

Laura Stone

THEATRICAL STAGE MANAGER



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of Robinhood 03

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Production Stage Manager

SHERWOOD: THE ADVENTURES OF ROBINHOOD

Written by: Ken Ludwig

Production Team

Director - Ian Borden

Stage Manager - Laura Stone

Scenic Design - Tetta Askeland

Costume Design - Lara Berich

Lighting Design - Mike McGinley

Sound Design - Chuck Hatcher

West Virginia Public Theatre, 2026

AT A GLANCE

SHOW PROCESS:	5 Weeks
CAST SIZE:	15 Members
CREW SIZE:	2 Crew
THEATRE TYPE:	Thrust
PROPS:	40+

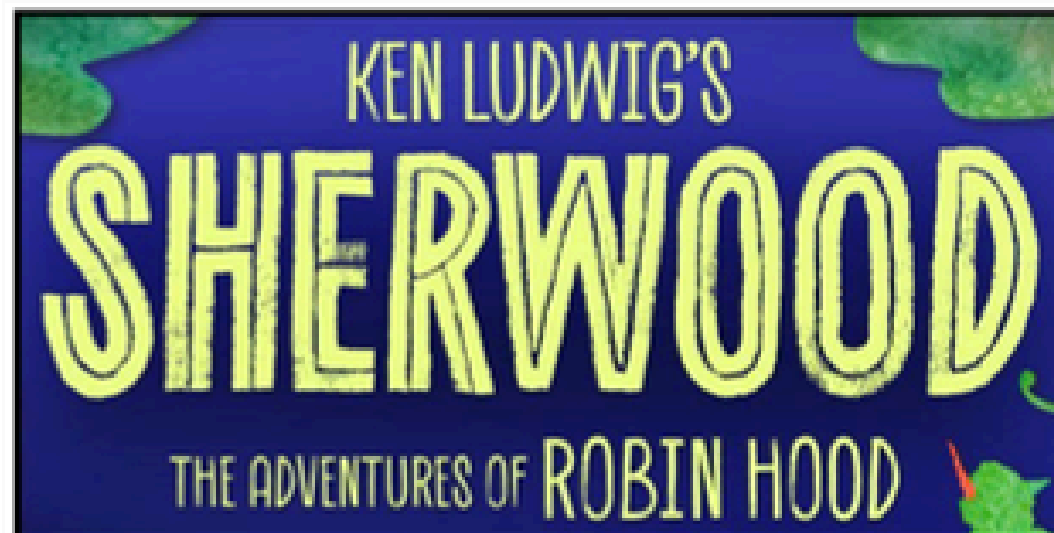
SPECIAL ELEMENTS

- Fight choreo and stage weapons
- Intimacy choreography
- Audience interaction

SHOW DUTIES

- Consistent communication with all departments
- Sending Daily Calls/Rehearsal Reports
- Running Tech Rehearsals
- Costume Tracking
- Fight Choreography Notation





SHERWOOD REHEARSAL CALENDAR

“All Times Subject to Change”

Director: Ian Borden Asst Director: Luke Belcher
PSM: Laura Stone ASM: Gray Higgins

Month	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
M A Y	11	12	0	14	15	16	17
	DAY OFF	Rehearsal 11am - 6:30pm	Rehearsal 10am - 6:30pm	Rehearsal 10am - 6:30pm	Rehearsal 10am - 6:30pm	Rehearsal 10am - 6:30pm	Rehearsal 10am - 6:30pm
	18	19	20	21	22	23	24
	DAY OFF	Rehearsal 10am - 6:30pm	Rehearsal 10am - 6:30pm	Rehearsal 10am - 6:30pm	Rehearsal 10am - 6:30pm	Rehearsal 10am - 6:30pm	Rehearsal 10am - 6:30pm
	25	26	27	28	29	30	31
	DAY OFF	Rehearsal 10am - 6:30pm	Rehearsal 10am - 6:30pm	Spacing Rehearsal 10am - 6:30pm	Tech/Dress 10am - 6:30pm	Tech/Dress 10am - 6:30pm	Tech/Dress 10am - 6:30pm

REHEARSAL
CALENDAR

Please Contact Laura Stone with Questions/Concerns
(919) 370-1824 OR laurastonesm@gmail.com



DAILY SCHEDULE



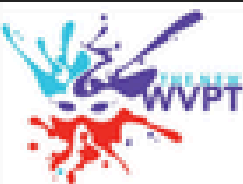
WEDNESDAY, MAY 20th 2026

ALL TIMES SUBJECT TO CHANGE

NOTES

1. Stay Hydrated

TIME	Falbo Theatre		Fittings
	WORKING	CALLED	CALLED
10:30 AM	10:30am - 1:00pm Finish Blocking 2.3	Full Company	
11:00 AM			
11:30 AM			
12:00 PM			
12:30 PM			
1:00 PM	1:00pm - 2:00pm Meal Break		1:00pm - 2:00pm
1:30 PM			Ethan Maxwell
2:00 PM	2:00pm - 3:30pm Block 2.4	Robin, Marian, Friar Tuck, Little John	2:00pm - 3:00pm
2:30 PM			Maddie Dalesio
3:00 PM			3:00pm - 4:00pm
3:30 PM	3:30pm - 5:00pm Block 2.5	Friar Tuck, Little John, Deorwyn, Maddie	Mason Dowd
4:00 PM			4:00pm - 5:00pm
4:30 PM			Sydney Lofton
5:00 PM	5:00pm - 6:30pm Block 2.6	Full Company	
5:30 PM			
5:45 PM			
6:00 PM			
END OF DAY 6:30pm			



DAILY SCHEDULE



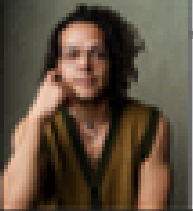
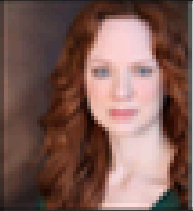
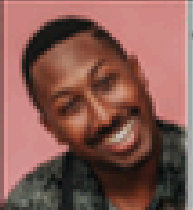
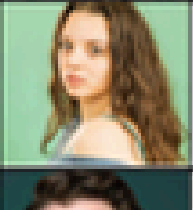
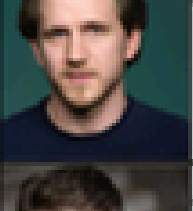
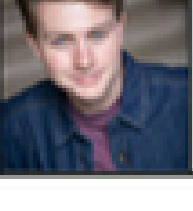
CAST FIRST CALL

Cast Member	First Call
Aleksander Papanstaopoulos	10:30 AM
Christian Prins Coen	10:30 AM
Ella Duffey	10:30 AM
Ethan Maxwell	10:30 AM
Katherine Manning	10:30 AM
Madeline Dalesio	10:30 AM
Mason Dowd	10:30 AM
Nic Nightingale	10:30 AM
Sam Landretti	10:30 AM
Stephen Shelter	10:30 AM
Sydney Lofton	10:30 AM

DAILY CALL



CHARACTER SCENE BREAKDOWN

Scene #:		1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	1.10*
Scene:		Beginnings	Marian	Saving Much	Knowledge	The Crusades	Council of War	Sherwood Forest	Nottingham Castle	The Great Oak	Locksley Hall
Actor											
Christopher Prins Coen		X Robin	X Robin	X Robin	X Robin	X Robin		X Robin	X Robin	X Robin	X Robin
Sydney Lofton			X Marian			X Monk		X Marian	X Marian	X Marian	X Marian
Stephen Shelter		X Friar Tuck	X Friar Tuck	X Friar Tuck		X Friar Tuck	X Friar Tuck	X Friar Tuck		X Friar Tuck	X Friar Tuck
Sam Landretti		X Robert		X Gaurd		X Fawkes		X Little John	X Little John	X Little John	X Little John
Katie Manning				X Deorwyn	X Deorwyn	X Monk		X Deorwyn	X Deorwyn	X Deorwyn	X Deorwyn
Alek Papanstaopoulous		X Sheriff Base Look		X Sheriff Base Look			X Sheriff Base Look		X Sheriff Base Look		X Sheriff Base Look
Mason Dowd		X Sir Guy		X Sir Guy			X Sir Guy	X Sir Guy	X Sir Guy		X Sir Guy

CHARACTER SCENE BREAKDOWN

Script Pages Numbers		p. 9	p. 9			p. 9			p. 10			p. 10			p. 11			p. 11		
Character	Actor		1.1 Beginnings "Fanfare"			1.1 Beginnings "Sir Guy of Gisborne"			1.1 Beginnings "Bring Forth the Prisoner"			1.1 Beginnings "Hang This Man Immediately"			1.1 Beginnings "Take a Vote?"			1.1 Beginnings "May that Sing"		
ACT ONE		Places	ENT	0:00:00	EXT	ENT	0:03:00	EXT	ENT	0:47:00	EXT	ENT	1:14:00	EXT	ENT	2:09:00	EXT	ENT	2:41:00	EXT
Robinhood	Christian Prins Coen	USL							USL	Robin	OS	OS	Robin	OS	OS	Robin	OS	OS	Robin	OS
Marian	Sydney Lofton																			
Friar Tuck	Stephen Shelter	RV										RV	Friar Tuck	OS	OS	Friar Tuck	OS	OS	Friar Tuck	OS
Little John	Sam Landretti	USR																		
Doerwyn	Katherine Manning																			
Sheriff	Aleksander Papanastopoulos	USL	USL	Sheriff	OS	OS	Sheriff	OS	OS	Sheriff	OS	OS	Sheriff	OS	OS	Sheriff	USL			
Sir Guy	Mason Dowd	USL				USL	Sir Guy	OS	OS	Sir Guy	OS	OS	Sir Guy	OS	OS	Sir Guy	USL			
Prince John	Nic Nightingale																			
Female Ens 1	Madeline Dalesio	USL							USL	Guard	OS	OS	Guard	OS	OS	Guard	USL	USR	Midwife	OS
Female Ens 2	Ella Duffey	USL							USL	Guard	OS	OS	Guard	OS	OS	Guard	USL	USR	Heloise	OS
Male Ens 1	Ethan Maxwell																			
EXIT																				
USR - Upstage Right	RV - Right Vorn																			
USL - Upstage Left	LV - Left Vorn																			
OS - Outside																				

ENTRANCE & EXIT TRACKING

CALLING PAGES

SHERIFF. We are down to the final four contestants! First, Uncle Tuck.

V: Tuck Bow Shoots

SQ 46

The score is eight.

Second, Midge the Tailor.

V: John Bow Shoots

SQ 47

The score is seven.

Third, Wat of Coventry.

V: Robin Bow Shoots

SQ 48

The score is ten!

And finally, Ned of Bradford.

V: Marian Bow Shoots

SQ 49

Another ten!

Wat of Coventry and Ned of Bradford will compete for the championship. To your places, please.

MARIAN. Greetings.

ROBIN. Hello.

MARIAN. Fancy meeting you here.

SHERIFF. Ned of Bradford will go first. Please draw your arrow.

V: Marian Bow Shoots

SQ 50

Ten!

PRESHOW

House open

LX 1 SQ 1

House to half

LX 2

House Out

LX 3 SQ 1X Cue Speaker

Ethan in place

LX 3.1

During Speech

Walk Actors

"Turn Off Phones"

SQ 2 Beat LX 3.2

Ethan leaves

LX 4

"It's Guy."

SQ 3

One particularly special thing about calling this show is the amount of visual cues I had to call. Particularly when it came to shooting a bow an arrow, I got experience in how to anticipate actions to call my visual cues off of.

This show also had many ad-libs and audience interaction, so I learned to anticipate when a cue should be called around based on things happening onstage that weren't scripted.





Sherwood was the first production I worked on that had such involved fight and weapon choreography. It was a great experience to learn stage fighting terminology, weapon maintenance and handling, and learning how to notate a fight onstage. This show also included organizing a fight call with 10 combat moments.

FIGHT CHOREOGRAPHY



SHERWOOD: The Adventures of Robin Hood



1.7 Fight Choreography		
Sir Guy	Direction of Attack	Robin
5 2 5	→	P P P
Circle Step	→	Beat Quillions
Parry 2	→	Cross Step
Circle Step, Parry 3	←	Cut 2
Bind and Expel	←	Cross Step Cut 3
Piston thrust center	→	Beats w/hand spin to avoid
Sword threatens Marian	→	Crosses Stage
Guard Ethan	Direction of Attack	Robin
Attacks Robin	→	Parry 4
Cuts 4 5	→	Hanging Parry 5
Madeline + Ella fall again	←	Elbow/Push them into Gaurds
Robin is Face to Face w/ Sheriff and Prince John		
Robin pummels Prince John top of Head		
Sir Guy	Direction of Attack	Robin
Running Attack 5	→	Backside 5
	←	Binds & Expels upwards to right
Parry 2	←	Continues spin, piston thrust to center
C3 P3 C3	→	P3 C3 P3
Attempt to beat blade, Robin avoids (x2)	←	+ Froissant
Beats blade w/hand	←	Tap to belly
Horizontal slash to foot	→	Avoids w/lifting right foot
Falls into Marian	←	Kick Push



STAGE TAPE OUT



This was the second thrust theatre stage I've taped out. This stage was a big learning experience for me when it comes to tape outs. The organic shapes/curved lines in the platforms made a fun challenge for my ASM and I.

Production Stage Manager

LEMPICKA

Written by: Carson Kreitzer

Music by: Matt Gould

Production Team

Director - Kim Shively

Stage Manager - Laura Stone

Music Director - Blake Moran

Choreographer - Christian Lowray

Scenic Design - Jennie Carrera

Costume Design - Clare Parker

Hair/Makeup Design - Dez Morrow

Lighting Design - Aaron Parelli

Sound/Projection Design - David Greenberg

The University of North Carolina at Greensboro, 2026

AT A GLANCE

SHOW PROCESS:	10 Weeks
CAST SIZE:	15 Members
CREW SIZE:	5 Crew
THEATRE TYPE:	Black Box
PROPS:	30+

SPECIAL ELEMENTS

- Live Band
- Quick Changes
- Fight & Intimacy Choreography
- Collegiate Debut of the Production

SHOW DUTIES

- Consistent communication with all departments
- Sending Daily Calls/Rehearsal Reports
- Running Tech Rehearsals
- Scheduling
- Weekly shop runs





LEMPICKA CREW CALENDAR

****ALL TIMES SUBJECT TO CHANGE****

Director: Kim Shively Choreographer: Christian Bartney MD: Blake Moran
PSM: Laura Stone ASM: Sophie Ellenberger, Grey Jonas, Emily Hodges

STAGE CREW CALL TIME: GREEN

WARDROBE CREW CALL TIME: PURPLE

Month	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
A P R I L	6	7	8	9	10	11	12
	Crew Watch 6pm - 11pm Stage Crew: 6pm Wardrobe: 6pm	DAY OFF	Wandelprobe 6pm - 11pm Mic Techs: 5:30p	Shift Tech 6pm - 11pm Stage Crew: 5:30p	Tech 6pm - 11pm Stage Crew: 5:30p	Tech 11a - 10p Stage Crew: 11a	DAY OFF
	13	14	15	16	17	18	19
	Tech/Dress 6pm - 11pm Stage Crew: 5:30p Wardrobe: 5:30p	Dress 6pm - 11pm Stage Crew: 5:30p Wardrobe: 5:45p	Dress 6pm - 11pm Stage Crew: 5:30p Wardrobe: 5:45p	Invited Dress 6pm - 11pm Stage Crew: 5:30p Wardrobe: 5:45p	Performance #1 7:30pm Stage Crew-5:30p Wardrobe- 5:45p	Performance #2 7:30pm Stage Crew-5:30p Wardrobe- 5:45p	Performance #3 2:00pm Stage Crew-12:00p Wardrobe-12:15p PHOTO CALL 5pm - 7pm
	20	21	22	23	24	25	26
	DAY OFF	DAY OFF	PICK UP REHEARSAL (TBD) 6pm - 10pm	Performance #4 7:30pm Stage Crew-5:30p Wardrobe- 5:45p	Performance #5 7:30pm Stage Crew-5:30p Wardrobe- 5:45p	Performance #6 7:30pm Stage Crew-5:30p Wardrobe- 5:45p	Performance #7 2:00pm Stage Crew-12p Wardrobe- 12:15p STRIKE (post show) Stage Crew ONLY

CREW CALENDAR

At my university our Stage and Wardrobe crew are composed of students in our Hair/Makeup and Lighting/Sound stagecraft classes. These are generally one of the earlier on classes you'd take in college. Due to this a lot of crew were freshman who were assigned their first production in college.

In order to ease confusion early on, it was important to me to make my documents as detailed as possible.



LEMPICKA
A NEW BROADWAY MUSICAL

MONDAY, FEBRUARY 2nd, 2026

Rehearsal Report #13

REHEARSAL INFO			
TODAYS SCHEDULE		START TIME	FINISH TIME
CURRY 105		6:00pm	10:00pm
WORKING	CALLED	REHEARSAL OVERVIEW	
6:00pm - 6:20pm Chorus Conditioning	Eliza HB, Kenna W, Brie M, Whit J, Ensemble	We had a BIG day of cleaning up some choreo, running the actors through an intimacy check in, and then working through staging the opening number!	
6:20pm - 7:00pm Review DBH, PWABP, and Perfection Chorus	Eliza HB, Kenna W, Brie M, Whit J, Ensemble	NEXT PRODUCTION MEETING	
7:00pm - 7:20pm Warm Up and Review Music from #1 Unseen to #3 Starting Over	Eliza HB, Ryan L, Whit J, Mykah S, Brie M, Ensemble	Monday, March 16th, 2026 at 12pm	
7:20pm - 8:50pm Block #1 Unseen to #3 Starting Over	Eliza HB, Ryan L, Whit J, Mykah S, Brie M, Ensemble	ILLNESS/INJURY	
8:50pm - 9:00pm Block #1 Unseen to #3 Starting Over cont.	Eliza HB, Ryan L, Whit J, Mykah S, Brie M, Ensemble		
END OF DAY 10:00pm			

PRODUCTION NOTES

GENERAL

1. Chip - Can we get more notecards and a new silver sharpie for the SM Kit, Thank yew!

SCENIC

1. For clarification, can the actors enter/exit in front of the band/the area between the procenium and the portal?

PROPS

1. ADD: 2 Cigarette holders

COSTUMES

1. Could we get 5 more pairs of kneepads for our female ensemble cast members for both rehearsal and with their show costume?
2. Could we get a piece of clothing or fabric in rehearsal for Lempicka to practice undressing during Unseen
3. Will Kizette have a base look under her regular costume? If possible can she be in a base look during the opening?
4. Lempicka is lifted in a T pose during unseen

HAIR/MAKEUP

LIGHTING

1. The opening will need a house to black and some sort of blue light onstage

SOUND/PROJECTIONS

1. One of the hanging portraits in the Dead Rat Club will have a projection of the portrait of Suzy
2. A Maybe: In Pari will always be Pari on page 82, the center hanging picture frame will need to be a half painted portrait

SM: Laura Stone

Cell: (919) 370-1824
lempicka-2526@uncg.edu

REHEARSAL REPORTS



LEMPICKA
A NEW BROADWAY MUSICAL

MONDAY, MARCH 23RD 2025

PRODUCTION MEETING #5

MEETING INFORMATION		
IN ATTENDANCE:		
Chip Haas, Thomas McCoy, Kim Shively, Amy Holroyd, Blake Moran, Dez Morrow, Percy Sluder, Tannis Boyajlian, Aaron Parelli, Henri Richardet, Iris Barnard, David Greenberg, Sophie Ellenberger, Annabelle Richard, Jade Griffin, Jennie Carrera		
START:	END:	LOCATION:
8:00am	8:30am	Teams

NOTES	
GENERAL	
DIRECTOR	1) Calendar a. Wednesday, March 25th – Sound exclusive b. Thursday + Friday – Shared Space c. Saturday, March 28th – Scenery load in d. Sunday, March 29th – Video exclusive e. Monday, March 30th - Scenery exclusive f. Tuesday, March 31st – Shared space, scenery priority g. Tuesday, March 31st – Designer Run h. Wednesday, April 1st – Sound Quiet Time i. Wednesday, April 1st – Rehearsals move into space
SCENIC	1) Moving along with scenery! 2) Jennie asked if the still lives should be set up on the cafe tables or on a pedestal? a. A pedestal 3) Scenery is working on railings and the upper deck this week.
PROPS	1) Kim mentioned that Lempicka's easel will live on stage somewhere throughout the entire show. 2) Tannis asked if the madeleines should be in a box or on a plate? a. A plate i. Should the plates be white to match the cafe cups? 1. Yes
COSTUMES	1) Costumes is moving along pretty well! 2) More fitting requests will be sent out this week to fit primary characters into their ensemble looks.
HAIR & M/U	1) Hair and Makeup is moving along well! 2) Fitting Ellie into her Rafaela wig once she gets her hair braided down
LIGHTING	1) Lighting moved the curtain back to make room for backlights. So, there are a couple extra feet for the band as well.

SM: Laura Stone

Cell: (919) 370-1824

MEETING NOTES



ALL TIMES SUBJECT TO CHANGE

1. Reminder that we will be in MOORE 429.
2. Stay hydrated!

SM: Laura Stone ALL TIMES SUBJECT TO CHANGE Cell: (919) 370-1824



SM: Laura Stone ALL TIMES SUBJECT TO CHANGE



Cell: (919) 370-1824

With my daily call template, I liked to keep the different parts of my documents looking clean and organized. I'd have separate document pages for each section of information.

0. OVERTURE

(12345678)

LX 5 TAB 1

STBY TAB 3

Music Starts

(12345678)

TAB 3

(12345678)

(12345678)

(12345678)

Group U/C

LX 5.3

Oh's Start

(12345678)

(12345678)

(12345678)

Group D/C

LX 5.4

(12345678)

(12345678)

(12345678)

STBY LX 5.7 TAB 6

Oh's End

(12345678)

LX 5.7 TAB 6

41

RAFAELA

He can bring you furs
he can bring you jewels
it doesn't change a thing, girl
Love is for Fools

He can say your Eyes
are like Heavenly Pools
But you know he Lies, girl
Love is for Fools.

Ooh
You know they lie
They tell you lies

FEMMES

He can bring you furs
he can bring you jewels
it doesn't change a thing, girl
Love is for Fools

He can say your Eyes
are like Heavenly Pools
But you know he Lies, girl
Love is for Fools.

He can say your Eyes
are like Heavenly Pools
But you know he Lies, girl
Love is for Fools.

(the wail of a police siren)

SUZY

Oh Shit! The Cops!
we gotta get outta here

Button

(Rafaela's gone.
life on the streetcorner returns to Normal
Tamara stands, stunned.)

7. I WILL PAINT HER

Measure 1

LX 12.2 TAB 54 FLY 5

TAMARA

Beauty, on the Rue du Faubourg
men stop, lascivious, panting
I can't move, I can't speak, do her feet touch the ground
this goddess among us
this beauty
beauty
takes your breath, takes your breath
beauty
grabs your heart in its fist
beauty
leaves you lost, just the taste
come back, beauty, come back, let me breathe you, beauty

LX 12.3

STBY TAB 57
TAB 57

LX 12.4

LX 12.5

STBY TAB 60

if I ever see her again, I will speak
ask her name, ask her back to my rooms

TAB 60

STBY LX 12.55 TAB 61

This show was incredibly fun to call. I love when a show has lots of cues per page, especially when they can be challenging to call. Shows like this help me to improve my calling and reaction skills.

This show in particular had lots of Tab (Projection) cues, which I hadn't dealt with before.

This was also my first time in a musical typing out 8 counts for instrumental parts in a call script instead of calling instrumentals from the score pages.

Lempicka - ACT 1 Fly Cues				
Fly Cue #	Side	Description	Action	Notes
Preshow	BSR	Inner Frame	In	PRESHOW
Fly 0	BSL	Outer Frame	In	PRESHOW
Fly 1	BSR	Inner Frame	Out	After last ghostly "Our Time."
	BSL	Outer Frame	Out	
Fly 2	BSR	Inner Frame	In	Top of Paris
	BSL	Outer Frame	In	
Fly 3	BSL	Outer Frame	Out	On Button
Fly 4	BSR	Inner Frame	Out	"Showtime"
Fly 5	BSR	Inner Frame	In	Mesure 1 of IWill Paint Her
Fly 6	BSL	Outer Frame	In	Measure 1 of Gallery Transition Music



FLY CUE SHEET

This was the first production I had to create a Fly Cue sheet for. We had two picture frames that would fly in/out throughout the show. The projections would show up on these picture frames. It was very important to track which frames were in during what scene because of this.





TAPED OUT STAGE



CALL BOARD

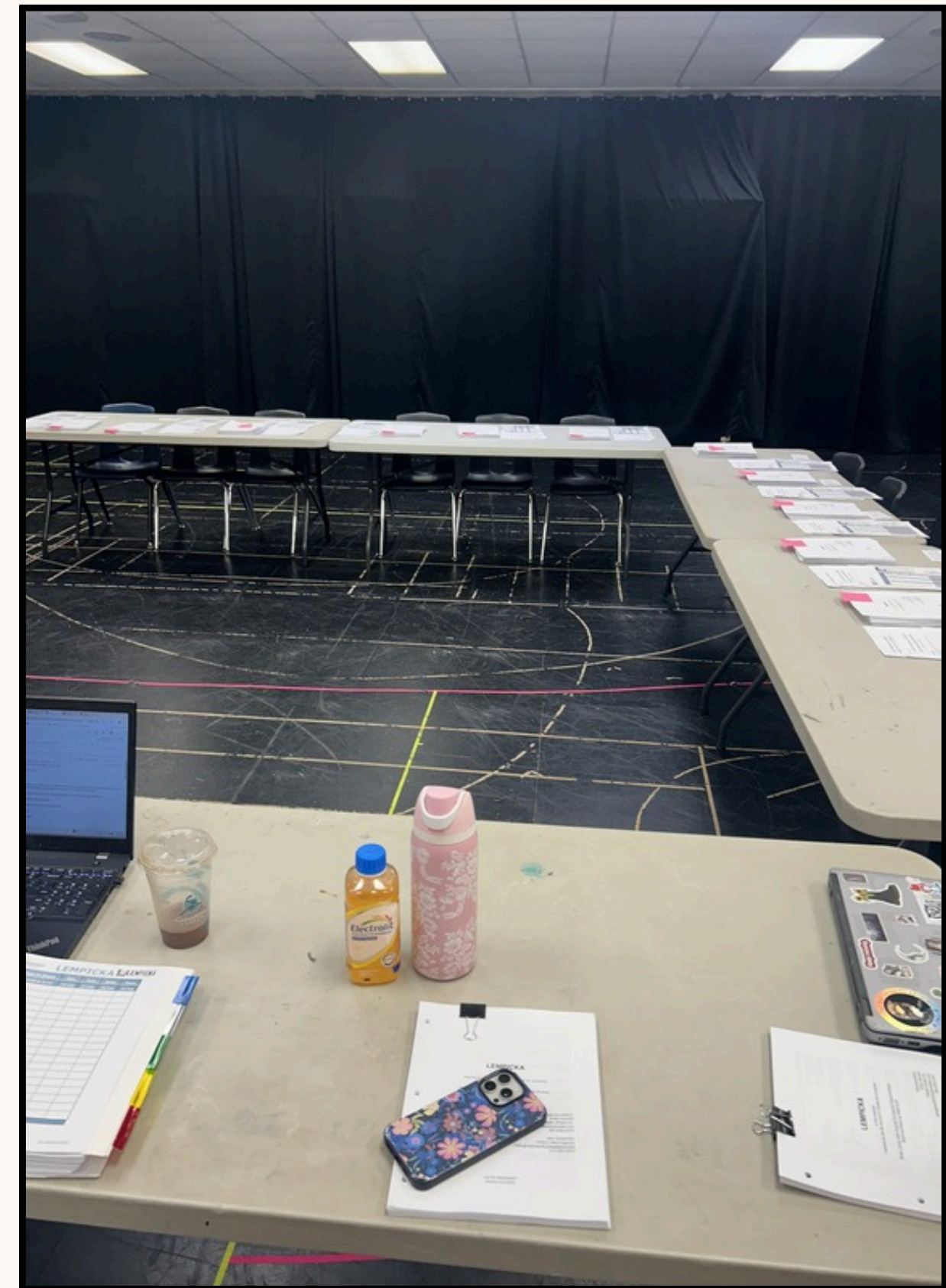


TABLE READ

Production Stage Manager

SWEENEY TODD

Written by: Hugh Wheeler

Music by: Stephen Sondheim

Production Team

Director - Tug Watson

Assistant Director - Crystal Kachevas

Music Director - Brian McAdams

Choreographer - Ashlyn Hall

Stage Manager - Laura Stone

Scenic Design - Caitlyn Baldwin

Costume Design - Clare Parker

Hair/Makeup Design - Kaylee La Pean

Lighting Design - Joyce Liao

Sound Design - Ashton Bryant

The University of North Carolina at Greensboro, 2025

AT A GLANCE

SHOW PROCESS:	8 Weeks
CAST SIZE:	22 Members
CREW SIZE:	10Crew
THEATRE TYPE:	Proscenium Arch
PROPS:	40+

SPECIAL ELEMENTS

- Live Orchestra
- Quick Changes
- Blood Rigs and Chair Chutes
- Fight & Intimacy Choreography

SHOW DUTIES

- Consistent communication with all departments
- Sending Daily Calls/Rehearsal Reports
- Running Tech Rehearsals
- Scheduling
- Weekly shop runs



FIGHT, BLOOD, AND SHAVING CREAM CHOREOGRAPHY!



Sweeney Todd has by far been the show with the most unique elements I've worked with. We had blood rigs on multiple actors, used shaving cream in one scene, and had the infamous chair chute. These elements brought the need for some extra tracking and problem solving during the rehearsal process. Especially when it came to actor safety, ensuring the stage weapons were handled correctly, the actors safely went down the chute, and the stage was clean from any blood splatter was part of our duty.

DAILY SCHEDULE



TUESDAY, AUGUST 19th 2025

ALL TIMES SUBJECT TO CHANGE

NOTES

1. Remember to hydrate!

TIME	MOORE Room 429 Moore BLDDG, Greensboro, NC		Acting Studio 328 Tate St, Greensboro, NC		MOORE Room 201 Moore BLDG, Greensboro, NC					
	WORKING	CALLED	WORKING	CALLED	WORKING	CALLED				
6:00 PM	6:00p - 8:00p Worst Pies in London, Poor Thing, My Friends	Riley S, Tom B (As Sweeney)	6:00p - 7:00p Beggar Woman Music	Valentine	6:00p - 6:50p Perelli Voice Work	Kaleb B				
6:10 PM										
6:20 PM										
6:30 PM										
6:40 PM										
6:50 PM										
7:00 PM					7:00p - 8:45p Ensemble Music	ALL Ensemble Eli+Christian dismissed at 8:10 to go to Moore 429	7:00p - 7:50p Toby Voice Work	Bowie W		
7:10 PM										
7:20 PM										
7:30 PM										
7:40 PM										
7:50 PM										
8:00 PM	8:00p - 8:45p No Place Like London/Barber and His Wife	Jayson A, Patrick M, Valentine D, Eli F, Christian B							8:10p - 8:40p Lovett Voice Work	Riley S
8:05 PM										
8:10 PM										
8:20 PM										
8:30 PM										
8:40 PM										
8:45 PM	8:45p - 9:15p Transition Into Pie Shop	Christian B, Eli F, Sam M, Mackenzie M, Jayson A, Ryan L, Tati R, Tom B, Julia F, Micah H, Valentine D, Preston S, Whit J, Joey U, Riley S, Bowie W			8:45p - 9:20p Beadle Voice Work	Ryan L				
8:50 PM										
8:55 PM										
9:00 PM										
9:05 PM										
9:10 PM										
9:15 PM	9:20p - 9:40p Ballad 1	ALL Ensemble, Jayson A, Riley S			9:20p - 9:40p Johanna & Judge Voice Work	Tati R, Tom B				
9:20 PM										
9:25 PM										
9:30 PM										
9:35 PM										
9:40 PM										
9:45 PM	9:40p - 10:00p In Sequence	ALL Ensemble, Jayson A, Riley S, Patrick M, Tom B, Ryan L, Tati R								
10:00 PM										

M: Laura Stone

ALL TIMES SUBJECT TO CHANGE

Cell: (919) 370-1824

DAILY SCHEDULE



MONDAY, SEPTEMBER 8th 2025

ALL TIMES SUBJECT TO CHANGE

NOTES

1. Please bring character shoes to rehearsal!
2. If you are wearing a dress in your costume please wear a dress or something similar to rehearsal
3. September 10th - OFF BOOK
4. September 15th - Understudy Run
5. September 16th - Designer Run

TIME	MOORE 429		MOORE 201			
	WORKING	CALLED	WORKING	CALLED		
6:00 PM	6:00p - 6:15p 3 Tenors Music	Dylan, Preston, Joey	6:00p - 6:15p Sweeney Dialect	Jayson A		
6:10 PM						
6:15 PM	6:15p - 7:15p Pretty Woman and Judges Return Music Review	Jayson, Tom	6:15p - 6:45p Preston Dialect	Preston S		
6:20 PM						
6:25 PM						
6:30 PM						
6:40 PM						
6:45 PM						
6:50 PM						
7:00 PM			6:50p - 7:20p Beggar Woman Dialect	Valentine D		
7:10 PM						
7:15 PM			7:15p - 7:45p Final Scene Music Review	Jayson, Riley	7:20p - 7:50p Anthony Dialect	Patrick M
7:20 PM						
7:30 PM						
7:40 PM						
7:45 PM	7:45p - 8:00p Searching Music	Riley, Jayson, Valentine, Tati, Anya, Sabrina, Grace, Kya	8:00p - 8:45p Judge Dialect	Tom B		
7:50 PM						
8:00 PM	8:00p - 8:30p City on Fire Music	Christian, Eli, Whit, Joey, Preston, Dylan, MacKenzie, Sam, Micah, Patrick, Tati, Anya, Sabrina, Grace, Kya, Jayson, Riley, Valentine				
8:10 PM						
8:20 PM						
8:30 PM	8:30p - 10:00p City on Fire Choreo	Christian, Eli, Whit, Joey, Preston, Dylan, MacKenzie, Sam, Micah, Patrick, Tati, Anya, Sabrina, Grace, Kya, Jayson, Riley, Valentine				
8:40 PM						
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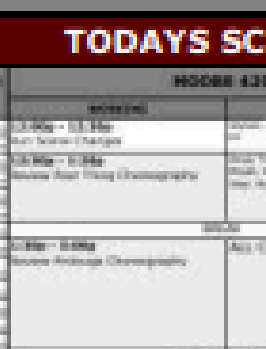
SM: Laura Stone

ALL TIMES SUBJECT TO CHANGE

Cell: (919) 370-1824

DAILY CALLS

When creating the rehearsal schedules during Sweeney, we'd come across the need for many things to happen in one day. We had blocking, choreography, music, and dialect rehearsals that would sometimes need to happen at the same time. This called for the need to make a daily call template that could include from 1 - 3 rooms if needed. I found that having the column for times helped me with figuring out who was available during what times so I could schedule all 3 rooms with no overlapping actor calls.



Sweeney Todd
The Demon Barber of Fleet Street

SATURDAY, AUGUST 30th 2025

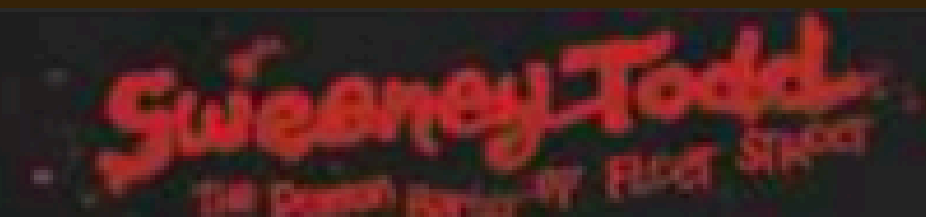
Rehearsal Report #13

REHEARSAL INFO			
TODAYS SCHEDULE		START TIME	FINISH TIME
	MOORE 428 12:00 - 12:15 Act 1 Scene 1 changes 12:15 - 12:30 Rehearse Act 1 Scene 1 Choreography 12:30 - 12:45 12:45 - 1:00 1:00 - 1:15 1:15 - 1:30 1:30 - 1:45 1:45 - 2:00 2:00 - 2:15 2:15 - 2:30 2:30 - 2:45 2:45 - 3:00 3:00 - 3:15 3:15 - 3:30 3:30 - 3:45 3:45 - 4:00 4:00 - 4:15 4:15 - 4:30 4:30 - 4:45 4:45 - 5:00 5:00 - 5:15 5:15 - 5:30 5:30 - 5:45 5:45 - 6:00 6:00 - 6:15 6:15 - 6:30 6:30 - 6:45 6:45 - 7:00 7:00 - 7:15 7:15 - 7:30 7:30 - 7:45 7:45 - 8:00 8:00 - 8:15 8:15 - 8:30 8:30 - 8:45 8:45 - 9:00 9:00 - 9:15 9:15 - 9:30 9:30 - 9:45 9:45 - 10:00 10:00 - 10:15 10:15 - 10:30 10:30 - 10:45 10:45 - 11:00 11:00 - 11:15 11:15 - 11:30 11:30 - 11:45 11:45 - 12:00 12:00 - 12:15 12:15 - 12:30 12:30 - 12:45 12:45 - 1:00 1:00 - 1:15 1:15 - 1:30 1:30 - 1:45 1:45 - 2:00 2:00 - 2:15 2:15 - 2:30 2:30 - 2:45 2:45 - 3:00 3:00 - 3:15 3:15 - 3:30 3:30 - 3:45 3:45 - 4:00 4:00 - 4:15 4:15 - 4:30 4:30 - 4:45 4:45 - 5:00 5:00 - 5:15 5:15 - 5:30 5:30 - 5:45 5:45 - 6:00 6:00 - 6:15 6:15 - 6:30 6:30 - 6:45 6:45 - 7:00 7:00 - 7:15 7:15 - 7:30 7:30 - 7:45 7:45 - 8:00 8:00 - 8:15 8:15 - 8:30 8:30 - 8:45 8:45 - 9:00 9:00 - 9:15 9:15 - 9:30 9:30 - 9:45 9:45 - 10:00 10:00 - 10:15 10:15 - 10:30 10:30 - 10:45 10:45 - 11:00 11:00 - 11:15 11:15 - 11:30 11:30 - 11:45 11:45 - 12:00 12:00 - 12:15 12:15 - 12:30 12:30 - 12:45 12:45 - 1:00 1:00 - 1:15 1:15 - 1:30 1:30 - 1:45 1:45 - 2:00 2:00 - 2:15 2:15 - 2:30 2:30 - 2:45 2:45 - 3:00 3:00 - 3:15 3:15 - 3:30 3:30 - 3:45 3:45 - 4:00 4:00 - 4:15 4:15 - 4:30 4:30 - 4:45 4:45 - 5:00 5:00 - 5:15 5:15 - 5:30 5:30 - 5:45 5:45 - 6:00 6:00 - 6:15 6:15 - 6:30 6:30 - 6:45 6:45 - 7:00 7:00 - 7:15 7:15 - 7:30 7:30 - 7:45 7:45 - 8:00 8:00 - 8:15 8:15 - 8:30 8:30 - 8:45 8:45 - 9:00 9:00 - 9:15 9:15 - 9:30 9:30 - 9:45 9:45 - 10:00 10:00 - 10:15 10:15 - 10:30 10:30 - 10:45 10:45 - 11:00 11:00 - 11:15 11:15 - 11:30 11:30 - 11:45 11:45 - 12:00 12:00 - 12:15 12:15 - 12:30 12:30 - 12:45 12:45 - 1:00 1:00 - 1:15 1:15 - 1:30 1:30 - 1:45 1:45 - 2:00 2:00 - 2:15 2:15 - 2:30 2:30 - 2:45 2:45 - 3:00 3:00 - 3:15 3:15 - 3:30 3:30 - 3:45 3:45 - 4:00 4:00 - 4:15 4:15 - 4:30 4:30 - 4:45 4:45 - 5:00 5:00 - 5:15 5:15 - 5:30 5:30 - 5:45 5:45 - 6:00 6:00 - 6:15 6:15 - 6:30 6:30 - 6:45 6:45 - 7:00 7:00 - 7:15 7:15 - 7:30 7:30 - 7:45 7:45 - 8:00 8:00 - 8:15 8:15 - 8:30 8:30 - 8:45 8:45 - 9:00 9:00 - 9:15 9:15 - 9:30 9:30 - 9:45 9:45 - 10:00 10:00 - 10:15 10:15 - 10:30 10:30 - 10:45 10:45 - 11:00 11:00 - 11:15 11:15 - 11:30 11:30 - 11:45 11:45 - 12:00 12:00 - 12:15 12:15 - 12:30 12:30 - 12:45 12:45 - 1:00 1:00 - 1:15 1:15 - 1:30 1:30 - 1:45 1:45 - 2:00 2:00 - 2:15 2:15 - 2:30 2:30 - 2:45 2:45 - 3:00 3:00 - 3:15 3:15 - 3:30 3:30 - 3:45 3:45 - 4:00 4:00 - 4:15 4:15 - 4:30 4:30 - 4:45 4:45 - 5:00 5:00 - 5:15 5:15 - 5:30 5:30 - 5:45 5:45 - 6:00 6:00 - 6:15 6:15 - 6:30 6:30 - 6:45 6:45 - 7:00 7:00 - 7:15 7:15 - 7:30 7:30 - 7:45 7:45 - 8:00 8:00 - 8:15 8:15 - 8:30 8:30 - 8:45 8:45 - 9:00 9:00 - 9:15 9:15 - 9:30 9:30 - 9:45 9:45 - 10:00 10:00 - 10:15 10:15 - 10:30 10:30 - 10:45 10:45 - 11:00 11:00 - 11:15 11:15 - 11:30 11:30 -		

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graph TD; A[REHEARSAL] --> B[REPORTS]; B --> C[PERFORMANCE]
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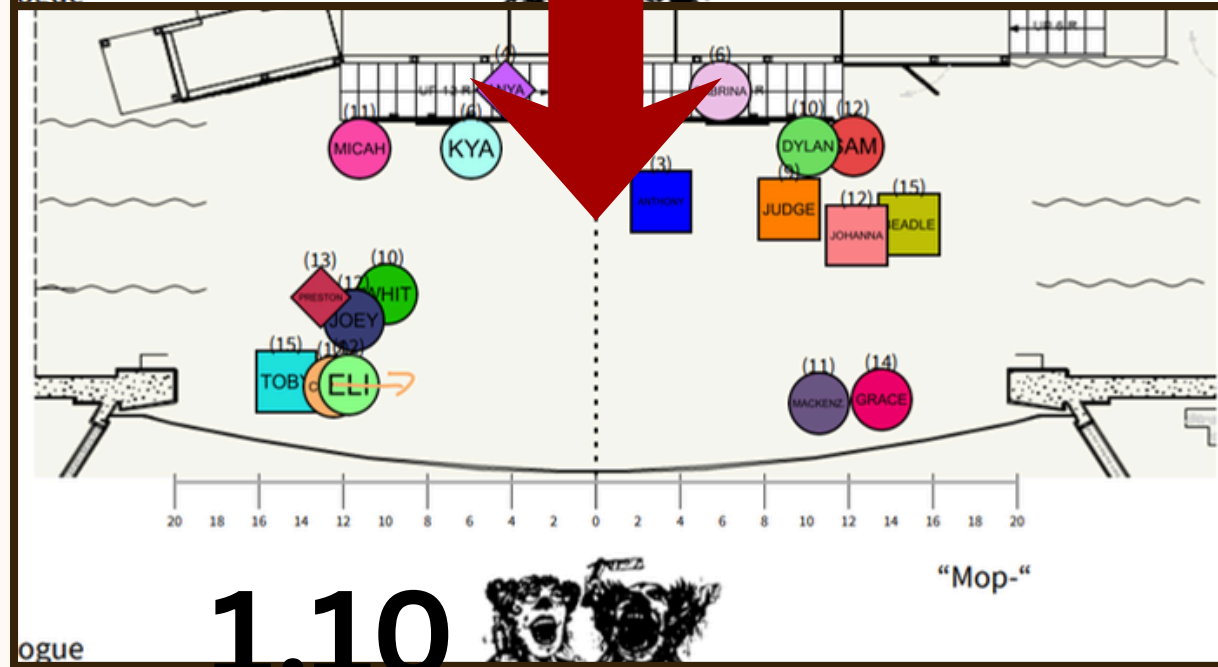
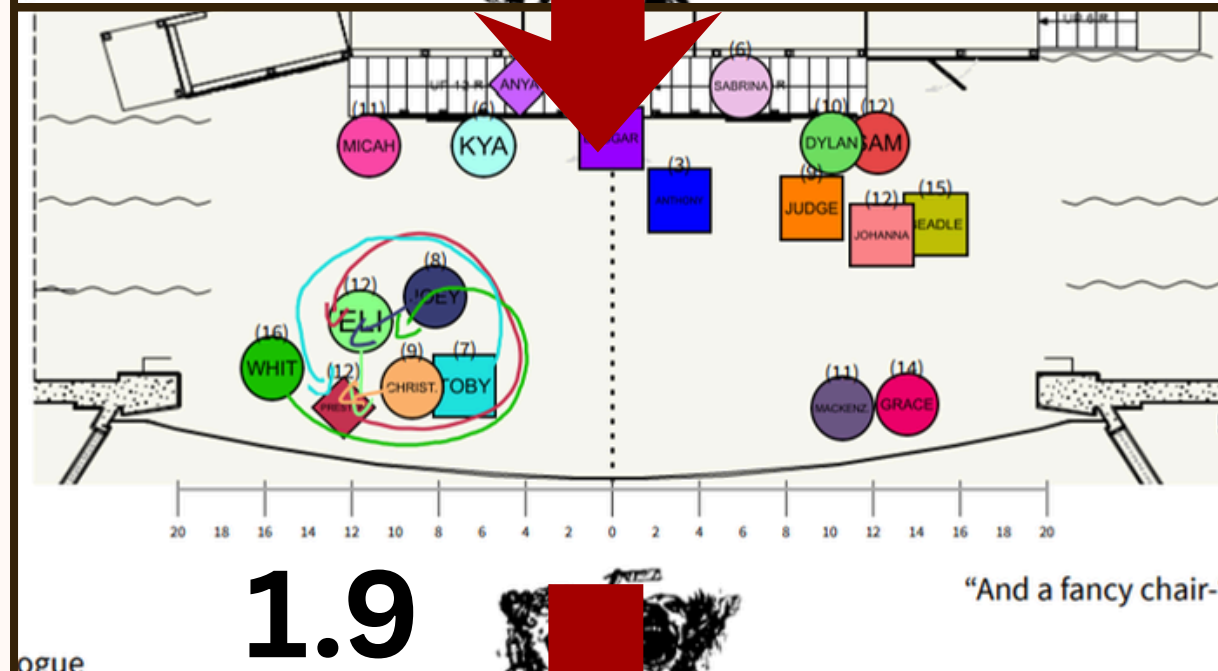
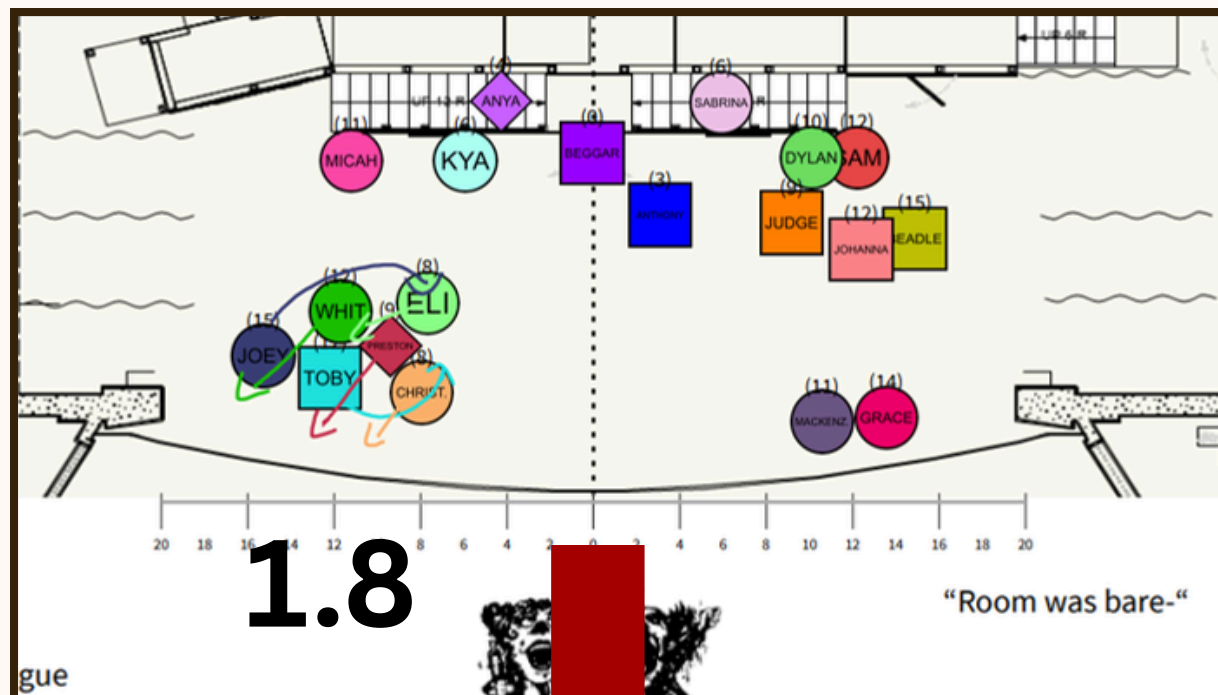
The diagram is a vertical flowchart with three rectangular boxes connected by arrows. The top box is dark gray with the word "REHEARSAL" in white, bold, uppercase letters. Below it is a white arrow pointing to the right. The middle box is light gray with the word "REPORTS" in dark gray, bold, uppercase letters. Below it is a white arrow pointing to the right. The bottom box is dark gray with the word "PERFORMANCE" in white, bold, uppercase letters. The entire flowchart is set against a light gray background.

				PERFORMANCE REPORT #1	
				FRIDAY, OCTOBER 3rd 2025	
CAST AND CREW INFO				SHOW RUN INFORMATION	
OUT:	IN:	ROLE:	REASON:	HOUSE OPENING:	7:00pm
	Full Cast			SHOW START:	7:35pm
				INTERMISSION:	9:01pm - 9:17pm
CALLING SM:		CONDUCTOR:		SHOW END	10:20pm
Laura Stone		Bryan McAdams		SHOW RUN TIME:	2 hours 50 mins
STAGE RIGHT SM		STAGE LEFT SM		WEATHER:	
Lauren Foyles		Grey Jonas		A very nice sunny day in London	
LATE:		INJURIES:		HOUSE COUNT:	
				503	
PERFORMANCE NOTES:					
Today we had a very big house for opening night! The Contest got lots of laughs especially with all the shaving cream. The audience also loved all the death scenes and even laughed at some... The Judges wig accidentally got stuck to his base wig which led to some funny improvising that the Audience loved. The blood rigs were BLOODY tonight and looked very good. Whit's flew a few feet in the air.					
TECH/CREW NOTES					
GENERAL					
1. Happy Opening to everyone!!					
AUDITORIUM					
1. N/A					
SCENIC					
1. The fancy chair was struggling to move during fight call. We called Chip and Tannis in to look at it. Tannis was able to fix it by tightening up some bolts that had started to come loose.					
PROPS					
1. The bowl on the lavabo became loose from the putty					
2. The non rigged razor feels a bit loose, can we get someone to check in on it?					
3. Part of Johannas table fell off of the top but it isn't extremely noticable.					
COSTUMES					
1. We will build in time for us to get close up shots of the builds tomorrow.					
HAIR AND MAKEUP					
1. The Judge Wig was attached to Toms base wig during the show, they got caught on each other when he went to remove his Judge wig.					
2. We will build in time for us to get close up shots of the needed actors looks tomorrow.					
LIGHTING					
1. One of the lights on the 5th electric was flickering throughout the show. We will get Aaron to check on it before the run tomorrow.					
SOUND					
1. N/A					

		1.1	1.2		1.3					1.4		
		<i>Prolouge</i>	<i>No Place Like London</i>	<i>Barber and His Wife</i>	<i>Transition into "Worst Pies"</i>	<i>Worst Pies in London</i>	<i>Poor Thing</i>	<i>My Friends</i>	<i>Ballad Reprise</i>	<i>Green Finch and Linnet Bird</i>	<i>Ah, Miss</i>	<i>Johanna</i>
CAST BREAKDOWN		p. 1 to 4	p. 4 to 8		p. 8 to 18					p. 18 to 24		
PRINCIPALS												
Jayson Altieri	Sweeney Todd	x	x	x		x	x	x				
Riley Sharp	Mrs. Lovett	x			x	x	x	x				
Bowie Werren	Toby	x										
Tati Ramirez	Johanna	x			x					x	x	x
Patrick Mullen	Anthony	x	x	x							x	x
Tom Butler	Judge Turpin	x			x		x					x
Ryan Liebowitz	Beadle Bamford	x			x		x					x
Valentine D' Arabian	Beggar Woman	x	x	x	x						x	
Kaleb Bell	Pirelli	x										
ENSEMBLE												
Christian Bartney	Opening Soloist/Ensemble	x			x		x		x			
Eli Fischer	Opening Soloist/Ensemble	x			x		x		x			
Dylan Underwood	Bird Seller/Ensemble	x							x	x	x	
Whit Jury	Mr. Fogg/Ensemble	x			x		x		x			
Anya Maschmeier	Young Lucy/Ensemble	x			x		x		x			
Grace Boudah	Ensemble	x					x		x			
Joey Urgino	Ensemble	x			x		x		x			
Kya Stein	Ensemble	x					x		x			
Mackenzie Moore	Ensemble	x			x		x		x			
Micah Hughes	Ensemble	x			x		x		x			
Preston Smith	Ensemble	x			x		x		x			
Sabrina Liberatore	Ensemble	x					x		x			
Samantha McInturff	Ensemble	x			x				x			

CHARACTER SCENE BREAKDOWN

BLOCKING



COMPANY	
SWING YOUR RAZOR WIDE, SWEENEY! HOLD IT TO THE SKIES! FREELY FLOWS THE BLOOD OF THOSE WHO MORALIZE!	C 1.7
<i>members of the COMPANY step forward and sing</i>	
TOBIAS	
HIS NEEDS WERE FEW, HIS ROOM WAS BARE:	C 1.8
MAN (Baritone)	
A LAVABO AND A FANCY CHAIR,	C 1.9
ANOTHER MAN (Bass)	
A MUG OF SUDS AND A LEATHER STROP,	
Add TENOR	
AN APRON, A TOWEL, A PAIL AND A MOP.	C 1.10
TWO WOMEN (Mezzos)	
FOR NEATNESS HE DESERVES A NOD, DOES SWEENEY TODD,	C 1.11
COMPANY	
THE DEMON BARBER OF FLEET STREET.	C 1.12
WOMEN	
INCONSPICUOUS SWEENEY WAS, QUICK AND QUIET AND CLEAN 'E WAS.	

CALLING PAGES

(TODD roars, and then, picking up her routing pin, hands it to her)

TODD
HAVE CHARITY TOWARD THE WORLD. MY PET — **GO** **LX 183**

MRS. LOVETT
YES, YES, I KNOW, MY LOVE —

TODD **STBY**
WE'LL TAKE THE CUSTOMERS THAT WE CAN GET. **LX 198** **LX 199** **MAIN IN**

MRS. LOVETT
HIGH-BORN AND LOW, MY LOVE.

TODD
WE'LL NOT DISCRIMINATE GREAT FROM SMALL.
NO, WE'LL SERVE ANYONE
MEANING ANYONE — **GO** **LX 198**

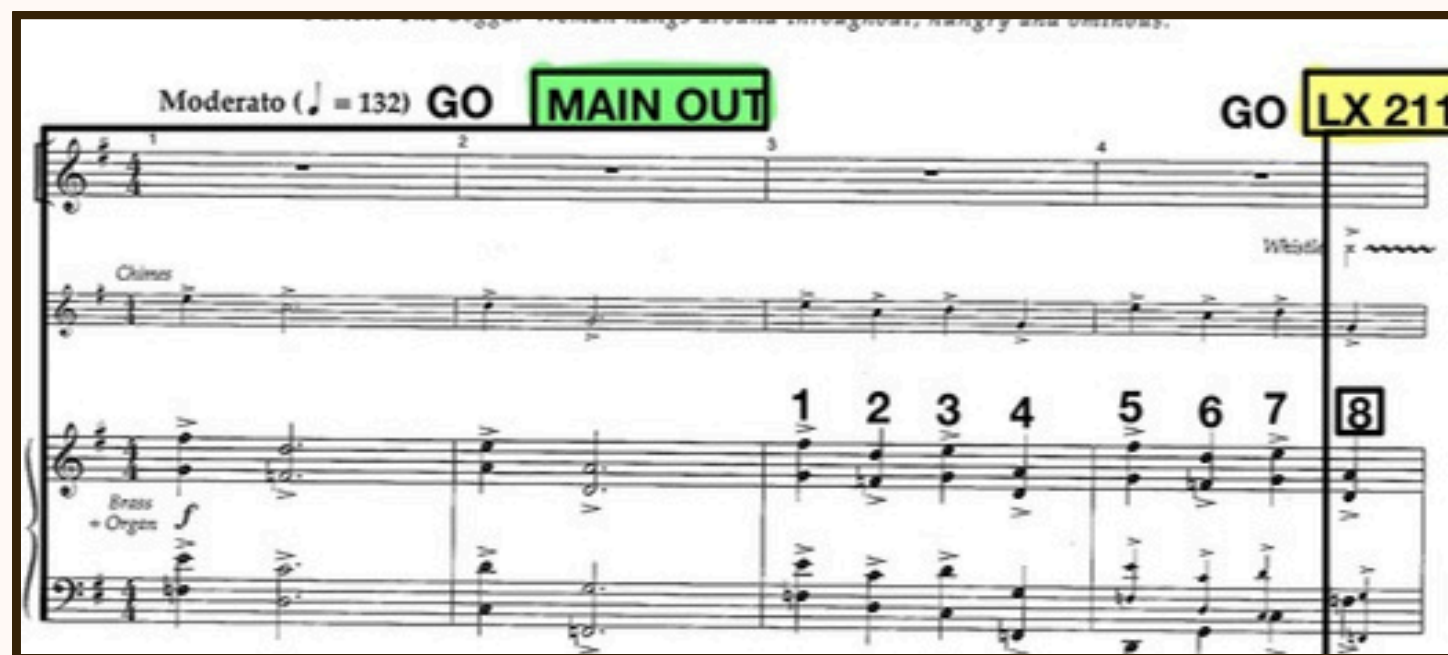
BOTH
AND TO ANYONE AT ALL! **1 2 3** **GO** **LX 199** **MAIN IN**

Music continues as the two of them brandish their "weapons." The scene blacks out)

END OF ACT ONE ASM confirms Main IN **GO** **LX 203**

(The beggar women hang around the doorway, hungry and vengeful.)

Moderato (♩ = 132) **GO** **MAIN OUT** **GO** **LX 211**



1 2 3 4 5 6 7 8

NEY TODD — THE DEMON BARBER OF FLEET STREET — 101 —

(TODD)
WITH YELLOW HAIR, LIKE WHEAT?
I THINK WE SHALL NOT MEET AGAIN — **Trap Light GREEN**

(TODD takes the customer's throat)

MY LITTLE DOVE, MY SWEET
JOHANNA ...

ANTHONY **STBY** **SQ 140**
I'LL STEAL YOU,
JOHANNA ...

TODD **V. Chair Tip** **GO** **SQ 140**
GOODBYE, JOHANNA.
YOU'RE GONE, AND YET YOU'RE MINE.
I'M FINE, JOHANNA,
I'M FINE!

(TODD pulls the lever and the customer disappears down the chute)

ANTHONY **Trap Light RED**
JOHANNA ...

(As the actor goes down, we see a wisp of smoke rise from the bakehouse chimney, a small trail bellowing out into a great, noxious plume of black. As it thickens, we become MRS. LOVETT, in a white nightdress, inside the bakehouse. The oven doors are cast a hot light. SHE is tossing "objects" into the oven. As the music continues, the figure stumbles into view from the alleyway beside the chimney. It is the WOMAN, coughing and spitting and carrying a meager straw pallet, her bed)

BEGGAR WOMAN

(She shouts loudly)

SMOKE! SMOKE! **STBY** **SQ 144**
SIGN OF THE DEVIL! SIGN OF THE DEVIL!
CITY ON FIRE!

(The women try to interest passers-by but, clearly revolted by her, THEY move away)

WITCH! WITCH! **V. LOV Opens Oven** **GO** **SQ 144**

(The woman stumbles into the bakehouse)

SMELL IT, SIR! AN EVIL SMELL!
EVERY NIGHT AT THE VESPER BELL —
SMOKE THAT COMES FROM THE MOUTH OF HELL
CITY ON FIRE!

(The smoke trails away as dawn comes up)

Sweeney was the first show that I called with a cue light system. The cue lights were for cueing the conductor and for opening/closing the trap door where the actors would fall down the chair chute. The trap door operator was backstage and couldn't see the action going on, so I cued it to open. Once the actor went down I'd confirm with my ASM backstage that they got down safely and were out of the way before cueing the trap to close.



Production Stage Manager

MUCH ADO ABOUT NOTHING

Written by: William Shakesphere

Production Team

Director - Vanecia Boone

Assistant Director: Destany Gray

Stage Manager: Laura Stone

Scenic Design - Caitlyn Baldwin

Costume Design - Clare Parker

Hair/Makeup Design - Nathaniel Jones

Lighting Design - Latrice Lovett

Sound Design - Sofia Diaz

The University of North Carolina at Greensboro, 2024

AT A GLANCE

SHOW PROCESS:	8 Weeks
CAST SIZE:	20 Members
CREW SIZE:	4 Crew
THEATRE TYPE:	Proscenium Arch
PROPS:	30+

SPECIAL ELEMENTS

- Dance Numbers
- Fight Choreography
- Prop Weapon Tracking

SHOW DUTIES

- Consistent communication with all departments/cast
- Sending Daily Calls/Rehearsal Reports
- Running Tech Rehearsals
- Scheduling





TAPING AND SETTING THE REHEARSAL SPACE



Much Ado About Nothing

Daily Call #22

September 13th, 2024

Announcements

1. Please arrive 10 minutes before your call in case we are ahead of schedule!
2. Our next full run will be on Sunday the 15th.
3. We move into space next Wednesday!

Time	Location	Work	Called
6:30 – 7:00	Moore 429	Act 3 Scene 5 Fight Choreo	Verges, Leonato, Dogberry
7:00 – 8:30	Moore 429	Act 5 Scene 1 Fight	Leonato, Antonio, Don Pedro, Claudio
8:30 – 10:30	Moore 429	Act 4 Scene 2 Fight	Dogberry, Verges, Conrade, Borachio, Javier, Travis, Frances, Gavin
Breaks as Needed			
10:30pm	END OF DAY		

Cast Member	First Call	Cast member	First Call
"First call" refers to the first time you are called to rehearsal.			
Ainsley Goodyear	-	Javier Fera	8:30
Asher Jones	-	Kellian Jones	8:30
Austin Willard	-	Kennedy Fowler	8:30
Caleb van Doornewaard	8:30	Langston Hopper	7:00
Ezra Lanphere	6:30	Maggie McQuillen	-

ALL TIMES ARE SUBJECT TO CHANGE

SM: Laura Stone

Cell: (919) 370-1824

DAILY



CALLS

WEEKLY



Much Ado About Nothing

Week 7 At a Glance

Rehearsal Week: Mon, Sept 30, 2024 – Sun, Oct 6, 2024

Announcements

- <All Call Times Subject to Change>
- Please look out for Daily Calls for further information and call times
 - **Please arrive 10 minutes early in case we are running ahead of schedule!**

Location: UNCG AUDITORIUM			
Date	Time	Work	Called
Monday	5:30	Preshow Duties	Stage Crew and Wardrobe Crew
	5:45	Cast getting into Costumes, Hair, and Makeup	All Cast, Wardrobe Crew, Stage Crew
	6:00	Fight Call	Leonato, Claudio, Antonio, Don Pedro, Dogberry, Verges, Watchman, Borachio, Conrade, Mckenna
	7:00	G.O: Dress Rehearsal	All Cast, Wardrobe Crew, Stage Crew
Tuesday	5:30	Preshow duties	Stage Crew
	5:45	Preshow duties	Wardrobe Crew
	6:00	Cast getting into Costumes, Hair, and Makeup	All Cast, Wardrobe Crew, Stage Crew
	6:15	Fight Call	Leonato, Claudio, Antonio, Don Pedro, Dogberry, Verges, Watchman, Borachio, Conrade, Mckenna

ALL TIMES ARE SUBJECT TO CHANGE

SM: Laura Stone

Cell: (919) 370-1824



REHEARSAL REPORT
October 1st, 2024
UNCG Auditorium



Director: Vanecia Boone Rehearsal #35 SM: Laura Stone

This Rehearsal	5:30 – 10:20	Next Rehearsal	Wednesday 10/02 5:30-11:00
Attendance: All Cast and Crew	Work Accomplished: 5:30-6:55 Preshow Duties 6:00-6:35 Fight Call 7:05-8:30 Act 1 Run 8:30-8:40 Intermission 8:40- 9:50 Act 2 Run 9:50 – 10:20 Notes		
Late:			
Absent:			

General	1. There was an incident during the run where an actor tripped on the stairs and banged his wrist on the metal railing. An ice pack was given to the actor and a report was filled out.
---------	---

Auditorium	1. We are moving lighting and stage management back to the booth Wednesday
------------	--

Scenic	1. There's a bit of light coming from underneath the moon box 2. The moon box looks like it's right up against the Cyc, is there a way to fix this or push it back? 3. The electricians made an effort to clean up the cabling underneath the balcony, but with the angle of the lights there was only so much they could do. Can scenery put something bigger in front of the fixtures? Scenery can add lauan to cover it. 4. Scenery will adjust the lamp posts and they will drop spike marks where they would look nice around the masking
--------	---

Props	1. Can we get another thing of peroxyl 2. Vanecia asked for a bigger bottle of cognac. We would still like to keep the smaller bottle.
-------	---

Costumes	1. A flower fell off Beatrice's dress 2. Costumes addressed the safety concerns with the masks
----------	---

REHEARSAL



REPORTS

PERFORMANCE



PERFORMANCE REPORT
October 4th, 2024
UNCG Auditorium



Performance	House Count	House Open	House Manager
1	297	7:00	Peyton Walton

Run Time	Up	Intermission	Down
2 hours 45 Minutes	7:30	8:55	10:15

General	1. Audience was very lively tonight, lots of laughter and reactions a. Watchman Scenes all got good laughs and reactions during the fight scenes b. The "Thats Amore" Dance and Benedicks singing were hits c. Everyone laughed at the line "Kill Claudio" d. The audience ate up the wedding scene
---------	---

Auditorium	1. The sound board randomly stopped working mid show, but Scott got it working again and it worked the rest of the show.
------------	--

Scenic	1. N/A
--------	--------

Props	1. Can we please get another tea bottle? We only have about three quarters left of our current bottle. Thank you!
-------	---

Costumes	1. N/A
----------	--------

Hair & Makeup	1. N/A
---------------	--------

Sound	1. Could you take a look at sound cues 25 and 33, they are the cues that did not play today when the sound board was being weird.
-------	---

Lighting	1. N/A
----------	--------

Marketing/ Pub	1. N/A
-------------------	--------

CALLING PAGES

you. If the Prince do solicit you in that kind, you know your answer.

BEATRICE The fault will be in the music, cousin, if you be not wooed in good time. If the Prince be too important, tell him there is measure in everything, 70 and so dance out the answer.

LEONATO Cousin, you apprehend passing shrewdly.

BEATRICE I have a good eye, uncle; I can see a church 80 by daylight. STBY LX 52 LX 52.5 LX 53 SQ 25

LEONATO The revelers are entering, brother. Make good room. Leonato and his brother step aside. GO LX 52 SQ 25

ROCK AROUND THE CLOCK

One, two, three o'clock, four o'clock rock 1 2 3 GO LX 52.5

Five, six, seven o'clock, eight o'clock rock 1 2 3 GO LX 53

Nine, ten, eleven o'clock, twelve o'clock rock

We're gonna rock around the clock tonight

....

When the clock strikes two, three and four

If the band slows down we'll yell for more

We're gonna rock around the clock tonight

We're gonna rock, rock, rock, 'til broad daylight

We're gonna rock, gonna rock around the clock tonight STBY LX 60 LX 61 SQ 31

Music Break V. Last group exts GO LX 60

V. Stage opens up GO LX 61

Immediately following lights GO SQ 31

likelihood than to see me at her chamber window, hear me call Margaret "Hero," hear Margaret term me "Claudio," and bring them to see this the very night before the intended wedding, for in the meantime 45 I will so fashion the matter that Hero shall be absent, and there shall appear such seeming truth of Hero's disloyalty that jealousy shall be called assurance and all the preparation overthrown.

DON JOHN Grow this to what adverse issue it can, I will 50 put it in practice. Be cunning in the working this, STBY LX 72 SQ 50 SQ 51 and thy fee is a thousand ducats.

BORACHIO Be you constant in the accusation, and my cunning shall not shame me.

DON JOHN I will presently go learn their day of 55 GO LX 72 SQ 50 marriage.

They exit.

Scene 3 GO SQ 51 Enter Benedick alone.

BENEDICK Boy!

Enter Boy.

BOY Signior?

BENEDICK In my chamber window lies a book. Bring it hither to me in the orchard.

BOY I am here already, sir. 5

BENEDICK I know that, but I would have thee hence and here again. Boy exits.

I do much wonder that one man, seeing how much another man is a fool when he dedicates his behaviors to love, will, after he hath laughed at such 10 STBY LX 81 shallow follies in others, become the argument of his own scorn by falling in love—and such a man is Claudio. I have known when there was no music

with him but the drum and the lute, and now had he rather hear the tabor and the pipe; I have known 15 V. Claud X DS GO LX 81 when he would have walked ten mile afoot to see a good armor, and now will he lie ten nights awake carving the fashion of a new doublet. He was wont

Assistant Stage Manager

TARTUFFE

Written by: Molière

Production Team

Director - John Gulley

Assistant Director - Julia Guarino & Haley McLaurin

Stage Manager - Courtney Swank

Scenic Design - Randall McMullen

Costume Design - Sophie Sahan

Hair/Makeup Design - Kendyl Shaughnessy

Lighting Design - Jenni Propst

Sound Design - Rory Greene

The University of North Carolina at Greensboro, 2024

AT A GLANCE

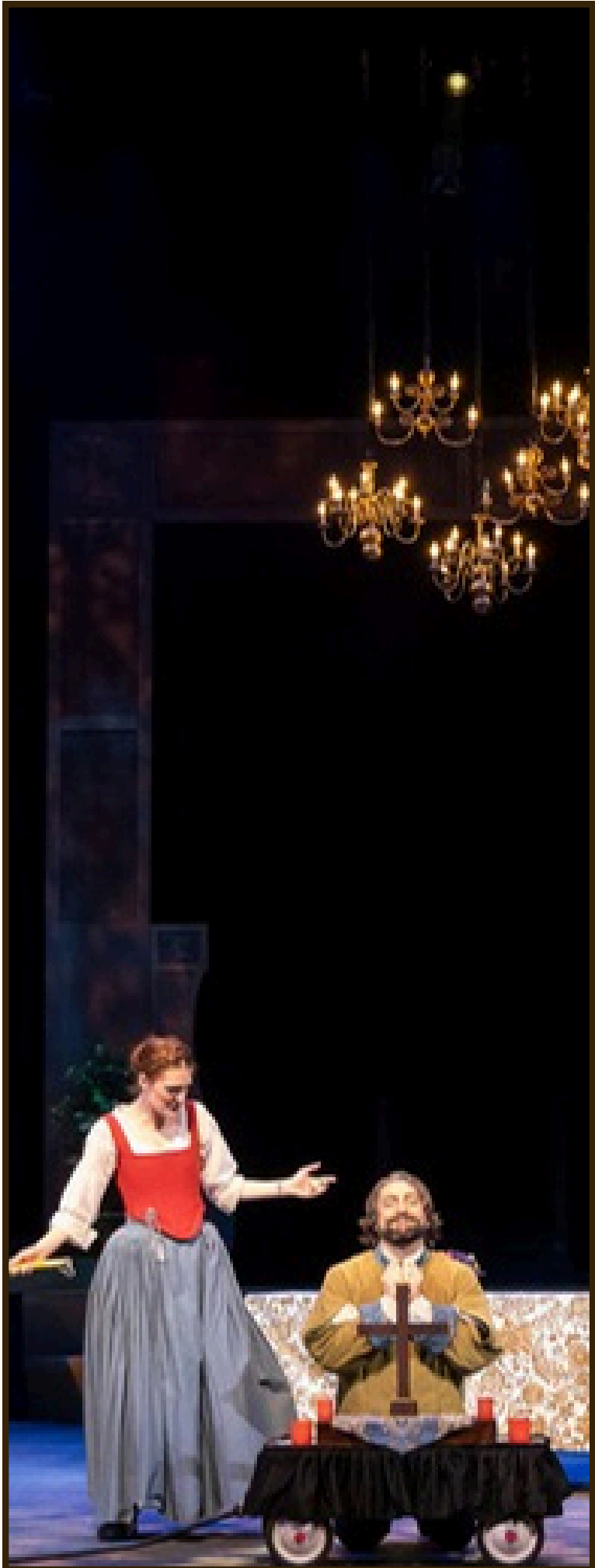
SHOW PROCESS:	8 Weeks
CAST SIZE:	15 Members
CREW SIZE:	10 Crew
THEATRE TYPE:	Proscenium Arch
PROPS:	20+

SPECIAL ELEMENTS

- MFA Actors Thesis Show
- Consumable Props

SHOW DUTIES

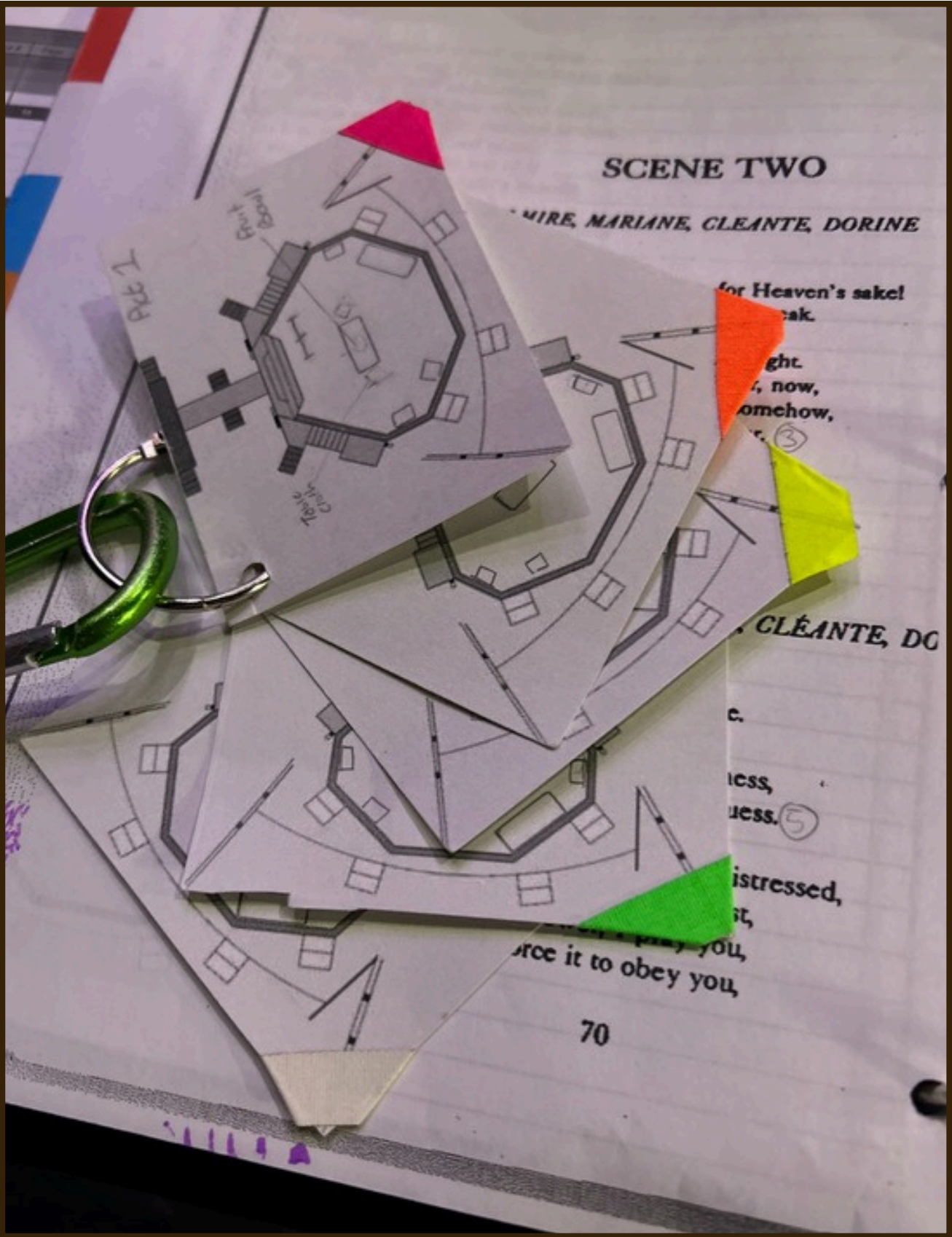
- Scenery Tracking
- Shift Plot/Assigning Crew Jobs
- Overseeing Crew and Scene Changes
- Setting the Scenes During Rehearsals
- 1st ASM





TAPING THE STAGE

SET PIECE TRACKING



To help me keep track of the scenery pieces I made a scenery plot with the stage location of each set piece and if it was on or off stage.

I also created printed diagrams that I attached to a carabiner that I wore during rehearsal. I assigned a spike color for each act. The diagrams had what the stage looked like at the top of each act.

TARUFFE Scenery Plot								
X - On O - Off	Table	Bench	Stool	Rolling Altar	Chair A	Chair B	Screen A	Screen B
Scene	Pieces				Chairs		Screens	
Act 1 Scene 1	× CS	× DSL	× DSR	o	× FSR	× FSL	× USR	× USR
Act 1 Scene 2	× CS	× DSL	× DSR	o	× SR	× SL	× USR	× USR
Act 1 Scene 3	× CS	× DSL	× DSR	o	× SR	× SL	× USR	× USR
Act 1 Scene 4	× CS	× DSL	× DSR	o	× SR	× SL	× USR	× USR
Act 1 Scene 5	× CS	× DSL	× DSR	×	× SR	× SL	× USR	× USR
Act 2 Scene 1	× DSL	× DSL	× DSR	o		o	× USR	× USL
Act 2 Scene 2	× DSL	× DSL	× DSR	×	o	o	× USR	× USL
Act 2 Scene 3	× DSL	× DSL	× DSR	o	o	o	× USR	× USL
Act 2 Scene 4	× DSL	× DSL	× DSR	o	o	o	× USR	× USL
Act 3 Scene 1	× DSL	× DSL	× DSR	o	× SR	× SL	× USR	× USL
Act 3 Scene 2	× DSL	× DSL	× DSR	o	× SR	× SL	× USR	× USL
Act 3 Scene 3	× DSL	× DSL	× DSR	o	× SR	× SL	× USR	× USL
Act 3 Scene 4	× DSL	× DSL	× DSR	o	× SR	× SL	× USR	× USL
Act 3 Scene 5	× DSL	× DSL	× DSR	o	× SR	× SL	× USR	× USL
Act 3 Scene 6	× DSL	× DSL	× DSR	o	× SR	× SL	× USR	× USL
Act 3 Scene 7	× DSL	× DSL	× DSR	o	× SR	× SL	× USR	× USL
Act 4 Scene 1	× DSL	× DSL	× DSR	o	× CS	× CS	× USR	× USL
Act 4 Scene 2	× DSL	× DSL	× DSR	o	× CS	× CS	× USR	× USL
Act 4 Scene 4	× DSL	× DSL	× DSR	o	× FRC	× FLC	× USR	× USL
Act 4 Scene 5	× DSL	× DSL	× DSR	o	× CS	× CS	× USR	× USL
Act 4 Scene 6	× DSL	× DSL	× DSR	o	× CS	× CS	× USR	× USL
Act 4 Scene 7	× DSL	× DSL	× DSR	o	× CS	× CS	× USR	× USL
Act 4 Scene 8	× DSL	× DSL	× DSR	o	× CS	× CS	× USR	× USL
Act 5 Scene 1	× USR	× DSL	× DSR	×	× USR	× USL	× USR	× USL
Act 5 Scene 2	× USR	× DSL	× DSR	o	× USR	× USL	× USR	× USL
Act 5 Scene 3	× USR	× DSL	× DSR	o	× USR	× USL	× USR	× USL
Act 5 Scene 4	× USR	× DSL	× DSR	o	× USR	× USL	× USR	× USL
Act 5 Scene 5	× USR	× DSL	× DSR	o	× USR	× USL	× USR	× USL
Act 5 Scene 6	× USR	× DSL	× DSR	o	× USR	× USL	× USR	× USL
Act 5 Scene 7	× USR	× DSL	× DSR	o	× USR	× USL	× USR	× USL



SETTING THE SPACE UP



SCENERY TRACKING



JENNI PROPST



DAVID ROW

TARTUFFE Scenery Tracking

Page	Operator	Set Piece	Movement	Starting Position	Ending Position	Spike	Cue/Line
PRESHOW							
0	Stage Crew	Table	Table set CS on PINK spike			Pink	--
0	Stage Crew	Stool	Stool set DSR on PINK spike				--
0	Stage Crew	Bench	Bench set DSL on PINK spike				--
0	Stage Crew	Chair A	Chair A set FSR				--
0	Stage Crew	Chair B	Chair B set FSL				--
0	Stage Crew	Screen A	Screen A set USL				--
0	Stage Crew	Screen B	Screen B set USL, SR of Screen A				--
ACT ONE							
SCENE ONE							
	Izzy R	Chair B	Move chair to SL end of table	FSL	LC	None	
	Madi M	Chair A	Move chair to SR end of table	FSR	RC		
SCENE TWO							
No Moves							
SCENE THREE							
No Moves							
SCENE FOUR							
No Moves							
SCENE FIVE							
24	Madi M	Rolling Altar	Altar is rolled onstage	Offstage Left	DC	--	"By dupes like you"
26	Madi M	Rolling Altar	Altar is rolled offstage	DC	Offstage Left	--	"your servant sir"
ACT ONE --> ACT TWO							
28	Izzy R	Chair B	Chair gets moved to FCL	CL, SL of Table	FCL	Orange	--
28	Madi M	Chair A	Chair gets moved to FCR	CR, SR of Table	FCR		--
28	Madi M, Izzy R	Table	Table gets angled DSR	CS, Angled Straight	CS, Angled DSR		--
28	Izzy R	Stool	Stool gets moved RC	DSR	RC		--
ACT TWO							
SCENE ONE							
29	Emily G	Screen A	Screen A is moved USR	USC	USR	None	Orgon stops whistling
29	Emily G	Screen A	Screen does a 360 turn	USR, Angled DS	USR, Angled DS		"Catch our every word"
SCENE TWO							
32	Izzy R	Rolling Altar	Altar gets rolled onstage	Offstage Left	DC	None	"That will do,"
33	Izzy R	Rolling Altar	Altar gets rolled offstage	DC	Offstage Left		"Disregard this dunderhead"
SCENE THREE							
No Moves							
SCENE FOUR							
No Moves							
ACT TWO --> ACT THREE							
50	Madi M, Izzy R	Table	Table shifted to ORANGE spike			Yellow	"and you leave by that"
50	Izzy R	Chair A	Chair gets moved FRC	CS, SR of Table	FRC		"and you leave by that"

SHIFT PLOT



JENNI PROPST



DAVID ROW

TARTUFFE

Shift Plot

Last Updated: 2/9/24

Operator	Where	Movement	Cue/Notes	Page
Pre-Show				
EMILY & ALLIE	Deck	SWEEP: The Deck and Backstage	First thing when you come in	--
MAYA & HUNTER	Deck	MOP: Backstage	First thing when you come in	--
HUNTER	Rail	FLY: Legs IN to the spike	After Sweeping and Mopping	--
Stage Crew	Backstage Left and Right	PLACE: Props on the designated tables	After Sweeping and Mopping	--
MAYA	Emerald Dressing Room	WASH: the Goblets, Carafe, and Tray in Emerald dressing room sink	After Sweeping and Mopping	--
EMILY	Office	PREPARE: Pour Hibiscus Tea into Carafe	After Sweeping and Mopping	--
Deck Crew	Center Stage	PLACE: Table on PINK Spike	After Props are Set out	--
Deck Crew	Far Right	PLACE: Chair A FSR on PINK Spike	After Props are Set out	--
Deck Crew	Far Left	PLACE: Chair B FSL on PINK Spike	After Props are Set out	--
Deck Crew	Up Center	PLACE: Screen A USC on PINK Spike	After Props are Set out	--
Deck Crew	Up Left	PLACE: Screen B USL next to Screen A on PINK Spike	After Props are Set out	--
Deck Crew	Down Right	PLACE: Stool DSR on PINK Spike	After Props are Set out	--
Deck Crew	Down Left	PLACE: Bench DSL on PINK Spike	After Props are Set out	--
Deck Crew	Center Stage Table	PLACE: Tablecloth on Table	After Props are Set out	--
Deck Crew	Center Stage Table	PLACE: Tray with Fruit Bowl on C of Table	After Props are Set out	--
TOP OF SHOW				
CLEM	BSL House Entrance	TRACK: Actors to SL VOM	Places call 5 min before	--
CLEM	BSL House Entrance	CONFIRM PLACES SL VOM: Aleena, Margaux, Spencer, Brianna, Zoe, Luis, Emily		--
LAURA	Backstage Left	CONFIRM PLACES BSL: Ezra, Madi, Izzy, Keagan		--
LAURA	Backstage Left	CUE: Balcony people onstage	On SM'S G.O	--
LAURA	Backstage Left	CUE: Servents to go on	On SM'S G.O	--
CLEM	BSL House Entrance	SM VERBAL: Open SL VOM Door to House	Cue light after pre-show announcement	--
ACT ONE				
SCENE ONE - The Opening				
MAYA	Backstage Left	HANDOFF: Goblet to Izzy	CUE: "Girl you talk too much"	11
MAYA	Backstage Left	HANDOFF: Rag and Scone to Madi	CUE: "You boy grow more foolish every day"	12
MAYA	Backstage Left	CATCH: Goblet and Scone from Madi	CUE: "You are her brother sir"	12
MAYA	Backstage Left	HANDOFF: Goblet to Izzy	CUE: "Well mark my words"	13
SCENE TWO - Cleante speaks of his dislike for Tartuffe				
		NO MOVEMENT		
SCENE THREE - The family returns in wait for Orgon				
Madi	Backstage Left	PLACE: 2 Goblets and Carafe on Tray CS of table	CUE: "He's coming"	14

Assistant Stage Manager

INTO THE WOODS

Written by: James Lapine

Music by: Stephen Sondheim

Production Team

Director - Sarah Hankins

Assistant Director - Carson Davis

Stage Manager - Nicholette Lattibeauder

Music Director - Dominick Amendum

Scenic Design - Randall McMullen

Costume Design - Avery Daniels

Hair/Makeup Design - Grace Marie

Lighting Design - Rachel Lake

Sound Design - Keenan Harmon

The University of North Carolina at Greensboro, 2023



AT A GLANCE

SHOW PROCESS:	8 Weeks
CAST SIZE:	28 Members
CREW SIZE:	10 Crew
THEATRE TYPE:	Proscenium Arch
PROPS:	30+

SPECIAL ELEMENTS

- Live Orchestra
- Flying/Moving Scenery
- Quick Changes
- Puppetry

SHOW DUTIES

- Entrance and Exits
- Costume Tracking/Quick Change Tracking
- Overseeing Crew, Scene Changes, and Quick Changes
- Costume Shop Runs

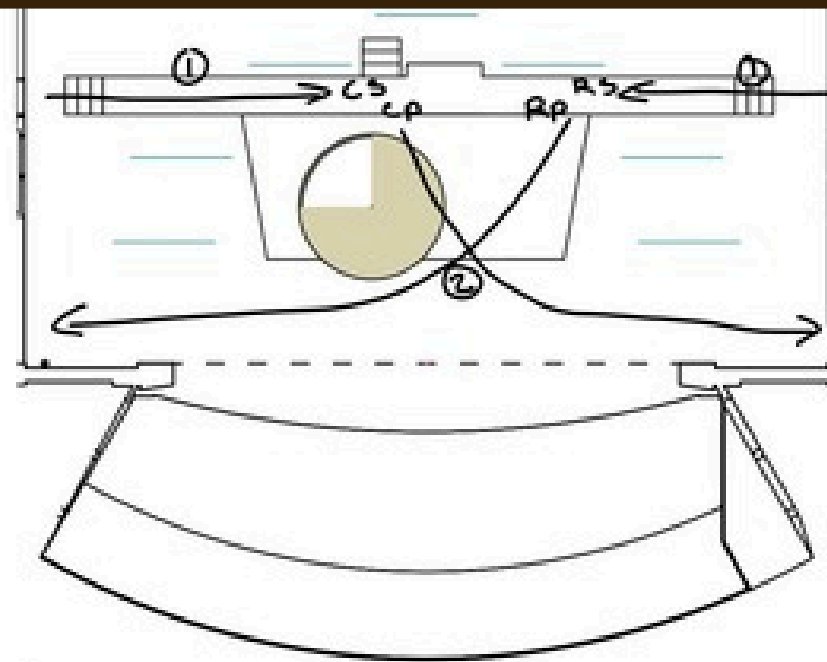




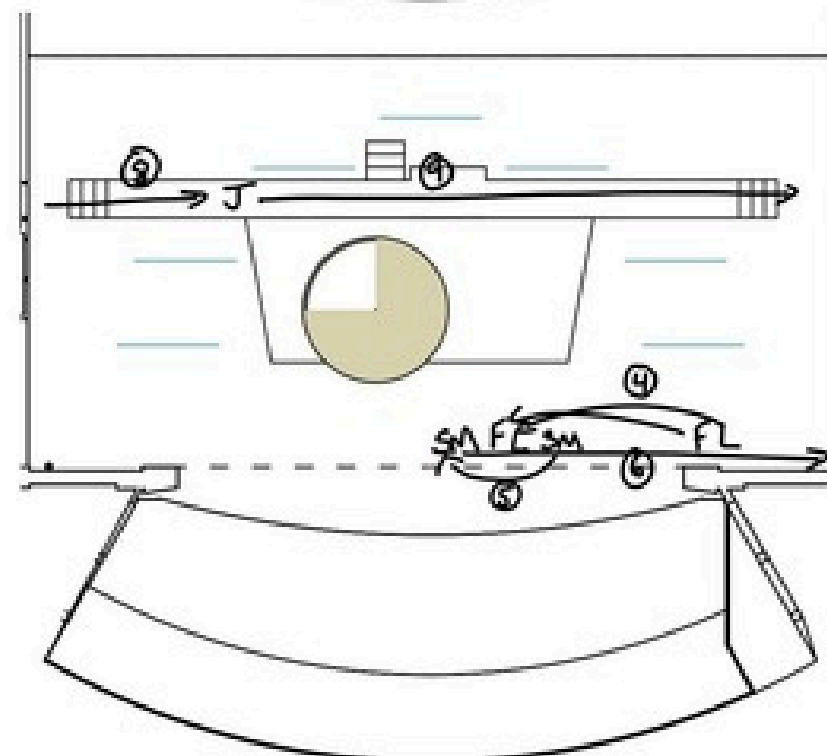
TAPING THE STAGE

BLOCKING

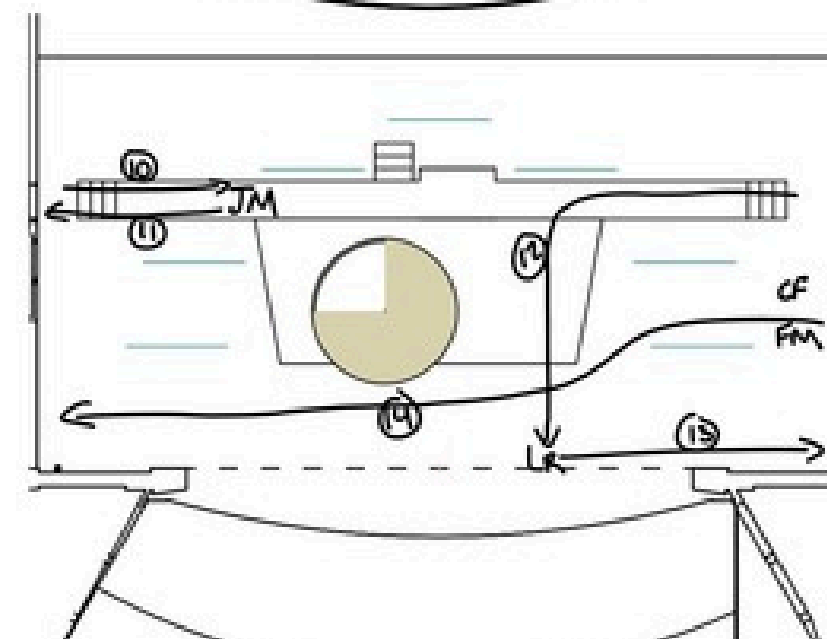
- 1) CP & CS ent USR
RP & RS ent USL
- 2) CP & CS ext DSL
RP & RS ext DSR



- 4) F, L and SM ent DSL
X to CS
- 5) SM X to SR of F/L
- 6) SM, F, L ext DSR



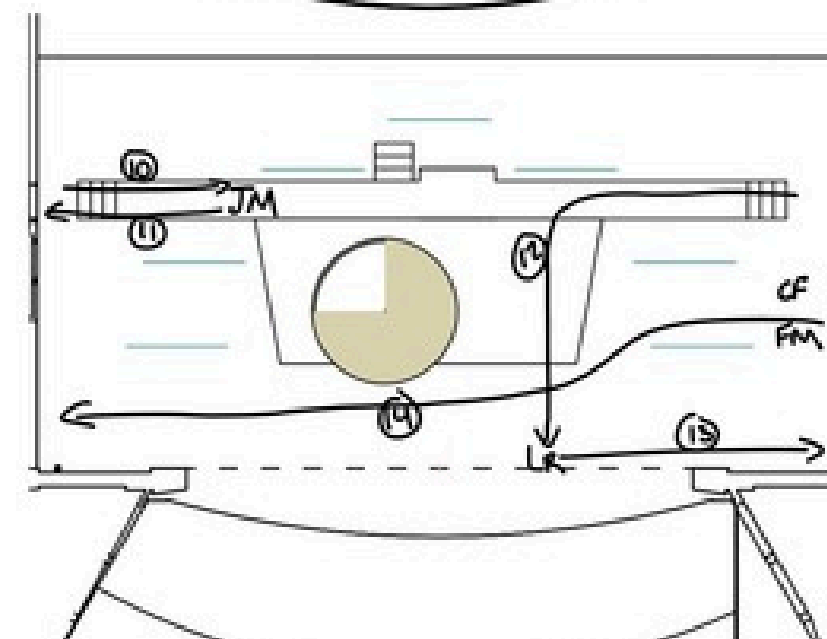
- 8) J ent USR, X to FR Plat
- 9) J ext USL



- 10) JM ent USL, X to FR Plat
- 11) JM ext USR

- 12) LR ent USL, X to DSL
- 13) LR ext DSL

- 14) CF & FM ent SR
X DSR and ext



Into The Woods - Character Tracking

Character	Ent (SL or SR) Page #	Ext (SL or SR) Page #	Notes
Scene 2 / First Midnight (51-55)			
Repunzels Prince	USL, pg 51	--	Enter after "are not to be touched"
R's Princes Steward	USL, pg 51	--	Enter after "are not to be touched"
Cinderella's Prince	USR, pg 51	--	Enter after "are not to be touched"
C's Prince Steward	USR, pg 51	--	Enter after "are not to be touched"
Repunzels Prince	--	SR, pg 52	Exit after "Agreed"
R's Princes Steward	--	SR, pg 52	Exit after "Agreed"
Cinderella's Prince	--	SL, pg 52	Exit after "Agreed"
C's Prince Steward	--	SL, pg 52	Exit after "Agreed"
Florinda	DSL, pg 52	--	Enter after "Agreed"
Lucinda	DSL, pg 52	--	Enter after "Agreed"
Stepmother	DSL, pg 52	--	Enter after "Agreed"
Stepmother	--	DSR, pg 52	Exit after "Or open your mouth"
Florinda	--	DSR, pg 52	Exit after "Or open your mouth"
Lucinda	--	DSR, pg 52	Exit after "Or open your mouth"
Jack	USR, pg 52	--	Enter after "Or open your mouth"
Jack	--	USL, pg	Exit after "can begin an adventure"
Jacks Mother	USR, pg 52	--	Enter after "can begin and adventure"
Jacks Mother	--	USR, pg 52	Exit after "don't hold much soup"
Little Red	USL, pg 52	--	Enter after "don't hold much soup"
Little Red	--	DSL, pg 52	Exit after "the farther from the path"
Cinderella's Father	SL, pg 52	--	Enter After "The farther from the path"
Footmen	SL, pg 52	--	Enter after "the farther from the path"
Cinderella's Father	--	DSR, pg 52	Exit After "the closer to the wine"
Footmen	--	DSR pg 52	Exit after "the closer to the wine"

INTO THE WOODS COSTUME TRACKING

ACT 1

Preshow

PAGE ENTER/EXIT	ACTOR	ENTER/EXIT CUE	LOCATION	CHARACTER FROM	ADD OR REMOVE	CHARACTER TO	RE ENTER	LOCATION	CHANGE TIME
0	Daniel Stargel	pre-show	Set DSL	Narrator	--	--	--	--	--
0	Sanchi Pandey	pre-show	Set DSL	Cinderella	--	--	--	--	--
0	Collin Dunn	pre-show	Set DSR	Jack	--	--	--	--	--
0	Landon Cheves	pre-show	Set DSR	Milky White	--	--	--	--	--
0	Molly Oldham	pre-show	Set DC	Baker's Wife	--	--	--	--	--
0	Charlie Murtha	pre-show	Set DC	Baker	--	--	--	--	--

Act 1 Opening (1-24)

PAGE ENTER/EXIT	ACTOR	ENTER/EXIT CUE	LOCATION	CHARACTER FROM	ADD OR REMOVE	CHARACTER TO	RE ENTER	LOCATION	CHANGE TIME
EXT 5	Symone Spencer	"And dance before the Prince"	DSL	Lucinda Undergarments		Lucinda Ball	10	DSL	3.51
EXT 5	Ella Frederikson	"And dance before the Prince"	DSL	Florinda Undergarments		Florinda Ball	10	DSL	3.51
EXT 6	Allie Appel	"shall go to the ball with us"	DSL	Stepmother Undergarments		Stepmother Ball	18	DSL	8.13
ENT 10	Symone Spencer	"And the-"	DSL	Symone Enter in Lucinda Ball Outfit					
ENT 10	Ella Frederikson	"And the-"	DSL	Ella Enter in Florinda Ball Outfit					
EXT 18	Charlie Murtha	"Go to the Wood"	CS	Baker Base Look		Baker w/Hunting Gear	19	CS	--
ENT 18	Allie Appel	"Go to the Wood"	DSL	Allie Enter in Stepmother Ball					
ENT 19	Charlie Murtha	"I wish-"	CS	Charlie Enter as Baker with Hunting Gear					

Cinderella At the Grave (25-27)

PAGE ENTER/EXIT	ACTOR	ENTER/EXIT CUE	LOCATION	CHARACTER FROM	ADD OR REMOVE	CHARACTER TO	RE ENTER	LOCATION	CHANGE TIME
EXT 25	Daniel Stargel	"become a handsome tree"	SR	Narrator		Mysterious Man	26	SR	1.03
EXT 26	Sanchi Pandey	"I'm off to get my wish"	DSR	Cinderella - Rags		Cinderella - Ball	46	USR	17.29
ENT 26	Daniel Stargel	"Not to my liking"	SR	Daniel Enter as Mysterious Man					

Underscore After Hello Little Girl (27-35)

PAGE ENTER/EXIT	ACTOR	ENTER/EXIT CUE	LOCATION	CHARACTER FROM	ADD OR REMOVE	CHARACTER TO	RE ENTER	LOCATION	CHANGE TIME
EXT 35	Daniel Stargel	"Sack of Beans"	USL	Mysterious Man		Narrator	38	USR	2.35

I Guess This is Goodbye (35-36)

No Changes

Maybe They're Magic (36-38)

PAGE ENTER/EXIT	ACTOR	ENTER/EXIT CUE	LOCATION	CHARACTER FROM	ADD OR REMOVE	CHARACTER TO	RE ENTER	LOCATION	CHANGE TIME
ENT 38	Daniel Stargel	"Take the cow and go home"	USR	Daniel Enter as Narrator					

COSTUME TRACKING

Stage Right			
Actor	Character to - from	Page	Change Time
Daniel Stargel	Narrator -> Mysterious Man	25 to 26	1.03
Sanchi Pandey	Cinderella Rags -> Ball	26 to 46	
Daniel Stargel	Mysterious Man -> Narrator	35 to 38	2.35
Daniel Stargel	Narrator -> Mysterious Man	81 to 83	2.57
Daniel Stargel	Mysterious Man -> Narrator	84 to 85	2.17
Sanchi Pandey	Cinderella Rags -> Royal	100 to 102	1.22
Stage Left			
Actor	Character to - from	Page	Change Time
Symone Spencer	Lucinda Undergarments -> Ball	5 to 10	3.51
Ella Frederikson	Florinda Undergarments -> Ball	5 to 10	3.51
Allie Appel	Stepmother Undergarments -> Ball	6 to 18	8.13
Daniel Stargel	Narrator -> Mysterious Man	46 to 51	2.16
Erin Lambertson	Little Red Cape -> Wolf Cape	55 to 84	--
Daniel Stargel	Narrator -> Mysterious Man	85 to 90	4.14
Molly Oldham	Bakers Wife -> Pregnant	98 to 102	3.36
Sanchi Pandey	Cinderella Royal -> Rags	123 to 124	0.53
Onstage			
Actor	Character to - from	Page	Change Time
Charlie Murtha	Baker Base -> Baker Hunting	18 to 19	--
Molly Oldham	Bakers Wife -> Barefoot	89	--
Sanchi Pandey	Cinderella -> Barefoot	89	--
Soriah Williams	Witch Transformation	96	0.15
Daniel Stargel	Mysterious Man -> Narrator	97	--
Dressing Room			
Actor	Character to - from	Page	Change Time
Daniel Stargel	Mysterious Man -> Narrator	67 to 80	7.49
Grace Boudah	Granny Bloody -> Clean	79 to 103	22.19
Sanchi Pandey	Cinderella Ball -> Rags	89 to 100	9.14
Claire Sarman	Bird -> Sleeping Beauty	123 to 124	11.18

CHANGE SHEET




Narrator
to
Mysterious Man




Cinderella Rags
to
Cinderella Ball

INTO THE WOODS QUICK CHANGES

INTO THE WOODS

Performer	Ext Pg	Ent Pg	Out of (Remove)	In to (Add)	Length of Change	Change Location
Act 1 Opening						
Symone Spencer	5	10	Undergarments	Ball	3.51	SL
Ella Frederickson	5	10	Undergarments	Ball	3.51	SL
Allie Appel	6	18	Undergarments	Ball	8.13	SL
Daniel Stargel	25	26	Narrator	Mysterious Man	1.03	SR
Daniel Stargel	35	38	Mysterious Man	Narrator	2.35	SR
Daniel Stargel	46	51	Narrator	Mysterious Man	2.16	SL
Daniel Stargel	81	83	Narrator	Mysterious Man	2.57	SR
Daniel Stargel	84	85	Mysterious Man	Narrator	2.17	SR
Daniel Stargel	85	90	Narrator	Mysterious Man	4.14	SL
Soraiah Williams	96	96	Witch	Witch Transformed	0.15	Onstage
Molly Oldham	98	102	---	Add: Pregnant Belly	3.36	SL
Sanchi Pandey	100	102	Rags	Royal	1.22	SR
Act 2 Opening						
Sanchi Pandey	124	125	Royal	Rags	0.53	SL



.15 Seconds

QUICK CHANGE SHEET

Assistant Stage Manager

ROE

Written by: Lisa Loomer

Production Team

Director: Kristy Dodson

Assistant Director: Amabel Prisk

Stage Manager: Alex Oaks

Scenic Design: Caitlyn Baldwin

Costume Design: Taylor Gantt

Lighting Design: Ray Ward

Sound Design: Keenan Harmon

The University of North Carolina at Greensboro, 2023

AT A GLANCE

SHOW PROCESS:	8 Weeks
CAST SIZE:	13 Members
CREW SIZE:	7 Crew
THEATRE TYPE:	Black Box
PROPS:	40+

SPECIAL ELEMENTS

- Child Actor
- World Premiere of Version (Post Roe V Wade Overturning)

SHOW DUTIES

- In Charge of All Blocking Notations
- Run duties/Prop Handoffs
- Overlooking and Training Crew
- Tracking Scene Transitions
- Managing Prop Boxes



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PROP CHECK IN



PROP	3/20	3/21	3/22	3/23	3/24	3/25	3/26	3/30	3/31	4/1	4/2
HOUSE RIGHT											
0 Chair's Placed Inbetween Audience Seats DS->US:											
0 Chair A w/ Purple Box on top of chair											
1.7 Can of Chicken Noodle Soup											
0 Chair B w/ Red Box on top of chair											
0 Chair C w/ Orange Box on top of chair											
1.2 Hand Mirror											
1.2 Can of Crisco											
1.2 Flashlight											
1.2 Speculum											
0 Chair D w/Green Box on top of chair											
1.1 6 Pack of Beer Bottles											
1.1 Plastic Shot Glasses ()											
1.1 Tequila Bottle											
1.2 "Our Bodies, Our Minds,"											
1.2 Composition Notebook w/Pen											
HOUSE LEFT											
0 Chair's Placed Inbetween Audience Seats DS->US:											
0 Chair E w/Pink Box on top of chair											
1.3 Yellow Notepad and Pen											
0 Chair F w/Blue Box on top of chair											
1.2 Bartender Shaker											
0 Chair G w/Yellow Box on top of chair											
0 Chair H w/Black Box on top of chair											
ONSTAGE											
USR											
0 Table set directly DS of Curtain on Navy Blue Spikes											
0 Curtain Rack Set on Navy Blue Spikes											
1.3 Blue Sheet placed right of Clothes											
USL											
0 Table set directly DS of Curtain on Navy Blue Spikes											
0 Curtain Rack Set on Navy Blue Spikes											
1.3 Blue Sheet placed left of Clothes											
OFFSTAGE											
BSR PROP TABLE											
0 Podium Set in the Right Wing infront of Upstage Curtain											
1.4 Secretary Binder											
1.4 Zoe's Glasses											
1.11 Sarah's Letter											
1.11 Megaphone											
2.3 Calvins Doctor Legal Pad											
2.3 Clipboard w/Pen											
2.4 Piece of Paper for Prego #3											
2.10 Wired Microphone placed on the stand w/cable placed on ground											
BSL PROP TABLE											
1.3 Clipboard w/pen											
1.5 Newspaper											
1.7 Half Sandwich											
1.8 Legal Pads											
2.9 Flip Pamphlet											
PROP CABINET											
2.4 Jessies Pamphlet											
2.7 Pizza Box w/ 2 Slices of Pizza											
2.7 Coke Bottles (2)											
2.8 Hartley's Dog Drawings											
Last Updated: 3/21/23											



Prop Check Out

Black Cabinet



PROP	3/20	3/21	3/22	3/23	3/24	3/25	3/26	3/30	3/31	4/1	4/2
PROP CABINET (BLACK)											
Box A (Purple)											
Chicken Noodle Soup											
Box B (Red)											
EMPTY											
Box C (Orange)											
Hand Mirror											
Can of Crisco											
Flashlight											
Speculum											
Box D (Green)											
6 Pack Beer Bottles											
Plastic Shot Glasses											
Tequila Bottle											
"Our Bodies, Our Minds"											
Composition Notebook w/Pen											
Box E (Pink)											
Yellow Notepad w/Pen											
Box F (Blue)											
Bartender Shaker											
Box G (Yellow)											
EMPTY											
Box H (Black/Unmarked)											
EMPTY											
Last Updated: 3/21/23											

PROP CHECK IN/OUT SHEETS

Roe

Pre-Show Checklist

Who	What	Location	✓
Everyone	Sign In		
ASM	Check Sign In Sheet		
ASM	Open Prop Cabinets	Backstage Right	
Stage Crew	Sweep	Stage	
Stage Crew	Mop Stage	Stage	
ASM	Make Pizza	Taylor Kitchen	
ASM	Make Sandwich	Taylor Kitchen	
Stage Crew	Set Tables UL and UR on Blue Spikes	Stage	
Stage Crew	Set Coat Racks on Blue Spikes	Stage	
Stage Crew	Light Board ON, Sound Board ON, Run Lights ON	Backstage / Booth	
Sound	Sound Check	Stage	
Stage Crew	Set Podium	Backstage Right	
Stage Crew	Set Props	Backstage Right / Backstage Left / Stage	
ASM / Stage Crew	Prop Check	Backstage Right / Backstage Left	

Roe

Post-Show Checklist

Who	What	Location	✓
ASM / Stage Crew	Cast to Green Room	Stage / Green Room	
ASM / Stage Crew	Turn on Lights, Turn Off Blue Lights and Close Curtain	SR and SL Hallway's	
ASM / Stage Crew	Move Tables Backstage	Backstage Of Curtain	
ASM / Stage Crew	Move Curtain Racks Offstage	Backstage Left and Backstage Right	
ASM / Stage Crew	Bring Prop Boxes Offstage and Pre-Set them	Stage / Backstage Right	
ASM / Stage Crew	Prop Cabinet Check Out	Backstage Left	
ASM / WS	Costume Props Check Out	Backstage Left / Green Room	
Stage Crew	Light Board OFF, Soundboard OFF, Run Lights OFF	Backstage / Booth	
ASM / SM	Headsets	Booth	
ASM	Lock Prop Cabinets		
ASM / SM	Booth Lights OFF / House Lights OFF / Backstage Lights OFF	Backstage / House / Booth	

Last Updated: 3/21/23

PRE/POST SHOW CHECKLISTS



BACKSTAGE LEFT	
1.1	Newspapers (3)
1.3	Clipboard and pen
1.7	Half Sandwich
	Legal Pads w/Pen
CHAIR A (Purple)	
Faviana & Hartley	
1.7	Can of Chicken Noodle Soup
CHAIR B (Red)	
Calvin	
CHAIR C (Orange)	
Jessie	
1.2	Hand Mirror
1.2	Can of Crisco
1.2	Flashlight
1.2	Speculum
CHAIR D (Green)	
Emily	
1.1	6 Pack of Beer Bottles
1.1	Plastic Shot Glasses ()
1.1	Tequila Bottle
1.1	"Our Bodies, Our Minds"
1.2	Composition Notebook w/Pen

BACKSTAGE RIGHT	
1.4	Secretary's Binder
1.4	Zoe's Glasses
1.11	Norma's Letter
1.11	Megaphone
CHAIR E (Pink)	
Zoe	
1.3	Yellow Notepad and Pen
CHAIR F (Blue)	
Cinnamon	
1.2	Bartender Shaker
CHAIR G (Yellow)	
Colin	
CHAIR H (Black)	
Snee	

Last Updated: 3/21/23



At the top of the show every actor had a chair in the audience that had a black box that lived underneath their chair containing various props. We had to keep track of what prop was in what box/where it moved to and who's preset box it was. So we put spike tape in the boxes to assign a color to each actor. That way we could keep track of what props moved where easily.

PROP BOX TRACKING





TARTUFFE



SWEENEY TODD



MUCH ADO

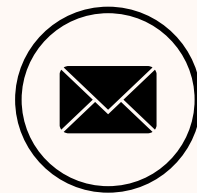


ROE

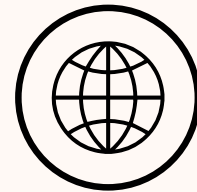


INTO THE WOODS

Thank You!



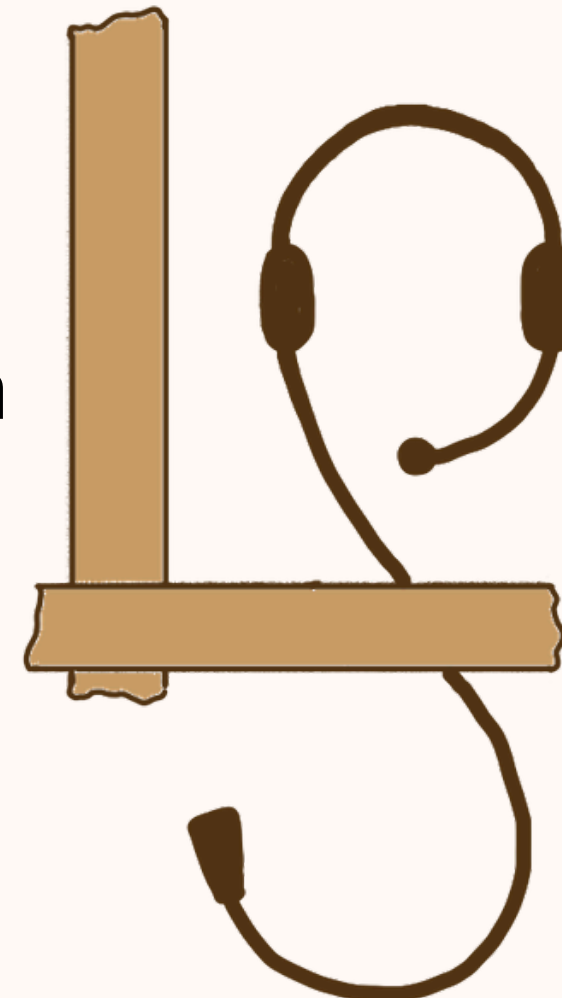
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