11a-12p |               |                |                  |                 |               |                 |               |
| 12p-1p  |               |                |                  |                 |               |                 |               |
| 1p-2p   |               |                |                  |                 |               |                 |               |
| 2p-3p   |               |                |                  |                 |               |                 |               |
| 3p-4p   |               |                |                  |                 |               |                 |               |
| 4p-5p   |               |                |                  |                 |               |                 |               |
| 5p-6p   |               |                |                  |                 |               |                 |               |
| 6p-7p   |               |                |                  |                 |               |                 |               |
| 7p-8p   |               |                |                  |                 |               |                 |               |
| 8p-9p   |               |                |                  |                 |               |                 |               |
| 9p-10p  |               |                |                  |                 |               |                 |               |
| 10p-11p |               |                |                  |                 |               |                 |               |

**Conflicts outside of your Weekly Schedule:** (vacations, etc.)

**Please List Previous Experience or Attach a Resume:** (Shows, related classes, etc.)

## UC Santa Cruz Theater Arts Audition Contract

Name (printed) \_\_\_\_\_ Year \_\_\_\_\_  
Major \_\_\_\_\_ Quarter \_\_\_\_\_ Email \_\_\_\_\_

By taking part in these auditions, I agree to the following if cast:

**Personal/Grooming/Appearance:**

4. Hair (including facial hair) will NOT be cut, colored, or otherwise changed in any fashion from the style it is at auditions unless told otherwise by the Director and/or Costume Designer
5. I agree to cut, grow, style or otherwise alter my hair (including facial hair) as requested by the Director and/or Costume Designer
6. I will purchase the “Ben Nye Theatrical Pro MakeupKit” and have it in my possession prior to the first dress rehearsal.
7. I will be showered and wearing clean clothing for all fittings I am called to in the Costume Shop.
8. I will wear underwear to all fittings and measurements I am called to in the Costume Shop.

**Availability/Attendance:**

4. I will not audition for, perform in, or be involved in any other shows.
5. If I am more than five minutes late to any given fitting, I will buy the Costume Shop a twelve-pack of soda, to be specified by Costume Shop Manager Brent Foland.
6. I will be available for all calendar dates as listed by my stage manager. Any conflicts I have with calendar dates will be listed on my audition form.
7. I will be prompt and sober at all rehearsals and performances.
8. I will memorize all my lines and blocking by my given off-book date as mandated by my director.

*I will be on time, ready to work, and prepared as mandated by my rehearsal and show schedule. I understand that my attendance, promptness, and overall behavior and failure to comply with the above guidelines will affect my grade.*

Signature \_\_\_\_\_ Date \_\_\_\_\_



Appendix C- Tech Audition Information (Tech Cheat Sheet, Contract and interest form)

## **THE AMEN CORNER- TECH CHEAT SHEET**

If you are interested in technical work please reference the position description below:

### **Ast. Costume Designer:**

- Must help Costume designer with fittings, pulling costumes, and planning costume changes.
- Must attend all dress rehearsals
- Must be available for load in and out days
- Must attend strike

### **Sound Designer:**

- Builds all the sound cues needed for the show. This can range from scene transition music, to “a doorbell”
- Must attend all of tech dates
- Must attend all dress
- Must be available for load in and load out dates
- Must attend strike

### **Props Master:**

- Builds and maintains a prop list, runs list by stage management and director
- Pulls items on prop list (or builds items)
- Must attend all of tech dates
- Must attend all dress
- Must be available for load in and load out dates
- Must attend strike

### **Ast. Lighting Designer:**

- Must help lighting designer build plot
- Must be able to attend light hang
- Must attend all of tech dates
- Must attend all dress
- Must be available for load in and load out dates
- Must attend strike

### **Run Crew:**

- Helps stage management move furniture, props, etc during the run of the show
- Must attend all of tech dates
- Must attend all dress
- Must attend ALL show dates
- Must be available for load in and load out dates
- Must attend strike

### **Wardrobe:**

- Helps maintain the artistic vision of costume design by: setting costumes, running all quick changes, doing laundry/maintenance on costumes at the end of each night.
- Must attend all dress
- Must attend ALL show dates
- Must be available for load in and load out dates
- Must attend strike

UC Santa Cruz Theater Arts  
Tech Contract

Name (printed) \_\_\_\_\_ Year \_\_\_\_\_  
Major \_\_\_\_\_ Quarter \_\_\_\_\_ Email \_\_\_\_\_

By taking part in these auditions, I agree to the following if selected for the artistic team:

**Availability/Attendance:**

- 9. I will not audition for, perform in, or be involved in any other shows.
- 10. I will meet all of my design deadlines.
- 11. I will be available for all calendar dates as listed by my stage manager. Any conflicts I have with calendar dates will be discussed with the stage manager when signing up for the position.
- 12. I will be prompt and sober at all rehearsals, meetings, and performances.

*I will be on time, ready to work, and prepared as mandated by my rehearsal and show schedule. I understand that my attendance, promptness, and overall behavior and failure to comply with the above guidelines will affect my grade.*

Signature \_\_\_\_\_ Date \_\_\_\_\_

**Theater Arts Production Experience/Interest Form**

Name: \_\_\_\_\_ Today's date: \_\_\_\_\_ Planned Graduation date: \_\_\_\_\_  
 Home Phone # \_\_\_\_\_ email: \_\_\_\_\_ Major: \_\_\_\_\_

| DESIGN/TECH. CLASS (S) CURRENTLY ENROLLED IN: | PLANNED COMPLETION DATE: |
|---|--------------------------|
| 1 _____                                       | _____ /20                |
| 2 _____                                       | _____ /20                |
| 3 _____                                       | _____ /20                |
| 4 _____                                       | _____ /20                |

| DESIGN/TECH. CLASS (S) COMPLETED | QUARTER/YEAR COMPLETED: |
|----------------------------------|-------------------------|
| 1 _____                          | _____ /20               |
| 2 _____                          | _____ /20               |
| 3 _____                          | _____ /20               |
| 4 _____                          | _____ /20               |
| 5 _____                          | _____ /20               |
| 6 _____                          | _____ /20               |
| 7 _____                          | _____ /20               |
| 8 _____                          | _____ /20               |

**PRIOR UCSC OR OTHER PRODUCTION POSITIONS YOU HAVE PERFORMED:**

| Position | Production | Performance Space-Quarter/Yr |
|----------|------------|------------------------------|
|          |            |                              |
|          |            |                              |
|          |            |                              |
|          |            |                              |
|          |            |                              |
|          |            |                              |
|          |            |                              |
|          |            |                              |
|          |            |                              |
|          |            |                              |

**PLEASE NUMBER IN ORDER OF PREFERENCE, PRODUCTION POSITIONS THAT YOU WOULD LIKE TO BE CONSIDERED FOR**

|                       |                          |                         |                          |
|-----------------------|--------------------------|-------------------------|--------------------------|
| STAGE MANAGER         | <input type="checkbox"/> | SET DESIGNER            | <input type="checkbox"/> |
| ASST. STAGE MANAGER   | <input type="checkbox"/> | ASST. SET DESIGNER      | <input type="checkbox"/> |
| TECHNICAL DIRECTOR    | <input type="checkbox"/> | LIGHTING DESIGNER       | <input type="checkbox"/> |
| COSTUME DESIGN        | <input type="checkbox"/> | ASST. LIGHTING DESIGNER | <input type="checkbox"/> |
| COSTUME CUTTER/DRAPER | <input type="checkbox"/> | MASTER ELECTRICIAN      | <input type="checkbox"/> |
| WARDROBE COORDINATOR  | <input type="checkbox"/> | LIGHT BOARD OPERATOR    | <input type="checkbox"/> |
| PROPS MASTER          | <input type="checkbox"/> | SOUND DESIGNER          | <input type="checkbox"/> |
| RUNNING CREW-LIGHTING | <input type="checkbox"/> | SOUND BOARD OPERATOR    | <input type="checkbox"/> |
| RUNNING CREW-STAGE    | <input type="checkbox"/> | PRODUCER                | <input type="checkbox"/> |
|                       |                          | PUBLICIST               | <input type="checkbox"/> |

| PLEASE NOTE BELLOW PRODUCTION PREFERENCES YOU MAY HAVE: PREFERRED QUARTER(S) |
|--|
| 1 <u>AATAT: The Amen Corner</u> _____ Winter /2012                           |
| 2 _____ /20  |
| 3 _____ /20  |
| 4 _____ /20  |
| 5 _____ /20  |
| 6 _____ /20  |

Appendix D- Properties List, Rehearsal Report Template and Daily Call

**THE AMEN CORNER**

**Preliminary Props List**

| Item # | Act | Page | Prop                         | Character        | Notes                          |
|--------|-----|------|------------------------------|------------------|--------------------------------|
| 1      | I   | 516  | Immense open Bible           |                  |                                |
| 2      | I   | 516  | Hymnbooks                    | Chorus           |                                |
| 3      | I   | 516  | Tambourines                  |                  |                                |
| 4      | I   | 516  | Collection plates            |                  |                                |
| 5      | I   | 516  | Brass                        |                  |                                |
| 6      | I   | 516  | Straw                        |                  |                                |
| 7      | I   | 516  | Two Bibles                   |                  |                                |
| 8      | I   | 516  | Vase of artificial flowers   |                  |                                |
| 9      | I   | 516  | New Frigidaire               |                  |                                |
| 10     | I   | 516  | Dishes                       |                  |                                |
| 11     | I   | 516  | Suitcase                     | Margaret         |                                |
| 12     | I   | 516  | Hassock                      |                  |                                |
| 13     | I   | 519  | Baby bundle                  | Mrs.<br>Jackson  |                                |
| 14     | I   | 520  | Basket                       | Brother<br>Boxer |                                |
| 15     | I   | 520  | Dollar                       | Sister<br>Moore  |                                |
| 16     | I   | 520  | Chicken and Bread            | Margaret         | Edible                         |
| 17     | II  | 528  | Pack of cigarettes & lighter | David            |                                |
| 18     | II  | 534  | Phonograph & record          | David            |                                |
| 19     | II  | 534  | Mouthpiece                   | Luke             |                                |
| 20     | III | 544  | Kool-aid                     | Boxer            | Edible, from the<br>Frigidaire |

# THE AMEN CORNER

## Rehearsal Report # 1

|   |  |
|---|--|
| <b>Place:</b><br>B100   | <b>Date:</b><br>January 8, 2013  |
| <b>Start:</b><br>7:05pm   | <b>End:</b><br>9:30pm  |
| <b>Attendance:</b><br>Full Cast<br>Don Williams<br>AlanaDuvernay<br>Reggie Shaw<br>Aurora Olmos<br>Kris Bumanglag   | <b>Late:</b><br>N. Amajoyi (20min), B. Bowen, S. Domingo,<br>C. Gordon, M. M Gill, U. Thomas, P. Wenigg<br>(10min), D. Coleman (Ex. 45Min), S.Strong<br>(ex.33min) |
| <b>General Notes:</b> <ol style="list-style-type: none"> <li>1. Mr. Williams walked the actors through the calendar and spoke about expectations/grading.</li> <li>2. Warm Up</li> <li>3. Break: 8:16pm-8:26pm (10min)</li> <li>4. Stage Management Speech about Costume Shop needs and expectations.</li> <li>5. We Began working on through the songs of the show.</li> </ol> |  |
| <b>Costumes:</b> <ul style="list-style-type: none"> <li>• Actors were notified of fittings and will start coming in, SM will check in and see how many are going and possibly schedule all actors for next week.</li> </ul>   |  |
| <b>Lights:</b> <ul style="list-style-type: none"> <li>• No New Notes, Thank you.</li> </ul>   |  |
| <b>Sound:</b> <ul style="list-style-type: none"> <li>• No New Notes, Thank you.</li> </ul>  |  |
| <b>Scenic:</b> <ul style="list-style-type: none"> <li>• No New Notes, Thank you.</li> </ul>   |  |
| <b>Props:</b> <ul style="list-style-type: none"> <li>• No New Notes, Thank you.</li> </ul>  |  |
| <b>Script Changes:</b> <ul style="list-style-type: none"> <li>• No New Notes, Thank you.</li> </ul>   |  |
| <b>Maintenance:</b> <ul style="list-style-type: none"> <li>• No New Notes, Thank you.</li> </ul>  |  |

**THE AMEN CORNER  
DAILY CALL  
FEBRUARY 28, 2013**

| Actor                  |    | B100                                | Mainstage                            | Stevenson Event Center |  |
|------------------------|----|-------------------------------------|--------------------------------------|------------------------|--|
| Nwadiuto Amajoyi (DT)  | 7p |                                     |                                      |                        |  |
| J. Anderson            | 7p | 7p <b>Pick Up/ Outreach Meeting</b> |                                      |                        |  |
| B. Bowen               | 7p |                                     |                                      |                        |  |
| D. Coleman             | 7p |                                     |                                      |                        |  |
| S. Domingo             | 7p |                                     |                                      |                        |  |
| C. Gordon              | 7p |                                     |                                      |                        |  |
| D. Goupille            | 7p |                                     |                                      |                        |  |
| R. Guadalupe           | 7p |                                     |                                      |                        |  |
| A. Hall                | 7p |                                     |                                      |                        |  |
| D. Henderson           | 7p |                                     |                                      |                        |  |
| J. Jones               | 7p |                                     |                                      |                        |  |
| S. Lewis               | 7p | 9p <b>End Of Day</b>                |                                      |                        |  |
| D. Lindstrom           | 7p |                                     |                                      |                        |  |
| C. Manning             | 7p |                                     |                                      |                        |  |
|                        |    |                                     | <b>Crew Call</b>                     |                        |  |
| M. Martinez            | 7p |                                     | 7p K.Sullivan, R. Rossi, E. Martinez |                        |  |
| M. McGil               | 7p |                                     | A.Thant, J.Gonzalez, D.Luna,         |                        |  |
| C. Oti                 | 7p |                                     | K. Florimon, K.Barahona,             |                        |  |
| R. Reyes               | 7p |                                     | D.Vaughn, J. Hultquist               |                        |  |
| D. Robinson            | 7p |                                     |                                      |                        |  |
| J. Rodriguez-Gutierrez | 7p |                                     |                                      |                        |  |
| R. Shaw                | 7p |                                     |                                      |                        |  |
| S. Strong              | 7p |                                     |                                      |                        |  |
| U. Thomas              | 7p |                                     |                                      |                        |  |
| P. Wingo.              | 7p |                                     |                                      |                        |  |
| N. Yoshihara           | 7p |                                     |                                      |                        |  |
| A. Zeryihun            | 7p |                                     |                                      |                        |  |

Appendix E- Tech Report

Tech Report # 1

|   |   |
|---|---|
| <b>Place:</b><br>MainStage  | <b>Date:</b><br>February 16, 2013   |
| <b>Start:</b><br>10:00am  | <b>End:</b><br>10:00pm  |
| <b>Attendance:</b><br>Full Cast & Crew Call<br><br><b>Excused Absent:</b><br><br><b>Unexcused Absent:</b>   | <b>Late:</b><br>DT (10min), B. Bowen (3min), D. Coleman (5min), D. Goupille (11min), A. Hall (10min), S. Lewis (10min), S. Strong (9 min), A. Zeryihun (13min), L. Salvador (12min), A. Odsess-Rubin (7min)<br><br><b>Excused Late:</b> |
| <b>General Notes:</b><br>13. Stop and go of Act One<br>14. Choir broke out to C100 for music<br>15. Break: 10:30-10:40<br>16. Cont. Stop and Go<br>17. Break 12:37-12:47<br>18. Cont. Stop and Go<br>19. Dinner 2p-4p<br>20. Cont. Stop and Go Act Two<br>21. Break: 5:22p-5:32p<br>22. Cont. Stop and Go Act Two<br>23. Break 6:46p-6:56p<br>24. Cont. Stop and Go Act Three<br>25. Break 8:17p- 8:27p<br>26. Finish Stop and Go Act Three<br>27. Break 9:20p-9:25p<br>28. Actor Notes |   |
| <b>Costumes:</b><br>6. Can stage management get a list of the changes in the show. Especially those happening between Act One and Act Two?  |   |
| <b>Lights:</b><br>No New Notes  |   |
| <b>Sound:</b><br>5. Can we please get all the sound cues by tomorrow's tech?  |   |
| <b>Scenic:</b><br>4. See prop note #1   |   |
| <b>Props:</b><br>4. Can we please pull a pillow and bed comforter?  |   |

5. We still need the following:
  - a) Sugar box
  - b) Coffee box
  - c) Hand fan
6. Could we replace the chicken with vegetables?
7. Can we please get kool aid by first dress?

**Script Changes:**

No New Notes

**Front of House:**

No New Notes

**Maintenance:**

No New Notes



Appendix F- Dress Rehearsal Report

Dress Report # 1

|   |   |
|---|---|
| <p><b>Place:</b><br/>MainStage</p>  | <p><b>Date:</b><br/>February 19, 2013</p>       |
| <p><b>Start:</b><br/>5:00pm</p>   | <p><b>End:</b><br/>11:00pm</p>                  |
| <p><b>Attendance:</b><br/>Full Cast &amp; Crew Call</p> <p><b>Excused Absent:</b></p> <p><b>Unexcused Absent:</b></p>   | <p><b>Late:</b></p> <p><b>Excused Late:</b></p> |
| <p><b>General Notes:</b></p> <p>29. Crew Call 5p<br/>         30. Actor Call 6p<br/>         31. Quick Change Run 7p-7:30p<br/>         32. Run Act One &amp; Two<br/>         33. Intermission: 9:10- 9:30p<br/>         34. Run Act Three<br/>         35. Actor Notes</p>  |   |
| <p><b>Costumes:</b></p> <p>9. Can we please quick rig the costumes between Act One and Two for the following:</p> <ul style="list-style-type: none"> <li>• Sister Moore</li> <li>• Sister Boxer</li> <li>• Odessa             <ul style="list-style-type: none"> <li>• Can we take a look at Odessa's shoes, we might need to pull other ones in order to achieve this quick change.</li> </ul> </li> </ul> <p>10. Mr. Williams requested to cut the pants in Act Two for Odessa, please see him about this note.</p> <p>11. Can we please get shoes for Odessa in Act Two?</p> <p>12. Are we going to try hair and make-up tomorrow?</p> |   |
| <p><b>Lights:</b></p> <p>5. Can we please get a curtain call look?</p>  |   |
| <p><b>Sound:</b></p> <p>7. Can we please do mic and sound check before before 6:30p tomorrow, and run sound in its entirety.</p>  |   |
| <p><b>Scenic:</b></p> <p>9. Can we please install a ground row behind the traveler</p> <p>10. Can we please fix the chairs in the dinning room, the dowels need to be glued.</p> <p>11. Actors are having a hard time latching the door stage left, can we please take a look at it?</p> <p>12. Can we please clean the fridge so it looks new.</p> <p>13. Can we please get a muslin bed skirt.</p>  |   |

|   |
|---|
| <b>Props:</b> <ul style="list-style-type: none"><li>6. Can we please pull a pillow and bed comforter?</li><li>7. Can we please put something in the suitcase as to give it some weight?</li><li>8. We still need the following:<ul style="list-style-type: none"><li>a) Sugar box</li><li>b) Coffee box</li></ul></li><li>9. Can we please get kool aid?</li><li>10. Can we get cane please</li></ul> |
| <b>Front of House:</b><br>No New Notes  |
| <b>Maintenance:</b><br>No New Notes   |

## Appendix G- Mainstage Show Report

|  |  |
|--|--|
| <b>Place:</b><br>MainStage   | <b>Date:</b><br>February 22, 2013  |
| <b>House Count:</b><br>145   | <b>Show Run Time:</b><br>8. Act One: 40min<br>9. Act Two: 45min<br>10. Act Three: 49 min<br>11. Total Run: 2hr 15min |
| <b>Attendance:</b><br>Full Cast & Crew Call<br><br><b>Excused Absent:</b><br><br><b>Unexcused Absent:</b>  | <b>Late:</b><br><br><b>Excused Late:</b>   |
| <b>General Notes:</b><br>36. Crew Call 5p<br>37. Actor Call 6p<br>38. Open House: 6:30p<br>39. Start: 7:05p<br>40. Intermission: 8:33p-8:49p<br>41. End: 10p |  |
| <b>Costumes:</b><br>No New Notes   |  |
| <b>Lights:</b><br>No New Notes   |  |
| <b>Sound:</b><br>14. Sound should not change once a show has opened.   |  |
| <b>Scenic:</b><br>No New Notes   |  |
| <b>Props:</b><br>11. Today we used some consumables onstage, the actors worked with it.  |  |
| <b>Front of House:</b><br>Thank you!   |  |
| <b>Maintenance:</b><br>No New Notes  |  |

Appendix H- Stevenson Event Center Report

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| <b>Place:</b><br>Stevenson Event Center   | <b>Date:</b><br>March 2, 2013  |
| <b>House Count:</b><br>130  | <b>Show Run Time:</b><br>13. Act One: 39 min<br>14. Act Two: 45 min<br>15. Act Three: 49 min<br>16. Total Run: 2hr 13min |
| <b>Attendance:</b><br>Full Cast & Crew Call<br><br><b>Excused Absent:</b><br><br><br><b>Unexcused Absent:</b><br>L. Salvador<br>G. Hoggard  | <b>Late:</b><br><br><br><b>Excused Late:</b>   |
| <b>General Notes:</b><br>42. Crew Call 4:30p<br>43. Actor Call 5:30p<br>44. Open House: 6:45p<br>a) House was held due to microphone issues, J. Barnett had to stop by the space and helped sound fix the connection, the connection was fixed and everything ran smoothly during the show.<br>45. Start: 7:15p<br>46. Intermission: 8:38p-8:53p<br>47. End: 11:30p *Strike after show*<br>a) Props, costume and scenic where all taken back to MainStage and are against the wall (If anything needs to move, please let Stage Management know as soon as possible as to get it out of Barnstorm's way.) |  |
| <b>Costumes:</b><br>15. All the costumes are up against the wall in MainStage, is it possible for <b>Wardrobe (or Stage Management)</b> to do laundry at some point this week?  |  |
| <b>Lights:</b><br>Thank you for attending strike!   |  |
| <b>Sound:</b><br>Thank you for attending strike!  |  |
| <b>Scenic:</b><br>Thank you for attending strike!   |  |
| <b>Props:</b><br>Thank you for attending strike!  |  |
| <b>Front of House:</b>  |  |

Thank you!

**Maintenance:**

No New Notes

## Appendix I- Travel Itinerary

### AATAT Outreach Itinerary

#### Friday

##### 8am: Meet at Oakes/College 8 Parking Lot

8:15am: Leave (travel time allotted 1hr 15min)

##### Central Coast High School [9:30am-11:15am]

###### MC's: Precious and Jessica

- 9:30am: Arrive at Central Coast High School
- 9:45-10am: Program Starts: Catch That Train/Outreach Team Intro (15min)

Leaders: MC's

- 10-10:05am: Mr. Williams' Speech [AATAT History, etc.] (5min)  
Leaders: *Jessica and Dre*
- 10:05-10:20am: Question Game (15 min)  
Leaders: *Steven and Shawn*
- 10:25am-10:35am : Admissions Rep (10 min)  
Leaders: *Dre and Devinne*
- 10:35am-10:40am: Gospel A selection or Scene (10 min)  
Leaders: *MC's*
- 10:40-10:45am: Testimonials [two people about 2 ½ min each] (5 min)  
Leaders: *Marlene and Scotty*
- 10:45-10:55am: Freeze Frame Theater Game (10 min)  
Leaders: *Cici and Danielle G.*
- 10:55-11:15am: Q&A/ Closing (10 min)  
Leaders: *MC's*

[Travel Time:10 min]

##### Monterey High School [11:25am-1pm]

###### MC's Unique and Scotty

- 11:25am: Arrive at Monterey High School
- 11:30-11:40am: Program Starts: Catch That Train/Outreach Team Intro (10 min)  
Leaders: *MC's*
- 11:40-11:45am: Mr. Williams' Speech [AATAT History, etc.] (5min)  
Leaders: *Mr. Williams*
- 11:45-12pm: Hitchhiker Theater game (10 min)  
Leaders: *Mikayla and Danielle L.*
- 12 -12:10pm: Admissions Rep (10 min)  
Leaders: *Jessica and Dexter*
- 12:10-12:20pm: Gospel A selection or Scene (10 min)  
Leaders: *MC's*
- 12:20-12:25pm: Testimonials [two people about 2 ½ min each] (5 min)  
Leaders: *Reggie and Brandie*
- 12:25-12:35pm: Freeze Frame Theater Game (10 min)

*Leaders: Chinaza and Nolan*

- 12:35-12:45pm: Q&A/ Closing (10 min)  
*Leaders: MC's*

### **LUNCH BREAK 1pm-1:45pm and travel to Seaside High School**

#### **Seaside High School [2pm-3pm]**

**MC's: Mikayla and Chinaza**

- 2pm: Program starts: Catch that train/intro (10 mins)  
*Leaders: MC's*
- 2:10-2:15pm: Mr. Williams Speech [AATAT History] (5mins)  
*Leaders: Mr. Williams*
- 2:15-2:25pm: Hitchhiker Theater game (10 mins)  
*Leaders: Abby and Amanuel*
- 2:25-2:35pm: Admissions Rep (10 mins)  
*Leaders: Precious and Marlene*
- 2:35-2:45pm: Gospel Selection or Scene (10 mins)  
*Leaders: MC's*
- 2:45-2:50pm Testimonials [two people about 2 ½ min each] (5 min)  
*Leaders: Alana and Rod*
- 2:50-3pm: Q&A/Closing (10 mins)  
*Leaders: MC's*

3pm-5:45pm: Head to Hotel  
Receive room assignments  
Down Time

5:45pm-6pm: Debrief (Precious/Jessica room)

6pm: Head to dinner (el toritos)  
After dinner the night is free

#### **Saturday**

7am-9:30am: breakfast (location TBA)  
9:30am: leave for Oldemeyer Center  
9:45am: Arrive at Oldemeyer Center  
10am: Start Upward Bound Workshop

#### **Upward Bound Workshop 10am-11:30am**

**MC's: Cici and Shawn**

- 10-10:10am: Start program: Catch that train/Intro (10 mins)  
*Leaders: MC's*
- 10:10-10:15am: Mr. Williams Speech (5 mins)  
*Leaders: Mr. Williams*
- 10:15-10:30am: Question Game (15 mins)  
*Leaders: Luna and Drei*

- 10:30-10:40am: Admissions Rep (10 mins)  
*Leaders: Mikayla and Unique*
- 10:40am-10:50am: Testimonials (10 min)  
*Leaders: Joy and Cici*
- 10:50-11am: Gospel Selection or Scene (10 mins)  
*Leaders: MC's*
- 11- 11:15am: Tech Talk (15 mins)  
*Leaders: Aurora/Kiera*
- 11:15-11:30am: Q&A closing (15 mins)  
*Leaders: MC's*

12:15pm: Call for run through

12:30pm: Run through of the show

After run through free until Call for show

5pm: tech call at Oldemeyer Center

5:30pm: Call Time at Oldemeyer Center

7pm: Show time at Oldemeyer Center

After Show Strike Set and Head back to Santa Cruz.

**Sunday March 10<sup>th</sup> in Stevenson Event Center**

**2pm: Start Eastside Arts Alliance Center Workshop**

**MC's: Alana and Rex**

- 2pm: Program starts: Catch that train/intro (10 mins)  
*Leaders: MC's*
- 2:10-2:15pm: Mr.Williams Speech [AATAT History] (5mins)  
*Leader: Mr. Williams*
- 2:15-2:30pm: Question Game (15 mins)  
*Leaders: Shawn and Joyce*
- 2:30-3pm Talk Back about show (30 mins)  
*Leaders: MC's*
- 3-3:15pm: Admissions Rep/Talk (15 mins)  
*Leaders: Dre and Precious*
- 3:15-3:30pm: Testimonials [two people about 2 ½ min each] (5 min)  
*Leaders: Unique and Brandie*
- 3:30-3:45pm: Hitchhiker Game (15 mins)  
*Leaders: Steven and Aye*
- 3:45-4pm: Q&A/Closing (15 mins)  
*Leaders: MC's*



Appendix J- Oldermeyer Center Report

|   |   |
|---|---|
| <p><b>Place:</b><br/>Oldemeyer Center</p>   | <p><b>Date:</b><br/>March 9, 2013</p>   |
| <p><b>House Count:</b><br/>300</p>  | <p><b>Show Run Time:</b><br/>Act One: 39 min<br/>Act Two: 46 min<br/>Act Three: 50 min<br/>Total Run: 2hr 16min</p> |
| <p><b>Attendance:</b><br/>Full Cast &amp; Crew Call</p> <p><b>Excused Absent:</b><br/>A. Odsess-Rubin, E. Martinez</p> <p><b>Unexcused Absent:</b></p>  | <p><b>Late:</b></p> <p><b>Excused Late:</b></p>   |
| <p><b>General Notes:</b></p> <ul style="list-style-type: none"> <li>48. Crew Call 9am <ul style="list-style-type: none"> <li>a) Crew finished build</li> </ul> </li> <li>49. Actor Call 10am <ul style="list-style-type: none"> <li>a) Actors ran an outreach program with youth program from oldemeyer center</li> </ul> </li> <li>50. Lunch 12p-1:45p</li> <li>51. Cue to Cue: 1:45p- 4:30p</li> <li>52. Dinner: 4:30- 5:30p</li> <li>53. Crew Call 5:30p <ul style="list-style-type: none"> <li>a) Pre- set for top of the show</li> </ul> </li> <li>54. Actor Call <ul style="list-style-type: none"> <li>a) Actor to hair and make-up</li> </ul> </li> <li>55. Open House: 6:15p</li> <li>56. Close House: 7:10p <ul style="list-style-type: none"> <li>a) Held House for 10min to set up more chairs for audience members</li> </ul> </li> <li>57. Show</li> <li>58. Intermission: 8:47p- 9:11p <ul style="list-style-type: none"> <li>a) Held closing house after intermission for refreshments/concessions</li> </ul> </li> <li>59. End of Show 10:10p</li> <li>60. Strike after Show <ul style="list-style-type: none"> <li>a) Strike Oldemeyer</li> <li>b) Return to Santa Cruz (12:48a)</li> </ul> </li> </ul> |   |

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| <p>c) Unload Truck</p> <ul style="list-style-type: none"> <li>• Truck left to San Jose 2:20a (3:20a, due to time change)</li> </ul> <p>61. End Of Strike: 4am (on daylight savings time)</p> <p>*Breaks were given accordingly throughout the day.</p>   |
| <p><b>Costumes:</b></p> <p>12. There was no dressing room in Oldemeyer, actors got in costume in the truck, on the loading dock.</p> <p>13. At the end of strike costumes were struck behind MainStage.</p>  |
| <p><b>Lights:</b></p> <p>12. Lighting Designer ran board, since op was unable to attend Outreach/didn't know how to run the board.</p> <p>13. Some lights were moved in Oldemeyer and moved back to original placement during strike.</p>  |
| <p><b>Sound:</b></p> <p>17. Oldemeyer provided a electrician who set up clear com and mics.</p> <p>18. The music was run from A. Thang's laptop since there was a delay with the cd player.</p>  |
| <p><b>Scenic:</b></p> <p>6. Load in began Friday March 8th at 1:30p and ran until 3:30p</p> <p>a) The truck was unloaded and some walls were put up</p> <p>7. There was some confusion about striking to MainStage, the best decision was to unload furniture to B100 and leave scenic on the dock.</p> <p>a) During <i>Picasso</i> strike, crew struck B100 as well</p> |
| <p><b>Props:</b></p> <p>16. Props were unloaded and set March 8th from 3:00- 3:30p</p> <p>17. They were also struck to MainStage on March 9th.</p> <p>a) Props Designer struck them Monday March 11th to the prop shop, everything was checked in accordingly.</p>   |
| <p><b>Front of House:</b></p> <p>No New Notes, thank you</p>   |
| <p><b>Maintenance:</b></p> <p>No New Notes, thank you.</p>   |

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