

Stage Management Portfolio

Grace Caccavari

Working Definition of a Stage Manager

A stage manager facilitates a director's vision of a theatrical product through organization, communication, and delegation. With the help of assistant stage managers, stage managers collect, organize, and distribute to the production team and crew the information necessary to produce a theatrical product. They will organize this information into different documents that can be easily read and understood by all production team and crew members. Stage managers do their best to ensure the rehearsal and performance space is physically, mentally, and emotionally safe for all actors and crew members by using respectful and inclusive language, handling sensitive acting material with care, keeping theater spaces clean and clear of all potentially harmful objects, and other such practices. When the production moves to the stage, stage managers collaborate with the crew so that they know exactly what their duties for the particular process are. Stage managers are a source of strength in adverse times during the process and provide direction and focus when needed. If the theatrical process were a ship and the production team its crew members, the stage manager would be the one at the wheel trying to keep the ship headed in the right direction.

*SM RESPONSIBILITIES***Meet with Director**

- ◇ What is your overall vision for the show?
 - ◇ Do you want the show divided into French scenes? If so, how would you like to determine those divisions?
 - ◇ What do you need me to understand about how you want this show to run, feel, etc?
 - ◇ How do you like to work in the rehearsal and tech room?
 - ◇ How do you like to work with actors?
 - ◇ How do you like to be notified of breaks?
 - ◇ How do you like to structure rehearsals (i.e., do you like to begin rehearsal with warm ups, group discussion, etc)?
 - ◇ Do you have a particular working style?
 - ◇ Considering difficult material in the show, how would you like to handle talking to the cast about it?
 - ◇ Should we allow for longer breaks so actors can decompress emotionally between scenes?
 - ◇ Will an intimacy director be necessary? If not, how are you planning to handle those moments?
 - ◇ How long would you like the rehearsal day to be and what hours would you prefer?
 - ◇ Do you have a specific date you would like the SM Team to start giving actors line notes?
 - ◇ Is there anything else you would like me to know about working with you?
 - ◇ Confirm understudies and understudy rehearsal dates
 - ◇ Confirm rehearsal schedule
-

Meet with Technical Director

- ◇ Obtain and walk through Ground Plan with Technical Director
 - ◇ Obtain Set Model (if applicable)
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Meet with Department Heads

- ◇ Hair and Make-Up, Props, Carpenters and other Shop Workers, Costumes, Lighting, Sound, etc
 - ◇ Discuss fitting schedule with Costume shop
 - ◇ Obtain costume renderings and list of needed costume paperwork from Costume Designer
-

Meet with Designers

- ◇ Sound, Light, Set, Props, Costumes
 - ◇ What do I need to know about your designs or what you will need before the first production meeting?
 - ◇ Confirm designer in-town dates and if they will be present at Meet-and-Greet and/or Production Meetings
 - ◇ If they will be present at Meet-and-Greet, confirm whether designers would like to give presentations of their designs to the company
 - ◇ Ask any questions that come up later that were not previously thought of
-

Meet with Box Office and Marketing Staff

- ◇ Confirm photo and/or video call dates (if any)
-

Meet with Dramaturg

- ◇ Discuss essential materials actors will need to prep for rehearsals
- ◇ Discuss whether Dramaturg has research already available for the show

Meet with Production Manager

- ◇ Confirm tech rehearsal schedule
- ◇ Fill out and submit Pre-Production Safety Form for applicable AEA branch

Meet with Company Management

- ◇ Discuss guest housing information

Meet with Entire SM Team

- ◇ Delegate tasks and specific focuses during rehearsals and performances between ASM A and B
- ◇ Schedule first production meeting
- ◇ Assess which guests will be present at Meet-and-Greet
- ◇ Meet with necessary staff to confirm Actor/Director/Playwright/Designer travel information

Emails to Send

- ◇ Email Payroll to check on paperwork still needed from actors
- ◇ Send Welcome Email to Cast, Crew, and Staff
 - ◇ First rehearsal schedule and daily call
 - ◇ Meet-and-Greet Information
 - ◇ Cast List
 - ◇ Rehearsal and performance schedule
- ◇ Create email distribution lists for sending mass emails (daily calls, rehearsal calendar updates, rehearsal and performance reports, and other important show-related information the cast, crew, and staff need to know)

Dates/Information to Confirm

- ◇ Meet-and-Greet date/time and needed staff
 - ◇ First Day Orientation date/time and needed staff
 - ◇ Tentative General Rehearsal Schedule
 - ◇ Delivery dates for rehearsal props, set pieces and furniture
 - ◇ First Run-Through/Room Run/Designer Run and Guests Attending
 - ◇ Master Calendar with all actor, tech, crew and production team information and dates
 - ◇ Load-In
 - ◇ Understudy rehearsal and performance dates
 - ◇ Performance schedule
 - ◇ Preview dates
 - ◇ ASL/Sensory Friendly/Open Community Dress Rehearsal performances
 - ◇ WIFI Availability and how to get on
-

AEA Information to Obtain/Create/Assemble/Copy/Send

- ◇ AEA Deputy Sheet
 - ◇ First Rehearsal Questionnaire Forms
 - ◇ Local Jobber Forms (if necessary)
 - ◇ LORT-AEA Pre-Production Safety Form
 - ◇ Fill out with Production Manager and submit to AEA
 - ◇ Send to Applicable AEA Office
 - ◇ Cast List
 - ◇ General Rehearsal Schedule
 - ◇ Local Contact Sheet
 - ◇ Completed Deputy Election Form
 - ◇ Applicable AEA Rulebook
 - ◇ Stage Manager Packet and Deputy Packet
 - ◇ Confirm backstage location of AEA Cot(s)
-

Materials to Assemble

- ◇ Create or access Google Drive/Dropbox/One Drive/etc. that will be used for the show
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*ASM A RESPONSIBILITIES***Paperwork to Prepare**

- ◇ Templates
 - ◇ Daily Call
 - ◇ Rehearsal Reports
 - ◇ Performance Reports
 - ◇ Line Notes (print blanks)
 - ◇ Sign-In Sheets (Daily and Weekly)
 - ◇ Weekly Schedules
 - ◇ First Day Signage
 - ◇ Make Emergency Forms
 - ◇ Rehearsal Incident Reports
 - ◇ Hospital information
-

Materials to Print and/or Obtain

- ◇ Hiring Forms
 - ◇ Staff List
 - ◇ Scenic and Costume Renderings
 - ◇ Ground Plan (Full size and 8.5" x 11" mini copies)
 - ◇ Plot points on plan to prep for taping out rehearsal floor
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Materials to Assemble

- ◇ Assemble First Day Actor/Designer/Director Packets
 - ◇ Dramaturgy documents
 - ◇ Master Calendar
 - ◇ Scene Breakdown
 - ◇ Cast List
 - ◇ Staff List
 - ◇ Conformed Understudy Rehearsal Dates
-

ASM B RESPONSIBILITIES

Dates/Information to Confirm

- ◇ Make Emergency Contact Cards
 - ◇ Make Local Resources Forms
 - ◇ Nearby restaurants
 - ◇ Nearby grocery stores, drug stores, etc.
 - ◇ Nearby hospitals/clinics
 - ◇ Local bus/taxi/uber service information
 - ◇ Print and prepare name tags (if applicable)
 - ◇ Make Understudy Expectation/Policy Sheet
 - ◇ Create SM Info Sheet for first rehearsal
 - ◇ Create Petty Cash Form
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Materials to Print and/or Obtain

- ◇ Set Model (if available)
 - ◇ Petty cash check and cash from Business Office
 - ◇ Coffee and rehearsal supplies
-

Materials to Assemble

- ◇ Desk Copy Script
 - ◇ File Box information
-

ENTIRE SM TEAM RESPONSIBILITIES**Read through script**

- ◇ Divide script into French scenes based on Director conversations.

Begin Making Documents for Prompt Book

- ◇ Make Scene Breakdown
- ◇ Make Contact Sheet
- ◇ Make Costume Flow Chart
- ◇ Make any additional costume paperwork needed by Costume Department
- ◇ Make Preliminary Props List
- ◇ Make Blocking Pages and incorporate them into rehearsal script
- ◇ Make Rail Sheet
- ◇ Make Sound Plot
- ◇ Make Light Plot
- ◇ Make Shift Plot
- ◇ Make Master Calendar
- ◇ Make Master Conflict Calendar (if applicable)
- ◇ Make Headshot Cheat Sheet (if applicable)
- ◇ Print Cast List
- ◇ Print Ground Plans and other scenic renderings obtained from Technical Director
- ◇ Print Costume Renderings obtained from Costume Designer

Inspect Rehearsal Space

- ◇ Measure room dimensions for taping purposes
- ◇ Take note of the number of tables, chairs, and music stands available

Prepare Space for First Read-Through

- ◇ Request more chairs, music stands, tables, etc, as needed
- ◇ Clean space
- ◇ Check spike tape inventory
- ◇ Prepare snack/coffee station for actors, SM Team, and guests (if applicable)

Prep SM Supplies

- ◇ Check SM Cabinet
- ◇ Restock SM kit
- ◇ Set up SM, Director and Guest tables
- ◇ Create office supply cups with pens/pencils, highlighters, etc

Prep Space for First Rehearsal

- ◇ Tape out set on floor
- ◇ Post Ground Plans, Costume Renderings and relevant research on walls where actors can see them

Locate/Restock First-Aid Kit

- ◇ Place closer to SM table if needed
-

The Chinese Lady
Pre-Production Checklist

Prepare Prop Tables and Shelves

- ◇ Clean tables and shelves
 - ◇ Tape out and mark prop locations (if applicable)
-

Miscellaneous Tasks

- ◇ Obtain any additional books/supplies needed for rehearsal
- ◇ Prep water pitchers, Kleenex, and cups for Table Read
- ◇ Prep Call Boards

REHEARSAL AND PERFORMANCE SCHEDULE FOR *THE SIGN IN SIDNEY BRUSTEIN'S WINDOW*
SEPTEMBER-NOVEMBER 2020

SUN	MON	TUE	WED	THU	FRI	SAT
COLOR KEY Costume Fittings Tech Rehearsals Previews Performances		SEPT 26 Full Company Meet and Greet 5:00pm-11:00pm	27 Rehearsal 5:00pm-11:00pm	28 Rehearsal 5:00pm-11:00pm	29 Rehearsal 5:00pm-11:00pm	30 Rehearsal 12:00pm-6:00pm Costume Fiittings 9:00am-11:00am
OCT 1 Rehearsal 12:00pm-6:00pm Costume Fittings 9:00am-11:00am	2 AEA DAY OFF	3 Rehearsal 5:00pm-11:00pm	4 Rehearsal 5:00pm-11:00pm	5 Rehearsal 5:00pm-11:00pm	6 Rehearsal 5:00pm-11:00pm	7 Rehearsal 12pm-6pm Costume Fittings 9:00am-11:00am
8 Rehearsal 12:00pm-6:00pm Costume Fitting 9:00am-11:00am	9 AEA DAY OFF	10 Rehearsal 5:00pm-11:00pm	11 Rehearsal 5:00pm-11:00pm	12 Rehearsal 5:00pm-11:00pm	13 Rehearsal 5:00pm-11:00pm	14 Rehearsal 12:00p-6:00p
15 Rehearsal 12:00pm-6:00pm	16 AEA DAY OFF	17 10-of-12 10:00am-3:00pm 5:00pm-10:00pm	18 10-of-12 10:00am-3:00pm 5:00pm-10:00pm	19 TECH REHEARSAL 12:00pm-4:00pm 5:30pm-9:30pm	20 TECH REHEARSAL 12:00pm-4:00pm 5:30pm-9:30pm	21 Rehearsal 12:30pm-5:30pm PREVIEW 1 Half-Hour: 7:30pm Show: 8:00pm
22 Rehearsal 12:30pm-5:30pm PREVIEW 2 Half-Hour: 7:30pm Show: 8:00pm	23 AEA DAY OFF	24 Rehearsal 12:30pm-5:30pm PREVIEW 4 Half-Hour: 7:30pm Show: 8:00pm	25 Rehearsal 12:30pm-5:30pm PREVIEW 4 Half-Hour: 7:30pm Show: 8:00pm	26 Rehearsal 12:30pm-5:30pm PREVIEW 5 Half-Hour: 7:30pm Show: 8:00pm	27 Rehearsal 12:30pm-5:30pm OPENING NIGHT Half-Hour: 7:30pm Show: 8:00pm	28 SHOW 2 Half-Hour: 7:30pm Show: 8:00pm

Schedule subject to change. Daily calls will always override.

REHEARSAL AND PERFORMANCE SCHEDULE FOR *THE SIGN IN SIDNEY BRUSTEIN'S WINDOW*
SEPTEMBER-NOVEMBER 2020

SUN	MON	TUE	WED	THU	FRI	SAT
OCT 29 SHOW 3 Half-Hour: 7:30pm Show: 8:00pm	30 AEA DAY OFF	31 SHOW 4 Half-Hour: 7:30pm Show: 8pm	NOV 1 SHOW 5 Half-Hour: 7:30pm Show: 8pm	2 SHOW 6 Half-Hour: 7:30pm Show: 8pm	3 SHOW 7 Half-Hour: 7:30pm Show: 8:00pm	4 SHOW 8 Half-Hour: 7:30pm Show: 8:00pm
5 SHOW 7 Half-Hour: 7:30pm Show: 8:00pm	6 AEA DAY OFF	7 SHOW 8 Half-Hour: 7:30pm Show: 8:00pm	8 SHOW 9 Half-Hour: 7:30pm Show: 8:00pm	9 SHOW 10 Half-Hour: 7:30pm Show: 8:00pm	10 SHOW 11 Half-Hour: 7:30pm Show: 8pm	11 SHOW 12 Half-Hour: 7:30pm Show: 8:00pm
12 CLOSING SHOW Half-Hour: 7:30pm Show: 8:00pm	13	14	15	17	18	19
20	21	22	23	24	25	26
27	28	29	30	DEC 1	2	COLOR KEY Costume Fittings Tech Rehearsals Previews Performances

Schedule subject to change. Daily calls will always override.

CHARACTER NAMES	
N	Narrator
V	Veterinarian
D	Dad
A	Audience
L	Lecturer
SA	Sam
MP	Mrs. Patterson
LOCATIONS	
STR	Stair
OTHER NOTATIONS	
+	And
BLOCKING MOVES	
ENT	Enter
EXT	Exit
X	Cross
ST	Sit
STD	Stand
→	Character Travel
STAGE DIRECTIONS	
US	Upstage
DS	Downstage
C	Center
CS	Centerstage
SR	Stage Right
SL	Stage Left
USR	Up Stage Right
USL	Up Stage Left
DSR	Down Stage Right
DSL	Down Stage Left
USC	Up Stage Center
DSC	Down Stage Center

The Narrator looks at the coat for a little longer
And he became lighter. Or heavier, I'm not sure. But different.
An audience member tells the Narrator that thirty seconds
have passed.

And that was my experience of death.
A loved one, becoming an object...

The Narrator hands the coat to the Vet.
... and being taken away forever.
Thank you.

The Vet returns to their seat.

⑥ It's the 9th of November, 1987. It's dark and it's late. All the other
kids had gone home long ago.
Eventually, my dad pulls up.

The Narrator speaks to someone in the audience.

⑦ I'm going to ask you to be my dad if that's okay. You don't have to
do much, just sit here on this step.

The Narrator indicates where Dad should sit.⁸

Now, normally it's my mum who picks me up and normally she's
on time. Normally I travel in the back because I am seven and I
make things sticky.

⑧ But this time it's Dad. And it's late. And he opens the door to the
front passenger seat.

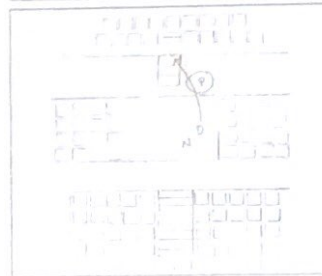
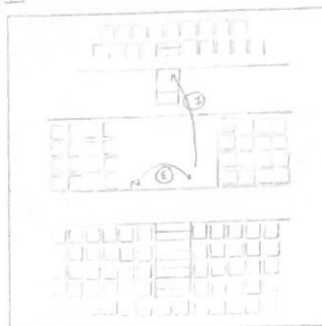
The Narrator indicates to Dad to open an imaginary passenger
door.⁹

Dad looked at me. I looked at him.

When something had happens, your body feels it before your brain
can know what's happening. It's a survival mechanism. The stress
hormones cortisol and adrenalin flood your system. It feels like a trap-
door opening beneath you. Fight or flight or stand as still as you can.

⁸ If the Dad can be seen by everyone, and if the Narrator can sit next to him, there's no need for
this to happen.
⁹ In the U.S. Jerry would correct Dad: "Actually, it's a British car, so—" and they would start
arguing the other door.

Fig. 12



Costumes	Props

A
B
C
D
E N X US, then DSL corner
F
G
H
I N X US, tap tap STR SR side (Show D where to sit)
J
K
L
M
N
P ENT D X US, ST STR SR side tap STR
Q
R
S
T
U
V

I stood very still, looking at my dad.
Eventually, I got into the car. Dad had the radio on. He'd been smoking with the window down.

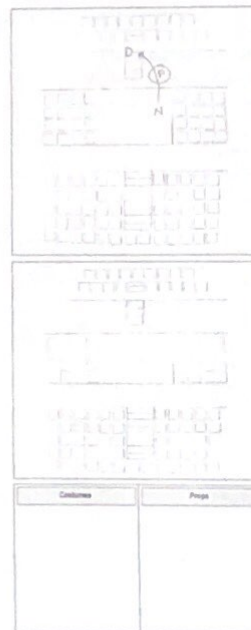
The Narrator sits down next to the man.

Now, actually what's going to happen is that I'm going to be my dad and you're going to be me as a seven-year-old. You don't have to do much, you just say "Why?" Okay?

The Narrator speaks as the Dad. He doesn't alter his voice.

DAD: Put on your seatbelt.
AUDIENCE: Why?
DAD: Because cars can be dangerous.
AUDIENCE: Why?
DAD: Because other drivers don't always pay attention.
AUDIENCE: Why?
DAD: Well, because there's lots to think about when you're a grown-up. There are bills to pay and work to do and relationships to sustain and there's never enough time to do it all.
AUDIENCE: Why?
DAD: Because there are only twenty-four hours in a day.
AUDIENCE: Why?
DAD: Well, because that's how long it takes for the Earth to rotate.
AUDIENCE: Why?
DAD: Because... I don't know.
AUDIENCE: Why?
DAD: Because I don't know everything.
AUDIENCE: Why?
DAD: Because that's impossible.
AUDIENCE: Why?
DAD: Because there's only so much anyone can know.
AUDIENCE: Why?
DAD: Because if you were able to know everything then life would be unlivable.
AUDIENCE: Why?
DAD: Because then there would be no mystery, no curiosity, no creativity, no conversation, no discovery. Nothing would be new and we'd have no need to use our imaginations and our imaginations are what make life bearable.
AUDIENCE: Why?

by B



A	
B	
C	
D	
E	
F	N. KUS again D by STR. SL. side.
G	
H	
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DAD. Because in order to live in the present we have to be able to imagine a future that will be better than the past.
 AUDIENCE. Why?
 DAD. Because that's what hope is and without hope we couldn't go on.
 AUDIENCE. Why?
 DAD. Because... can you just put your seatbelt on?
 AUDIENCE. Why?
 DAD. Because we're going to the hospital.
 AUDIENCE. Why?
 DAD. Because that's where your mother is.
 AUDIENCE. Why?
 DAD. Because she hurt herself.
 AUDIENCE. Why?
 DAD. Because she's sad.
 AUDIENCE. Why?
 DAD. I don't know.
 AUDIENCE. Why?
 DAD. I just don't.
 AUDIENCE. Why?
 DAD. Put on your seatbelt.
 AUDIENCE. Why?
 DAD. Because your mother is in hospital.
 AUDIENCE. Why?
 DAD. Because she can't see anything worth living for.
 AUDIENCE. Why?

NARRATOR. At least, that's how I like to remember it. But we actually just sat in silence. The only thing he said to me was:

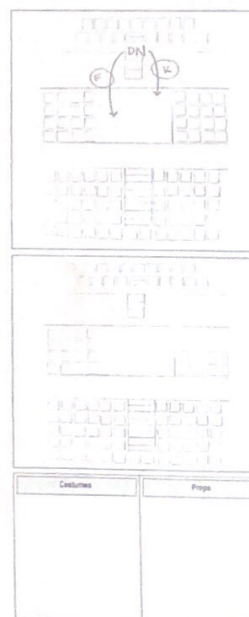
The Narrator feeds the Dad the following line:

DAD. Your mother's done something stupid.
 NARRATOR. I didn't know what that meant. (F) (K)

The Narrator thinks the Dad and, if relocated, indicates for him to return to his seat.

At the hospital, Mum saw me and said, "Not him." So I sat in the corridor next to an old couple...

B3.14






A	
B	
C	
D	
E	
F	D. EXT. STR. * RETURN TO SEAT
G	
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I	
J	
K	H. EXT. STR. * X. DGL
L	
M	
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V	

Top of Show


PROP	NOTES	ARE THEY SET?							
STAGE RIGHT PROP TABLE									
Sketchbook	Should have Olivia's portrait taped inside								
Wine Glasses (3)	1 Filled with water								
	1 empty								
	1 with dish cloth inside								
Money (Bills)	At least 20 bills on hand on SR prop table								
Silver Serving Tray									
Coffee Carafe	Set on Serving Tray								
Coffee Cup	Set on Serving Tray								
Red Wallet	Filled with 3-4 money bills, for Orsino								
Black Wallet	Filled with 3-4 money bills, for Viola								
Loose Bills	3-4 money bills, for Sir Toby								
Black Purse	For Olivia in 1.5								
Tall Bud Light Cans (2)	Both should be empty, one gets crushed by Sean Moss								
"Olivia's" Letter to Malvolio	Written on pink paper, should be folded								
Orsino's Letter to Olivia	Should be folded								
White Veil									
Sir Andrew's Challenge Letter	Written on looseleaf paper, folded and crumpled vertically								
Thin Handcuffs									
Ukulele	For Anna Verderber, must should be handled delicately								
BELOW STAGE RIGHT PROP TABLE/NEAR STAGE RIGHT PROP TABLE									
Tan Backpack									
Loretta's Violin	On top of case, for Loretta Rubin, set by Loretta Rubin only								
Leo's Violin	On top of case, for Leo Jenkins, set by Leo Jenkins only								
Joe's Viola	On top of case, for Joe Mitchell, set by Joe Mitchell only								
Guitar	On top of case, for Erin Bonham, set by Erin Bonham only								
STAGE RIGHT									
White Bench	Set DSR on YELLOW spike marks								
STAGE LEFT PROP TABLE									
Remote									
Crossword Puzzle Book									
Pen	Should be preset inside crossword puzzle book Make sure this works during pre-show checks								
Money Clip	Holds approximately 7-9 money bills								
Feather Duster									
Flasks (3)	For Sir Toby to place in socks and pockets for 1.3								
Vodka Bottle	Filled with water								
Tablecloth	Set on Bistro Table								
Cooler	Contains 3 Filled Lemonade cans and preset onstage next to boat lock in DSL corner of main platform during Transition 2.2-2.3								
Filled Lemonade Cans (3)									
Spray Bottle	Filled ¾ of the way with water								
BELOW STAGE LEFT PROP TABLE									
Brown Suitcases (2)	For Viola and Sebastian for Shipwreck at top of show								
Teil Suitcase	For Feste in Scene 1.5								
Tan Suitcase	For Ben Hunt for Shipwreck at top of show								

STAGE LEFT									
Bistro Table	Set on YELLOW spike marks DSL								
Café Chairs (2)	Goes with Bistro Table, Set at angle on YELLOW spikes								
Blue Bench	Set DSL on YELLOW spike marks								

ONSTAGE LOOK									
 <p>Closed Boat Front Look with Smallest Crate</p>		 <p>Crate Placements Inside Shipwreck SL Boat Half</p>		 <p>Crate Placements Shipwreck SR Boat Half</p>					
Smallest Crate in Closed Boat Look	Start DSL of USL Platform								
Large Crates Inside SR and SL Boat Halves	<ul style="list-style-type: none"> SL Crate at most DS point at front of ship SL SR Crate at most DS point at front of ship SR Middle Crate on SL side of SR Gangplank perpendicular to SR Stepladder <i>Smallest Crate is shifted to underneath SR Platform during Shipwreck by Sean Moss. Please refer to pictures of the Closed Boat Front Look for Smallest Crate's Top of Show Preset position</i> 								

INTERMISSION PRESET

PROP	NOTES	ARE THEY SET?							
STAGE RIGHT PROP TABLE									
Sir Andrew's Challenge Letter	Looseleaf Paper, folded and crumpled vertically								
Red Wallet	Filled with 3-4 money bills, for Orsino								
Thin Handcuffs	Will be TRACKED to SL after 3.4 for 5.1 by Mary McMurray								
"Olivia's" Letter to Malvolio	Pink Paper, TRACKED SR during show								
Ukulele	For Anna Verderber, must should be handled delicately								
BELOW STAGE RIGHT PROP TABLE/NEAR STAGE RIGHT PROP TABLE									
Leo's Violin	On top of case, for Leo Jenkins, set by Leo Jenkins only								
Joe's Viola	On top of case, for Joe Mitchell, set by Joe Mitchell only								
Guitar	On top of case, for Erin Bonham, set by Erin Bonham only								
STAGE LEFT PROP TABLE									
Flower Bouquet									
Spray Bottle	Filled ¾ of the way with water								
Thick Manicals	For Malvolio Imprisoned in 4.2								

Blindfold									
Malvolio's Letter to Olivia									
BELOW STAGE LEFT PROP TABLE									
Garden Hoe									
Shovel									
Loretta's Violin	On top of case, for Loretta Rubin, set by Mia D'Ascenzo only								
TOP OF ACT 2 ONSTAGE LOOK									
									
PROP	NOTES	ARE THEY SET?							
White Bench	Set DSR of DSR Platform on YELLOW spikes								
Blue Bench	Set DSL of DSL Platform on YELLOW spike								
Crates (3)	SR Crate set in front of DSR corner of main platform on YELLOW spike, Smallest Crate set underneath USR platform, SL Crate set in front of DSL corner of main platform on YELLOW spike, Middle Crate set DS of USL Platform All crates (EXCEPT Smallest Crate) set to shrub face								

Dir: J. Dubin
SM: R. Niederhausen
Creator: G. Caccavari

Twelfth Night

Shift Plot



Final Version

ACTOR SHIFTS NOTED IN ITALICS

TOP OF SHOW

PRESET				
Page	Cue	Action	Who	Location/From --> To
		SWEEP Stage	Run Crew and SM Team	Mainstage
		SWEEP Travel Paths, Wings, and Backstage	Run Crew and SM Team	Mainstage
		SET and CHECK Props	Props Crew	SR and SL Prop Tables
		SET Smallest Crate	Mia	DSL edge
		Channel and Midi Check	Owen	Mainstage
		SOUND CHECK for Violin Mics	Loretta/Captain/Priest/Officer 1	Mainstage
			Joe/Malvolio	Mainstage
		CHARGE Glow tape on Hollywood Flat Support Beams SR and SLg	Alex Alexa	SL
			Grace	SR
		Set XUTGB Buckets and Speech	Grace	SR
			Alexa	SL
AT 20 TO HALF HOUR				
59		FIGHT CALL	Ben/Sir Andrew	Mainstage
			Regan/Viola	
63		FIGHT CALL	Sean/Sir Toby Belch	Mainstage
			Leo/Sebastian	
			Ben/Sir Andrew	
AT 15 TO HALF HOUR				
44		INTIMACY CHECK-IN and CALL	Tierra/Olivia	Mainstage
			Regan/Viola	
		INTIMACY CHECK-IN	Tierra/Olivia	Mainstage
			Leo/Sebastian	
		INTIMACY CHECK-IN	Regan/Viola	Mainstage
			Matthew/Orsino	
AFTER INTIMACY AND FIGHT CALL				
		CLOSE Ship	Anna K/Maria Anna V/Feste	Mainstage
		RESET for Top of Show	Run Crew	Mainstage
		RAIL		
		Sail IN	Richie	LS #14
		Legs IN	Richie	LS #13 & #16
AT PLACES CALL				
		CONFIRM PLACES: Richie, Regan, Leo, Sean, Matthew, Ben, Mary	Alexa	SL
		CONFIRM PLACES: Mia, Alex, Grace (holds Loretta’s Mic Pack), Joe, Loretta, Erin, Anna V, Anna K, Tierra	Grace	SR
		CONFIRM PLACES: Owen	Reece	Booth

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Twelfth Night

Shift Plot



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ACT 1

Opening Shipwreck

Page	Cue	Action	Who	Location/From → To
	AFTER Feste: “But when I came to man’s estate”	SET Large Brown Suitcases (2) DSL	Regan/Viola	SL Vom→ DSL Corner
			Leo/Sebastian	
		STRIKE Large Brown Suitcases (2)	Regan/Viola	DSL → Under SR Prop Table
			Leo/Sebastian	
		TRACK Large Brown Suitcases to SR Prop Table	Mia	SR Prop Table → SL Prop Table
		SHIFT Smallest Crate	Sean/Sir Toby Belch	DSL → Matthew Callas on boat, who will put it underneath USL Platform
		SET Small Tan Suitcase	Ben/Sir Andrew	USL → behind crate at back of boat
	AFTER All: “But when I came alas to wive”	SET Joe and Loretta’s Violins	Joe/Malvolio	SR Prop Table → SR Wing 2
			Loretta/Captain	
	AFTER Last “raineth everyday”	UNLOCK Boat	Mary/Mariner	Mainstage
	ON Measure 3 of Instrumental	OPEN SL Ship Half Quarter-Way	Anna K/Mariner	Mainstage
		OPEN SR Ship Half Quarter-Way	Anna V/Mariner	Mainstage
	ON Measure 9 of Instrumental	OPEN SL Ship Half Half-Way	Anna K/Mariner	Mainstage
		OPEN SR Ship Half Half-Way	Anna V/ Mariner	Mainstage
		RAIL 1: Sail OUT (Speed: SLOW)	Richie	LS #14
	ON Measure 15 of Instrumental	OPEN SL Ship Half All the Way	Anna K/Mariner	Mainstage
		OPEN SR Ship Half All the Way	Anna V/Mariner	Mainstage
		LIFT SR Gangplank	Erin/ Mariner	Ship
		LOCK Ship	Anna K/Mariner	Ship
		RECEIVE Mics from Loretta and Joe	Grace	SR
Transition Opening Shipwreck—1.2 (Shipwreck into Shore)				
	AFTER Viola falls off ship and violins end	RECEIVE Loretta’s Violin from Loretta Rubin and TRACK to SL Prop Table	Mia	SR → underneath SL Prop Table
		TRACK Joe’s Viola to SR Prop Table	Joe/Malvolio	SR Wing 2 → SR Prop Table
Scene 1.2 (Shore), Pgs. 1-3				
No Shift				
Transition 1.2-1.1 (Shore into Orsino’s Palace)				
3	AFTER <u>Viola</u> : I thank thee, lead me on	PRESET Sketchbook with Olivia Portrait taped into sketchbook on ledge of USR Platform	Mia	SR Prop Table → on ledge of USR Platform
		PRESET Wine Glass filled with Water	Mia	SR Prop Table → on ledge of USR Platform
		SET Remote DSL	Mary/Claudio	SL wing 2 → DSL
		SET Crossword Puzzle Book with Pencil	Mary/Claudio	
		SHIFT Crate (Crate Face)	Mary/Claudio	USL Platform → DSL
Scene 1.1 (Orsino’s Palace), Pgs. 3-4				
No Shift				

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Transition 1.1-1.3 (Orsino's Palace into Olivia's Garden)

Page	Cue	Action	Who	Location/From → To
4	AFTER Orsino: Love thoughts lie rich when canopied with bowers	STRIKE Remote	Mary/Claudio	DSL → to SL Prop Table
		STRIKE Crossword Puzzle Book with Pencil		
		STRIKE Sketchbook with Olivia Portrait	Erin/Valentine	On ledge of USR Platform → SR Prop Table
		STRIKE Wine Glass		
		SHIFT AND FLIP SL Crate (Crate to Shrub Face)	Mary/Claudio	DSL → USL in front of SL corner of main platform at angle
		FLIP SR Crate (Crate to Shrub Face)	Erin/Valentine	In front of SR corner of main platform
		SET Flasks (3-4)	Sean/Sir Toby Belch	SL Prop Table → Inside socks
		SET Vodka Bottle filled with Water	Sean/Sir Toby Belch	SL Prop Table → SC Boat edge
4	AFTER Olivia pours water on Sir Toby	STRIKE Vodka Bottle filled with Water	Tierra/Olivia	SC Boat edge → SL Prop Table

Scene 1.3 (Olivia's Garden), Pgs. 4-8

No Shift

Transition 1.3-1.4 (Olivia's Garden into Orsino's Palace)

8	AFTER Sir Toby Belch: Ha, ha, excellent!	FLIP SR Crate (Shrub to Crate face)	Leo/Sebastian	In front of SR corner onstage at angle → on top of main platform SR corner
		FLIP SL Crate (Shrub to Crate face)	Anna K/Maria	In front of SL corner onstage at angle → on top of main platform SL corner
		SET Rolled-Up Socks in Pocket	Regan/Viola	SR Prop Table → DSR
		THROW Rolled-Up Socks into USR Wing 3	Regan/Viola	DSR → USR Wing 3
		CATCH Rolled-Up Socks from Regan/Viola and TRACK to SR Prop Table	Mia	USR Wing 3 → SR Prop Table

Scene 1.4 (Orsino's Palace), Pgs. 8-10

No Shift

Transition 1.4-1.5 (Orsino's Palace into Olivia's Garden)

10	AFTER Viola: Myself would be his wife	FLIP SL Crate (Crate to Shrub face)	Leo/Sebastian	Move to yellow spikes toward center of main platform
		FLIP Middle Crate (Crate to Shrub face)	Loretta/Priest	Move to yellow spikes toward center of main platform
	AFTER Malvolio claps 2 times	SET Bistro Table with Blue Tablecloth SL	Erin/Fabian	SL Wing 3 → SL
		SET Chairs (2) with Table at 45-degree angles on yellow spike Tape, one on the SL side and one on the SR side of Bistro Table	Anna K/Maria	SL Wing 3 → SL and SR Sides of Bistro Table

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Scene 1.5 (Olivia's Garden), Pgs. 10-21				
Page	Cue	Action	Who	Location/From --> To
10	AFTER Fabian's exit	SET Teil Suitcase SL next to Table	Anna V/Feste	SL Wing 3 → SL next to Bistro Table
11	AFTER: Feste: Wit an't be thy will, put me into good fooling	SET Silver Serving Tray with coffee cup and coffee carafe on Bistro Table USL	Joe/Malvolio	SL Wing 3 → Bistro Table
		SET Olivia's Ring on Olivia's Finger	Tierra/Olivia	SR Wing 2 → SR
		SET Purse		
14	AFTER Feste: The fool shall look to the madman	STRIKE Teil Suitcase	Anna V/Feste	SL next to Bistro Table → SL Prop Table
16	AFTER Olivia: We'll once more hear Orsino's embassy	SET Letter Orsino's to Olivia	Regan/Viola	SR Prop Table → DSR
21	AFTER Olivia: Hie thee, Malvolio	STRIKE Olivia's Ring to SL Prop Tab	Joe/Malvolio	USR → SL Prop Table
Transition 1.5-2.1 (Olivia's Garden into Sea Dock)				
21	AFTER Olivia: Mine eye too great a flatterer for my mind	STRIKE Bistro Table with Tablecloth	Erin/Fabian	SL → SL Prop Table
		STRIKE Café Chairs (2)	Anna K/Maria	SL and SR Sides of Bistro Table → SL Prop Table
		SET Tan Backpack	Leo/Sebastian	SR Prop Table → USR Platform
		FLIP SL Crate (Shrub to Crate face)	Sean/Sir Toby Belch	From yellow spikes on top of main platform → on top of main platform SL corner next to most SL crate
		FLIP Middle Crate (Shrub to Crate)	Loretta/Priest	From yellow spikes on top of main platform → on top of main platform SR corner next to most SR crate
Scene 2.1 (Sea Dock), Pgs. 21-23				
22	AFTER Sebastian's fake exit SR	STRIKE Tan Backpack	Leo/Sebastian	DSL → SL Prop Table
Transition Scene 2.1-2.2 (Sea Dock into Street)				
23	AFTER Viola's entrance	RESET Olivia's Ring	Joe/Malvolio	SL Prop Table → USL
2.2 (Street), Pgs. 23-24				
No Shift				

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Transition 2.2-2.3 (Street into Olivia's Garden)

Page	Cue	Action	Who	Location/From --> To
24	AFTER <u>Viola</u> : It is too hard a knot for me to untie	STRIKE Ring	<i>Regan/Viola</i>	SC → SL
		TRACK Ring to SR Prop Table	<i>Regan/Viola</i>	SL → SR Prop Table
		SET Cooler with filled Beer Cans (3) on main platform SL corner near lock	Richie	SL Wing 3 → Main platform SL corner near lock
		SET Loose Bills in Pocket	<i>Sean/Sir Toby Belch</i>	Enter SR → SC
		FLIP SL Crate (Crate to Shrub face)	Richie	On top of main platform SL corner → in front of SL corner onstage at angle
		FLIP SR Crate (Crate to Shrub face)	Mia	On top of main platform SL corner → in front of SR corner onstage at angle
		SET Blue Bench DSL	<i>Leo/Sebastian</i>	SL Wing 3 → DSL
		SET Empty Beer Cans (2)	<i>Sean/Sir Toby Belch</i>	SR Wing 3 → SR
			<i>Ben/Sir Andrew</i>	

Scene 2.3 (Olivia's Garden), Pgs. 24-30

24	AFTER <u>Sir Toby</u> : I hate it as an unfilled can	CATCH Empty Beer Can from Sir Toby	Mia	SR → SR Wing 3
		TRACK Empty Beer Can to SR Prop Table	Mia	SR Wing 3 → SR Prop Table
	AFTER <u>Sir Toby</u> : Maria, I say! A stoup of wine!	SET Omni chord	<i>Anna V/Feste</i>	SR Wing 3 → SR
27	AFTER <u>Malvolio</u> : She shall know if it by this hand	STRIKE Loose Bills	<i>Anna V/Feste</i>	SC → SR Prop Table
29	ON <u>Maria</u> : Sport royal...	SET Plunger, then STRIKE immediately after entrance	<i>Erin/Feste</i>	SR → SL
	AFTER <u>Maria</u> : Farewell	STRIKE 1 filled beer can	<i>Anna K/Maria</i>	SC → SR Prop Table

Transition 2.3-2.4 (Olivia's Garden into Orsino's Palace)

30	AFTER: <u>Sir Toby Belch</u> : Come, knight, come, knight	STRIKE Cooler containing filled Beer Cans (3)	<i>Sean/Sir Toby Belch</i>	Main platform SL corner near lock → SL Prop Table
		STRIKE Empty Beer Can	<i>Ben/Sir Andrew</i>	Main platform → SL Prop Table
		STRIKE Filled Beer Can (2)	<i>Sean/Sir Toby Belch</i>	Main platform → SL Prop Table
			<i>Ben/Sir Andrew</i>	Main platform → SL Prop Table
		STRIKE Blue Bench	<i>Leo/Sebastian</i>	DSL → SL
		STRIKE Omni chord	<i>Anna V/Feste</i>	White Bench → SR
		FLIP SL Crate (Shrub to crate face)	<i>Mary/Antonio</i>	In front of main platform SL corner → on top of main platform SL corner
		FLIP SR Crate (Shrub to crate face)	<i>Loretta/Priest</i>	In front of main platform SR corner → on top of main platform SR corner
		SET Orsino's Book of Secrets	<i>Matthew/Orsino</i>	Enter SR → DSR
		SET Jewel		
		SET Remote	<i>Mary/Antonio</i>	SL Wing 3 → SL Side Main Platform
		SET Feather Duster	<i>Erin/Fabian</i>	SL Wing 3 → SL Side Main Platform
		SET Wine Glass and Dish Cloth	<i>Regan/Viola</i>	Enter SR → SC

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Scene 2.4 (Orsino's Palace), Pgs. 30-33

Scene 2.4 (Orsino's Palace), Pgs. 30-33				
Page	Cue	Action	Who	Location/From --> To
31	AFTER <u>Orsino</u> : Let all the rest give place	STRIKE Remote	<i>Mary/Antonio</i>	Exit SL
		STRIKE Feather Duster	<i>Erin/Fabian</i>	Exit SL
		STRIKE Wine Glass and Dish Cloth	<i>Erin/Fabian</i>	Exit SL
Transition 2.4-2.5 (Orsino's Palace into Olivia's Garden)				
33	AFTER: <u>Orsino</u> : My love can give no place, bide no deny	STRIKE Book of Secrets	<i>Matthew/Orsino</i>	DSL → SR Vom
		TRACK Book of Secrets to SR Prop Table	<i>Matthew/Orsino</i>	SR Vom → SR Prop Table
		STRIKE Jewel	<i>Regan/Viola</i>	SR → SR Prop Table
		FLIP and SHIFT Middle Crate (Crate to Shrub Face)	<i>Anna V/Feste</i>	Move together to center of main platform on pink spikes
		Flip and SHIFT SL Crate (Crate to Shrub Face)	<i>Leo/Sebastian</i>	
		FLIP and SHIFT SR Crate (Crate to Shrub Face)	<i>Loretta/Priest</i>	
Scene 2.5 (Olivia's Garden), Pgs. 33-39				
33	AFTER <u>Fabian</u> : I would exult...my lady about a bear-baiting here.	SET "Olivia's" letter to Malvolio	<i>Anna K/Maria</i>	SR Wing 2 → SC
38	AFTER <u>Malvolio</u> : I will do everything that thou wilt have me	STRIKE "Olivia's" Letter to Malvolio	<i>Joe/Malvolio</i>	SC → SR Prop Table

INTERMISSION

PRESET				
		SET SL Crate (Shrub Face)	Richie	Center of main platform on pink spikes → In front of SL main platform corner
		SET SR Crate (Shrub Face)	Mia	Center of main platform on pink spikes → In front of SR main platform corner
		SET Middle Crate (Shrub Face)	Richie	Center of main platform on pink spikes → SL corner with space next to lock
		SET Blue Bench	Richie	SL → DSL
		SET White Bench	Mia	SR → DSR
		TRACK Loretta Rubin's Mic to Alexa Kreuzer	Grace	SR → SL
AT PLACES CALL				
		CONFIRM PLACES: Alex, Richie	Alexa	SL
		CONFIRM PLACES: Mia, Regan, Sean, Ben	Grace	SR
		CONFIRM PLACES: Owen	Reece	Booth

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ACT 2

Scene 3.1 (Olivia's Garden), Pgs. 40-45

Page	Cue	Action	Who	Location/From --> To
40	ON Feste Singing "Wind and Rain"	SET Omni chord	Anna V/Feste	SL → Blue Bench
		SET Black Wallet with Bills	Regan/Viola	SR → White Bench
41	AFTER Feste: I might say 'element', but the word is overworn	STRIKE Omni chord	Anna V/Feste	Blue Bench → SR
44	AFTER Viola: I wish it might, for now I am your fool	SET Flower Boquete	Ben/Sir Andrew	SL Vom → DSL
	AFTER Olivia and Viola kiss	STRIKE Flower Boquete	Ben/Sir Andrew	DSL → SL Vom

Transition 3.1-3.2 (Stay in Olivia's Garden)

45	AFTER Olivia: Which now abhors, to like his love	STRIKE Black Wallet with Bills	Regan/Viola	SC → SL Vom
	AFTER Olivia's Scream	RESET Flower Bouquet	Ben/Sir Andrew	SL Vom → DSL
		RESET Plunger	Ben/Sir Andrew	SL Vom → DSC

Scene 3.2 (Olivia's Garden), Pgs. 45-47

46	AFTER Sir Toby: We'll call thee at the cubiculo	STRIKE Flower Bouquet	Ben/Sir Andrew	DSL → SL Vom
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Transition 3.2-3.3 (Olivia's Garden into Street)

47	AFTER Sir Toby: Come, bring us where he is	STRIKE Plunger	Erin/Fabian	DSC → SR
		STRIKE Blue Bench	Matthew/Orsino	DSL → SL Wing 2
		STRIKE White Bench	Regan/Viola	DSR → SR Wing 2
		FLIP SL Crate (Shrub to Crate face)	Richie	In front of SL corner onstage at angle → on top of main platform SL corner
		FLIP SR Crate (Shrub to Crate face)	Mia	In front of SR corner onstage at angle → on top of main platform SR corner
		RESET Money Clip	Mary/Antonio	SL Vom → SC

Scene 3.3 (Street), Pgs. 47-48

No Shift

Transition 3.3-3.4 (Street into Olivia's Garden)

48	AFTER Sebastian: Oh, a (insert adlib here)!	STRIKE Money Clip	Leo/Sebastian	DSC → SL Wing 3
		TRACK Money Clip to SL Prop Table	Leo/Sebastian	SL Wing 3 → SL Prop Table
		FLIP SL Crate (Crate to Shrub Face)	Richie	On top of main platform SL corner → in front of SL corner onstage at angle
		FLIP SR Crate (Crate to Shrub Face)	Mia	On top of main platform SL corner → in front of SR corner onstage at angle

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Scene 3.4 (Olivia's Garden), Pgs. 49-62

Page	Cue	Action	Who	Location/From --> To
52	AFTER Malvolio: Nothing that can be can come between me and the full prospect of my hopes	SET Spray Bottle	Anna K/Maria	SL Wing 2 → DSL
		SET Frying Pan	Anna K/Maria	SL Wing 2 → DSL
		SET Garden Hoe	Erin/Fabian	SL Wing 2 → DSL
		SET Shovel	Sean/Sir Toby Belch	SL Wing 2 → DSL
54	AFTER Sir Toby: We may carry it thus...to have mercy on him	STRIKE Spray Bottle	Anna K/Maria	DSC → Exit SR
		STRIKE Frying Pan	Anna K/Maria	DSC → Exit SR
		SET Andrew's Challenge Letter to Cesario	Ben/Sir Andrew	Enter SL Vom → DSC
55	AFTER Sir Andrew: Nay, let me alone for swearing	STRIKE Garden Hoe	Ben/Sir Andrew	DSC → SL Vom
	AFTER Sir Toby: I will meditate the while upon some horrid message for a challenge	STRIKE Shovel	Erin/Fabian	DSC → Exit SL Vom
		SET Black Wallet with Bills	Regan	USR → DSR
		SET Olivia's Locket	Tierra/Olivia	USR → DSR
56	AFTER Olivia: A fiend like thee might bear my soul to hell	RESET Shovel	Erin/Fabian	Enter SR → DSR
	AFTER Viola: What manner of man is he?	RESET Garden Hoe	Ben/Sir Andrew	Enter SL → DSL
59	AFTER Fabian: O good Sir Toby, hold! Here come the officers.	SET Thin Handcuffs	Anna K/Maria	Enter SR Vom → USR
	AFTER Antonio: Lead me on	STRIKE Thin Handcuffs	Mary/Antonio	SC → SL Wing 2
		TRACK Thin Handcuffs to SL Prop Table	Mary/Antonio	SL Wing 2 → SL Prop Table
61	AFTER Viola: Tempests are kind and salt waves fresh in love	STRIKE Olivia's locket	Regan/Viola	DSC → SL Wing 2

Transition 3.4-4.1 (Olivia's Garden into Olivia's Garden)

62	AFTER Sir Toby: I dare lay money 'twill be nothing yet	STRIKE Garden Hoe	Sean/Sir Toby Belch	DSC → Exit SL
		STRIKE Shovel	Erin/Faban	DSC → Exit SL

Scene 4.1 (Olivia's Garden), Pgs. 62-64

62	TOP OF SCENE	SEND Alex to SL	Grace	Please note "Alex Sent" to Reece on Headset
		RECEIVE Alex SL	Alexa	Please note "Alex Received" to Reece on Headset
		ATTACH Thick Manacles to Joe Mitchell	Alex	SL
		Rebutton Sean Moss' Pants	Anna K/Maria	SL
			Regan/Viola	SL

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Transition 4.1-4.2 (Olivia's Garden into Olivia's Dungeon)				
Page	Cue	Action	Who	Location/From --> To
64	AFTER <u>Olivia</u> : O say, so, and so be!	FLIP SL Crate (Shrub to Crate face)	Richie	In front of SL corner onstage on angle → on top of main platform SL corner
		FLIP SR Crate (Shrub to Crate face)	Mia	In front of SL corner onstage on angle → on top of main platform SR corner
		SET Blindfold	<i>Joe/Malvolio</i>	USC → USL Platform
		SET Thick Manacles	<i>Joe/Malvolio</i>	USC → USL Platform
		SET Ukulele	<i>Anna V/Feste</i>	SR Wing 2 → SR
Scene 4.2 (Olivia's Dungeon), Pgs. 64-67				
	TOP OF SCENE	APPLY Lipstick Sponge to Leo Jenkins	<i>Tierra/Olivia</i>	SR
Transition 4.2-4.3 (Olivia's Dungeon into Olivia's Garden)				
67	AFTER <u>Feste</u> : Adieu, good man devil	STRIKE Ukulele	<i>Anna V/Feste</i>	SR → SR Wing 2
		STRIKE Blindfold	<i>Joe/Malvolio</i>	USL Platform → SL Prop Table
		STRIKE Thick Shackles	<i>Joe/Malvolio</i>	USL Platform → SL Prop Table
		FLIP SL Crate (Crate to Shrub Face)	Richie	On top of main platform SL corner in front of SL corner onstage on angle
		FLIP SR Crate (Create to Shrub Face)	Mia	On top of main platform SR corner in front of SR corner onstage on angle
		SET Pearl Necklace	<i>Leo/Sebastian</i>	USR → DSC
Scene 4.3 (Olivia's Garden), Pgs. 67-68				
No Shift				
Transition 4.3-5.1 (Stay in Olivia's Garden)				
68	AFTER <u>Olivia</u> : Then lead the way...that they may fairly note this act of mine!	STRIKE Pearl Necklace	<i>Leo/Sebastian</i>	SC → SR Prop Table
		SET Malvolio's Letter to Olivia	<i>Anna V/Feste</i>	SL Wing 2 → SC

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Scene 5.1 (Olivia's Garden), Pgs. 68-82

Scene 5.1 (Olivia's Garden), Pgs. 68-82				
Page	Cue	Action	Who	Location/From --> To
68	AFTER <u>Fabian</u> : This is...desire my dog again	SET Red Wallet with Bills	<i>Matthew/Orsio</i>	SR Vom → DSR
		SET Black Wallet with Bills	<i>Regan/Viola</i>	SR Vom → DSR
70	AFTER <u>Viola</u> : Here comes the man, sir, that did rescue me	RESET Thin Handcuffs	<i>Mary/Antonio</i>	SL Wing 2 → SL
		SET Ace Bandages on Sean Moss	Alexa	SL
75	AFTER <u>Olivia</u> : Get him to bed and let his hurt be look'd to	TRACK Ace Bandages to SL Prop Table	<i>Sean/Sir Toby Belch</i>	SR Vom → SL Prop Table
			<i>Ben/Sir Andrew</i>	
77	AFTER Officer and Antonio exit on Olivia's "fetch Malvolio hither"	HAND OFF Loretta's mic to Loretta Rubin	Alexa	SL
		EXIT Thin Handcuffs	<i>Mary/Antonio</i>	SL → SR Prop Tble
79	AFTER <u>Olivia</u> : A sister! You are she	SET "Olivia's" Letter to Malvolio	<i>Joe/Malvolio</i>	Enter SR Vom → DSR
Transition 5.1-Finale (Olivia's Garden into Wind and Rain Finale)				
	AFTER Orsino: Orsino's mistress and his fancy's queen	SET Loretta's Violin	<i>Loretta/Police Officer</i>	SL Wing 3 → USL Platform
		SET Ukulele	<i>Anna V/Feste</i>	SR Wing 3 → USR Platform
		SET Guitar	<i>Erin/Fabian</i>	SR Wing 3 → USR Platform
Wind and Rain Finale				
	AFTER <u>All Sing</u> : By swaggering, could I never thrive	SET Joe's Violin	<i>Joe/Malvolio</i>	SR Wing 3 → USC
	AFTER <u>All Sing</u> : But when I came unto my beds	HANDOFF Leo's Violin to Mary McMurray	Mia	SR

END OF SHOW

POST SHOW

		RESET for top of show as needed	Run Crew	Mainstage
		PUT AWAY Props	Props Crew	Prop Closet
		Wash Used Dishes		
		TRACK Mics to Owen Clark	Grace	Light Booth
		Light Board OFF	Owen	Light Booth
		Dimmers OFF	Owen	Dimmer Room
		Sound Board OFF	Owen	Light Booth
		Work Lights OFF	Owen	Mainstage

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	Scene 1						Scene 2								Scene 3													
	1834, Age 14, Peale's Museum						1836, Age 16, Peale's Museum								1837, Age 17, Washington D.C.													
	5	6	7	8	8	9	10	11	12	13	14	14	15	16	16	17	18	19	20	21	22	23	24	24	25	26	27	28
Afong Moy	BEC/	/	/	/	/	/BEC	BEC/	/	/	/	/	/	/	/BEC	BEC/	/	/	/	/	/	/	/	/	/	/	/BEC		
	Traditional Chinese Look																											
Atung	PSSL/	/	/L1	L1/	/ L1	L1/	/	/	/	/L1	L1/	/L1	L1/	/	/	/	/	/	/	/	/	/	/L1	L1/	/	/	/	/
	Atung																											

	Scene 4				Scene 5								Scene 6				E N D O F S H O W
	1849, Age 29, P.T. Barnum's American Museum				1864, Age 44, P.T. Barnum's American Museum								Present Day and Age Safe Space				
	28	29	30	31	31	32	33	34	35	36	37	38	39	40	41		
Afong Moy	BEC/	/	/	/BEC	BEC/	/	/	/	/	/	/R1	BEC/	/	/	/		
	Sexy Look				Middle Age Look								Contemporary Look				
Atung	(/)	(/)	(/)	(/)	(/)	/	/L1										
	Atung																

SYMBOL	ACTION
/	Character present onstage
(/)	Character present onstage with no speaking lines
LX/	Character enters from a certain wing of the stage or other onstage location
/LX	Character exits through a certain wing of the stage or other onstage location
SYMBOL	STAGE DIRECTION
SR	Stage Right
SL	Stage Left
BEC	Behind Exhibition Curtain
USL	Up Stage Left
PS	Preset
SYMBOL	WING LOCATION
L1	Left Wing 1
R1	Right Wing 1

SM: G. Caccavari

The Chinese Lady

Scene Breakdown

Final Version
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	Scene 1						Scene 2								Scene 3													
	1834, Age 14, Peale's Museum						1836, Age 16, Peale's Museum								1837, Age 17, Washington D.C.													
	5	6	7	8	8	9	10	11	12	13	14	14	15	16	16	17	18	19	20	21	22	23	24	24	25	26	27	28
Afong Moy	BEC/	/	/	/	/	/BEC	BEC /	/	/	/	/	/	/	/BEC	/	/	/	/	/	/	/	/	/	/	/	/BEC		
Atung	PSSL/	/	/L1	L1/	/L1	L1/	/	/	/	/L1	L1/	/L1	L1/	/	/	/	/	/	/	/	/	/	/L1	L1/	/	/	/	/

	Scene 4				Scene 5							Scene 6				E N D O F S H O W
	1849, Age 29, P.T. Barnum's American Museum				1864, Age 44, P.T. Barnum's American Museum							Present Day and Age Safe Space				
	28	29	30	31	31	32	33	34	35	36	37	38	39	40	41	
Afong Moy	BEC/	/	/	/BEC	BEC/	/	/	/	/	/	/R1	BEC/	/	/	/	
Atung	(/)	(/)	(/)	(/)	(/)	/	/L1									

SYMBOL	ACTION
/	Character present onstage
(/)	Character present onstage with no speaking lines
LX/	Character enters from a certain wing of the stage or other onstage location
/LX	Character exits through a certain wing of the stage or other onstage location
SYMBOL	STAGE DIRECTION
SR	Stage Right
SL	Stage Left
BEC	Behind Exhibition Curtain
USL	Up Stage Left
PS	Preset
PSSL	Preset Stage Left
SYMBOL	WING LOCATION
L1	Left Wing 1
R1	Right Wing 1

Page #	Prop	Prop #	Set By	Notes	Location	R	S
Top of Show Set Dressing							
	Vanity Table	CL07	Run Crew		SL of Afong Moy's chair		
	Watercolor Paintings	CLO8	Run Crew	3-4	Lineset 5		
	Vases	CLO4	Run Crew	2-3, Chinese antique-look			
	Silks	CL05	Run Crew	2, Chinese antique-look	Lineset 4		
Top of Show Actor Props							
	Throne-like Chair	CL01	Run Crew		CS		
	Stool	CLO2	Run Crew		DSC		
	Wooden Chair	CLO3	Run Crew		DSL		
	Side table	CLO6	Run Crew	Covered in dainty tablecloth	SR of Afong Moy's chair		
Scene 1 – 1834, Age 14, Peale's Museum (Pg. 5-9)							
8	Serving Tray	CLO9	Atung		SR Prop Table		
	Tea Pot	CL10	Atung	On serving tray Will liquids be used with this prop? If so, would the director prefer the liquid to steam? Other details TBD	SR Prop Table		
	Teacup	CL11	Atung	On serving tray	SR Prop Table		
	Saucer	CL12	Atung	On serving tray	SR Prop Table		
	Spoon	CL13	Atung	On serving tray	SR Prop Table		
	Chopsticks	CL14	Atung	On serving tray	SR Prop Table		
	Silver serving dish with lid	CL15	Atung	On serving tray	SR Prop Table		
	Shrimp and Chinese vegetables	CL16	Atung	Placed inside serving dish Is it possible for the food to steam?	SR Prop Table		

Page #	Prop	Prop #	Set By	Notes	Location	R	S
Scene 2 - 1836, Age 16, Peale's Museum (Pg. 10-16)							
14	<i>Repeat Tea and Food Set</i>	CLO9-16	Atung	<i>Same as Scene 1</i>	SR Prop Table		
Scene 3 - 1837, Age 17, Washington D.C. (Pg. 16-28)							
Scene 4 - 1849, Age 29, American Museum, (Pg. 28-31)							
30	Chopsticks	CL17	Afong Moy	Preset in Afong Moy's hair before curtain opens	Afong Moy's Hair		
	Bottle of Whiskey	CL18	Afong Moy	Will liquids be used with this prop? If so, details TBD.	Hidden onstage		
	Glass Tumbler	CL19	Afong Moy		Hidden onstage with Whiskey bottle		
	Cigarette	CL20	Afong Moy	What style of cigarette would the director prefer? How would the director prefer to have the cigarette "light" onstage? Would they prefer a prop cigarette that lights up at the end? Would the director prefer the cigarette to puff smoke? Other details TBD.	Hidden onstage		
	Match	CL21	Afong Moy	Will this be a practical match that is lit onstage? Do we need to prepare for open flame onstage by alerting the fire department or taking similar precautions? Other details TBD	Hidden onstage with Cigarette		
Scene 5 - 1864, Age 44, American Museum, (Pg. 31-37)							
Scene 6 - 1882-Present Day, Age 62-Present Age, Safe Space, (Pg. 38-41)							

Page #	Cue	Description	Notes
TRANSITION TOP OF SHOW → SCENE 1			
1		Gong Chime	After SM has gotten the G-O from house to start show
9-10		Transition from Scene 1 to Scene 2	Potential for music during transition
16		Transition from Scene 2 to Scene 3	Potential for music in transition
26		Transition into Atung's Dream	Within Scene 2 Potential for music during transition
28		Transition from Scene 3 to Scene 4	Potential for music during transition
31		Transition from Scene 4 to Scene 5	Potential for music during transition
37-38		Transition from Scene 5 to Scene 6	Potential for music during transition
TRANSITION END OF SHOW → BOWS			
41		Bows Music: Shake It Out (Florence and the Machine)	After lights fade to black and Afong Moy has exited behind the Exhibit Curtain
Questions for Sound Designer			
<ul style="list-style-type: none"> • Will we hear the voices of Afong Moy's parents in Scene 5? • Will we hear the liberty bell at some point? • Can we set up a meeting with the director to discuss which songs would be preferred for the scene transitions? 			

Scheduled Rehearsal	Actual Rehearsal	Accidents/Illnesses/Injuries
12:00pm-5:00pm 5:00pm-6:30pm 6:30pm-8:30pm Total Scheduled: 7.0	<u>Start:</u> 12:00pm <u>Break:</u> 4:55pm <u>Return:</u> 6:30pm <u>End of Day:</u> 8:30pm <u>Total Worked:</u> 7.0	Afong Moy tripped going down the stairs of the set in her foot binding shoes while exiting Scene 5. She was not hurt, and a Rehearsal Incident Report was filled out.

Today's Rehearsal		
Time	Work	Scene/Page/People
12:00pm-1:20pm	Staging	Scene 1/pgs. 5-9 with Afong Moy and Atung
1:30pm-2:50pm	Staging	Scene 2/pgs. 10-16 with Afong Moy and Atung
3:00pm-3:55pm	Staging	Scene 6/pgs. 36-41 with Afong Moy Scene 3/pgs. 26-28 with Atung
4:00pm-4:55pm	Staging	Scene 4/pgs. 28-31 with Afong Moy and Atung
6:30pm-7:45pm	Staging	Scene 5/pgs. 31-37 with Afong Moy and Atung
7:55pm-8:30pm	Staging	Scene 3/pgs. 16-28 with Afong Moy and Atung
Rehearsal Notes: None today, thanks!		

Plan for Next Rehearsal: Saturday, October 28, 2023		
Time	Work	Scene/Page/People
12:00pm-12:55pm	Individual Work	Work Walking Sequences with Afong Moy and Costume Designer
1:00pm-1:55pm	Staging Review Prop Work	Scene 3/pgs. 26-28 with Atung Work chopsticks and cigarette with Afong Moy
2:00pm-3:20pm	Staging Review	Scenes 1-2/ pgs. 5-16 with Afong Moy and Atung
3:30pm-4:50pm	Staging Review	Scene 3/pgs. 16-28 with Afong Moy and Atung
6:20pm-7:40pm	Staging Review	Scene 5/pgs. 31-37 with Afong Moy and Atung
7:50pm-8:30pm	Staging Review	Scene 4/pgs. 28-31 with Afong Moy and Atung
8:30pm	End of Day	
Total Scheduled: 7.0		
Costume Fittings: None today, thanks!		

Production Team Notes	
General	1. The goal is to stumble through the entire show during rehearsal on Tuesday, October 31
Set	2. Would it be possible to have Afong Moy's show curtain set up in the rehearsal room before the stumble-through on October 31? Please let us know if this is not possible ASAP so that we can adjust our plan for rehearsal accordingly.
Sound	3. None today, thank you!
Lighting	4. Would Daniel be available this week to discuss lighting for Atung's dream sequence in Scene 3 (pgs. 26-28) with the Director?
Costumes	5. Would it be possible to increase the size of the foot binding shoes for Afong Moy?
Props	6. Would it be possible to have rehearsal chopsticks and a cigarette for tomorrow's staging rehearsal? Please let us know if this is not possible ASAP so that we can adjust our plan for rehearsal accordingly.
Director	7. Per the discussion after today's rehearsal, the Director will meet with the Stage Management team tomorrow at 11am to discuss what needs to get done before the stumble-through.
Stage Management Team	8. None today, thank you!
Dramaturg	9. Would the Dramaturg like to watch the stumble-through? Please let Grace know by the end of the day Saturday.

Visit Theater/Scene Shop

- ◇ Check in with TD and Set Designer for Any Final Updates Before Move-In

People to Meet With/Contact

- ◇ Director and Designers
 - Set Goals for First Tech Rehearsal
- ◇ SM Team
 - Delegate Tasks
 - Assign Theater Locations During Performance
 - Set Goals for First Tech Rehearsal
- ◇ Crew
 - Send Introduction Email with First Tech Rehearsal Prep

1st Drafts of All Paperwork Completed

- ◇ Includes Sign-In Sheets, Updated Scripts, SM Checklist, Crew Packets, and Run Paperwork for All Departments as Needed
 - Crew Packets contain Tech and Performance Schedules, Cast List, and Cast and Designer Picture Cheat Sheets

Last Days in Rehearsal Room

- ◇ Measure Spike Marks
- ◇ Set Designer Run in Room/Onstage

Requests to Make

- ◇ Headsets and Cue Lights
 - Plus Emergency Back-Ups of Each
- ◇ Facilities to Clean Dressing Rooms
- ◇ Communicate with cast AEA Deputy about AEA Health and Safety Inspection Date and Time
- ◇ Shared Work Time Between SM Team and Other Departments During Move-In (If Needed)

Items to Finalize

- ◇ Dressing Room Assignments
- ◇ Final Show Props with Director

Items to Distribute

- ◇ Crew Packets to All Crew
- ◇ Updated Scripts to Designers, 2nd SM, ASL Interpreters, Tapers, etc
- ◇ Props Presets to Props
- ◇ Costume Flow Chart and Costume Plot to Wardrobe
- ◇ Shift Plot and Rail Sheet to Run Crew
- ◇ Front of House Form to House Staff and Other Necessary Personnel

KEY

TD: Technical Director

AEA: Actors' Equity Association

ASL: American Sign Language

SM: Stage Management

Rep: Representative

SL: Stage Left

SR: Stage Right

Dates/Times/Schedules to Confirm

- ◇ Tech Schedule with Production Manager
- ◇ Load-Out Time with Wardrobe, Props, Run Crew, TD and Production Manager
- ◇ Photo and Video Times with Photographer and Videographer
- ◇ Actors' Haircut Schedule
- ◇ ASL Interpreted Show Dates and Times with Production Manager

Items to Check

- ◇ Run Crew Assignments
- ◇ Spike and Glow Tape Supply
- ◇ Number of Chairs and Trash Cans in Dressing Rooms
- ◇ Number of Cue Lights and Headsets
- ◇ All Monitors
- ◇ Cleaning Supplies
 - Broom, Mop, Vacuum, Dustpan, etc
- ◇ Water Table Supplies
 - Cups, Tissues, Cough Drops, etc
- ◇ Musicians' Chairs, Music Stands, and Music Stand Lights (If Applicable)

Miscellaneous Tasks

- ◇ Wash AEA Cot Sheets
- ◇ Prep Actor Move-In Speech
- ◇ Arrange Director/Designer Tickets for Previews/Opening
- ◇ Make Valuables Bags

Items to Transport and Set Up:

- ◇ Theater: Final Show Props
- ◇ Greenroom: Coffee Supplies, Library, and Local Contact Sheet
- ◇ Dressing Room: Rehearsal Costumes

Tables to Locate and Set Up

- ◇ Prop Tables (and Large Prop Parking Spaces) SR and SL
 - ◇ Water Tables at Every Entrance and in House
 - Should have Water, Cups, Tissues, Cough Drops, and Trash Cans
 - ◇ SM Tech Table
 - Should have god Mic, Trash Can, Pens, Pencils, etc
 - ◇ Table for 2nd in House
 - ◇ Director and Designer Tech Tables
 - ◇ Trash Cans, Pens, Pencils, etc, at Each
-

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Tape Out

- ◇ Sightlines Onstage
 - ◇ Backstage Steps, Pathways, Walls, etc, in Glow Tape and White Tape
 - ◇ Spike Marks from Rehearsal Room
 - ◇ Potential Safety Hazards Backstage in Glow Tape
-

Items to Check

- ◇ Running Lights
 - ◇ Crew Has All Paperwork
 - ◇ Dressing Room Chairs and Trash Cans
 - ◇ Stage Safety Check
-

Prep Onstage Section Callboards

- ◇ Cast Sign-In Sheets
 - ◇ Daily Schedule
 - ◇ Dressing Room Assignments
 - ◇ Other Necessary Announcements and Information
-

Areas to Clean

- ◇ Stage, Backstage, Travel Paths, and Trap Room
-

Miscellaneous Tasks

- ◇ Make up AEA Backstage Cot(s)
 - ◇ AEA Health and Safety Inspection with Equity Rep (and TD, if Possible)
 - ◇ Hang Dressing Room Tags
 - ◇ Distribute Valuables Bags to Cast
-

Leaving Rehearsal Hall

- ◇ Remove All Rehearsal and Performance Items, Tables, Tools, etc
 - ◇ Clean Hall and Pull Spike Tape
-

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Actor Move-In Speech

- ◇ Introduce Cast to Crew
 - ◇ Direct Actors to Sign-In Sheet and Callboards
 - ◇ Tech Schedule Overview
 - ◇ Greenroom and Dressing Room Policies
 - Mail will be Received in Dressing Rooms
 - Please Do Not Eat in Costume
 - Please Do Not Leave Items Behind at the End of the Night
 - Put Valuables in Valuables Bags
 - ◇ Dressing Room Assignments
 - ◇ Please Stay Close to Theater After Exiting Stage
 - ◇ Visitor Policy
 - None Backstage After Half-Hour or During Intermission/Post Show
 - ◇ Please Support and Respect Each Other
 - ◇ Deputy Safety Walk, then Full Cast Tour of Set
-

Previews/Opening

- ◇ Coordinate with Front of House Staff
- ◇ Request and Obtain Walkie-Talkies and/or Other Front of House Communication Devices
- ◇ ASL Interpreted Show(s)
 - Obtain and Distribute Show's Audio Recording or printed script to ASL Interpreters
 - Print Off Disclaimers to be Signed
- ◇ Obtain and Return Prox Cards from Designers
- ◇ Confirm Other Special Series Events with Production Manager and Dramaturg (such as Talkbacks)

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Pride and Prejudice

Daily Rehearsal Call # 1


Friday, February 14, 2014

Marx and Corbett Rehearsal Halls, Costume Shop

Marx Rehearsal Hall		
Time	Actors Called	Plan
10:00am-12:30pm	Full Company (EXCEPT D. Lorette and A. Dronek)	<i>Preliminary Blocking</i> Scene J (Netherfield Ball)
12:30pm-1:30pm	K. Cook, B. Seibert, A. Dronek, L. Dunn, J. Felth, K. Goehring, M. Leisy, G. Mix, K. Orton, E. Sargent, K. Stepanov	<i>Preliminary Blocking</i> Scene K (Collins Proposes) Scene L (Charlotte and Collins Engaged)
1:30pm-2:30pm	K. Cook, B. Seibert, L. Dunn, J. Weeks, K. Goehring, C. D. Harrison, J. Kovach, L. Kyler, M. Leisy, S. Rueff, G. Mix, R. Reid, K. Stepanov	<i>Scene Work</i> Scene F (Elizabeth Goes to Netherfield)
Break 2:30pm-4:00pm		
4:00pm-5:30pm	K. Cook, L. Dunn, J. Joplin, D. Lorette, K. Orton, S. Rueff, E. Sargent, S. Schmidt	<i>Preliminary Blocking</i> Scene M (Visit Lady Catherine) Scene N (Fitz and Elizabeth Talk)
5:30pm-6:30pm	K. Cook, L. Dunn	<i>Blocking</i> Scene O (Darcy's Confession)
6:30pm-7:00pm	K. Cook, D. Lorette,	<i>Scene Work</i> Elizabeth and Lady Catherine
7:00pm-7:30pm	K. Cook, K. Orton	<i>Scene Work</i> Elizabeth and Mr. Collins
7:30pm	End of Day	

Corbett Rehearsal Hall		
Time	Actors Called	Plan
6:00pm-6:30pm	K. Goehring	<i>Dialect Work</i>
6:30pm-7:00pm	L. Dunn	<i>Dialect Work</i>

Costume Shop		
Time	Actors Called	Plan
9:15am-10:00am	L. Kyler	<i>Costume Fittings</i>
3:00pm-4:00pm	D. Lorette	<i>Costume Fittings</i>
12:30pm-1:00pm	B. Mulholland	<i>Costume Fittings</i>
1:30pm-2:30pm	E. Sargent	<i>Costume Fittings</i>

SYMBOL	CALLING TERM
ELECS	Electrics
SND	Sound
COMP	Computer (Automations)
B/O	Blackout
Box 	Indicates the word or phrase the cue should be called ON
*	Indicates the location of where to call a Standby
^	Denotes where SM begins speaking the setup for the approaching cue
SB	Standby
RE	Reminder to specify when each cue happens
TOS	Top of Show
G	Stand-in for GO when distinguishing when each cue should happen during the Reminder
VIS	Visual Cue
(ANT)	Anticipate the approaching cue
Long Arrow Down	SM should immediately set up for next cue

SYMBOL	CHARACTER NAME
TK	Thomas Kinnear
NM	Nancy Montgomery
SJ	Simon Jordan

SYMBOL	SCENIC ELEMENT
STR	Stair

SYMBOL	BLOCKING MOVE
ENT	Enter
EXT	Exit

SB
SND 94
ELECS 1

Half-Hour

SND 94
ELECS 1

SB
SND 96-104
ELECS 5-21
DOORS OPEN + CLOSE

With Places and Clear from House Staff

SND 96
ELECS 5

In House to Half

SND 98

ACT I

<u>End of Announcement</u>	3. <u>ELECS 9</u> <u>SND 100</u>
<u>B/O Complete Plus 1 Beat</u> Train whistle.	<u>ELECS 13</u> <u>DOORS OPEN</u>
(VIS): After SJ ENT SIMON Jordan is revealed, seated; he's on a train headed toward Kingston, Ontario. He works through a stack of papers and pamphlets.	<u>DOORS CLOSE</u> <u>ELECS 17</u>
(VIS): SJ sits As he reads, he makes notes.	
(VIS): SJ makes note Music begins, a dark but lively folk tune.	<u>SND 104</u> <u>ELECS 21</u>

GRACE Marks appears. She sings.

* Grace Marks she was a serving maid,
Her age was sixteen years,

GRACE

SB
ELECS 25

MCDERMOTT appears. He sings.

MCDERMOTT

McDermott was the stable hand,

GRACE/MCDERMOTT

^ They worked at Thomas Kinnear's.

(VIS): TK ENT Thomas KINNEAR appears. ELECS 25

KINNEAR

SB
ELECS 29

* Now Thomas Kinnear was a gentleman,
And a life of ease led he,

^ And he did love his housekeeper,
(VIS): NM ENT

NANCY appears.

ELECS 29

NANCY

Called Nancy Montgomery.

MCDERMOTT

O Nancy's no well-born lady,
O Nancy she is no queen,
And yet she goes in satin and silk,
The finest was ever seen.

GRACE

O Nancy's no well-born lady,
 Yet she treats me like a slave,
 She works me so hard from dawn to dark,
 She'll work me into my grave.

NANCY

Now Nancy she loved good Thomas Kinnear,

MCDERMOTT

* McDermott he loved Grace.

SB
 ELECS 33

ALL

And 'twas these loves we do tell
 ^ that brought them to disgrace.

MCDERMOTT

O Grace, please be my own true love.

| ELECS 33

GRACE

* O no it cannot be,
 Unless you kill for my dear sake,
 ^ Nancy Montgomery.

SB
 ELECS 37

MCDERMOTT

McDermott swung the heavy axe
 * On Nancy's head so fair,
 He dragged her to the cellar door
 ^ And threw her down the stairs.

SB
 ELECS 41

NANCY

O spare my life McDermott, O spare my life! Said she ...
 O spare my life, Grace Marks! She said...
 And I'll give you my dresses three.

| ELECS 41

MCDERMOTT

McDermott held her by the hair,

GRACE

* And Grace Marks by the head,

SB
 ELECS 49

GRACE/MCDERMOTT

And these two monstrous criminals,
 ^ They strangled her till dead.

KINNEAR

Then Thomas Kinnear came riding home,

ELECS 49

* And on the kitchen floor,

MCDERMOTT

SB

ELECS 53

McDermott shot him through the heart,

^ And he weltered in his gore.

ALL

(singing)

But if Grace Marks repent at last,

ELECS 53

And for her sins atone,

Then when she comes to die, she'll stand,

SB

At her Redeemer's throne.

SND 110

* And she will be as white as snow,

ELECS 57

And into Heaven will pass,

^ And she will dwell in Paradise,

In Paradise at last!

ELECS 57

Music Ends

Music concludes. Another train whistle as the scene dissolves into a modest bedroom. SIMON is escorted through the door by MRS. Rachel LAVELL.

SND 110

MRS. LAVELL

SB

ELECS 61

* We weren't expecting you until Thursday, Dr. Jordan.

SIMON

Yes, well, my business in Toronto concluded quickly, so I thought I'd come out early and begin my work here. I'm eager to meet my patient.

(VIS) MLAV off STR

ELECS 61

MRS. LAVELL

Of course. My husband is, regrettably, still away on business.

SIMON

I look forward to thanking him. The letter of introduction to his colleagues in Toronto was quite helpful.

MRS. LAVELL

Oh I'm so glad! And you can thank me for that.

SIMON

You?

Time Notes			Performance Notes
<u>Pre-Show</u>	<u>House Open</u> 1:29pm	<u>Curtain Speech</u> 1:59pm	<u>Incidents/Injuries</u> Maria fell on the steps while exiting Act 1 Scene 4. It was a noticeable fall, but only two audience members reacted to it. Grace checked on Maria during intermission to see if she was OK. She did not show any sign of pain or additional injury and she assured Grace she felt alright. <u>General Notes</u> Grace talked with the actors about stage and theatre etiquette after warm-ups today. An optional brush-up rehearsal schedule has been scheduled. The cast will be notified in the coming days. Grace will adjust the call for the 2pm shows to accommodate cast members attending Sunday Church. Full company will be called at either 12:30pm or 12:45pm those days. Carson Kelsch will be joining the optional rehearsal at 6:30pm on Wednesday, July 13. <u>Actors</u> Von Trapp Children need to stop touching their mics when they are on their faces. Grace will speak to them about this before the upcoming brush-up rehearsal. Captain and Maria stumbled in the Landler dance during Act 1 Scene 11. This moment will be revisited in the upcoming brush-up rehearsal. Captain, Mother Abbess, Sister Margareta, Maria, Gretl, and Kristin will have flashlights for Act 2 Scene 9 going forward. Rolf was late to his entrance for the top of Act 1 Scene 6. Grace spoke to him about this after the performance. The issue has been resolved. <u>Sound</u> Grace and Curt need to listen to “Wedding Prep 1” to see if it will work for Act 2 Scene 3 We would like an official Pre-Show playlist before Thursday’s show. <u>Lights</u> Grace will be cueing the backlights from now on. She will add these cues to her prompt book before the next performance. Grace is cuing LX315 too early at the end of “Climb Ev’ry Mountain”. She needs to wait until the music finishes before calling the blackout at the end of the song. <u>Set</u> Can Curt please remind the stage maintenance to touch up the runway with paint when they come in to paint the new backdrop? This may help fix the slick spots actors have been experiencing. The mountain backdrop will be kept as the main scenery. Stage maintenance will be working on it tomorrow. <u>Crew</u> L. Stephens will no longer be needed for Run Crew. Grace contacted his mom about this change tonight. <u>Stage Management</u> Grace needs to reach out to actors who have consistently missed entrances/exits, cue lines, etc.
<u>Act 1</u>	<u>Lights Up</u> 2:01pm	<u>Lights Down</u> 3:30pm	
Total Time: 89 minutes			
<u>Intermission</u>	<u>Lights Up</u> 3:30pm	<u>Lights Down</u> 3:46pm	
Total Time: 16 minutes			
<u>Act 2</u>	<u>Lights Up</u> 3:47pm	<u>Lights Down</u> 4:38pm	
Total Time: 51 minutes			
<u>Bows</u>	<u>Start</u> 4:38pm	<u>Stop</u> 4:40pm	
Total Time: 2 minutes			
<u>Totals</u>	<u>Show Time</u> 140 minutes	<u>Total Time Elapsed</u> 160 minutes	
<u>House Count:</u>	81		
<u>House Response:</u>	<ul style="list-style-type: none">- Several audience members were openly weeping during “Edelweiss.”- Several audience members gave audible sounds of discomfort at the initial appearance of the Nazi banners during the concert scene.- Several audience memebrs laughed at Liesel’s “yahoo!” after kissing Rolf in “Sixteen Going on Seventeen”.		
<u>Temperature:</u>	<ul style="list-style-type: none">- The house was too warm when it opened, so Brett had to adjust the thermostat. Once the theatre was cooled down, Brett told Grace she was clear to call actors to places.		
<u>Absences</u>	<ul style="list-style-type: none">- L. Stevens and W. Jenkins were absent due to illness. D. Hart filled in for L. Stevens and E. Short filled in for W. Jenkins. Both did excellent jobs.		
<u>Exit Lights</u>	<ul style="list-style-type: none">- Fine		
<u>Next Performance</u>	<ul style="list-style-type: none">- Thursday, July 14, 2022, 7:30pm		

Please let me know if you have any questions or concerns.

Sincerely, Grace Caccavari