

Stage Management Paperwork Examples

Ryan P. Jones

Example 1- Line Changes Sheet

This is a tracking sheet of all line cuts, revisions, and additions to the script by the director. It can be easily formatted to page or character with a few simple steps.

Page	Character	What	Line
6	Kiil	Cut	I'm eating. Well... See you soon.
9	Stockmann	Change	Here is a hanger for May I take your coat, Captain.
12	Morten	Add	Bye.
12	Ejlif	Add	Bye, Uncle Peter.
13	Stockmann	Cut	Oh, he got it. Good Boys.
13	Stockmann	Change	Ejlif, and the cigars. Ejlif. You know where the box is and Morten, get my pipe
13	Catherine	Add	Here you are. This is aquavit, and this is rum, and this one is the brandy. And here's the cinnamon, the honey, and the sugar. Now everyone must help themselves. Captain Horster?
13	Billing	Add	I thought we came out of it pretty well with the Mayor.
13	Hovstad	Add	Oh yes, but it isn't anything more than a sort of truce.
13	Billing	Add	That is just what it is! That word sums up the situation perfectly
13	Stockmann	Add	Is there to be anything of public interest in tomorrow's "Messenger?"
13	Hovstad	Add	Nothing about municipal affairs. But the day after tomorrow I was thinking of printing your article--
13	Stockmann	Add	Ah, devil take it -- my article! Look here, that must wait a bit.
13	Hovstad	Add	Really? We had just got convenient space for it, and I thought it was just the opportune moment--
13	Stockmann	Add	Yes, yes, very likely you are right; but it must wait all the same. I will explain to you later.
13	Stockmann	Cut	Sit Down here on the couch with me.
13	Billing	Cut	He's a great man
14	Stockmann	Add	Sailors are like birds of passage, Billing; they feel equally at home in any latitude. And that is only an additional reason for our being all the more keen, Hovstad.
14	Billing	Cut	Great young woman. Shall I mix a toddy for you?
15	Stockmann	Cut	The lamp is on the desk burning away.
15	Billing	Cut	She looks tired
15	Catherine	Change	The lamp is on the desk burning away. Thomas
16	Stockmann	Cut	Boys, there is going to be news in this town.
17	Stockmann	Cut	Huh? A terrific discovery, Catherine!
19	Hovstad	Add	Dr. Stockmann, I would like to put a brief item about this discovery in the Messenger
19	Billing	Cut	This is tremendous... He's a great man
20	Stockmann	Cut	Catherine, I'm going to dance.
20	Catherine	Cut	Boys
20	Billing	Add	Dr. Stockmann! Dr. Stockmann (all others join in)
20	Stockmann	Cut	I just got in. What's up?
21	Stockmann	Cut	Of course it's true. Sit down here. It's pretty lucky for the town, eh?
23	Kiil	Add	Oh, this one is in on it, too?
23	Stockmann	Cut	How do you mean? Sit down.
25	Aslaksen	Change	I just wanted to call <u>come</u> and tell you that we are behind you one hundred percent.
26	Stockmann	Cut	Thanks for that, Mr. Aslaksen--and good day.
27	Stockmann	Cut	Catherine! Oh, you're home already, Petra.
28	Stockmann	Cut	Oh, it's Peter, then. Come in.
29	Stockmann	Add	Two Years.

30	Peter	Cut	Don't mention it. I often couldn't help myself.
34	Catherine	Change	But for heaven's sake, Tom Thomas, you aren't going to...?
		Change to Hovstad	
36	Billing	Line	Doctor not come yet?
		Change to Billing Line	
36	Hovstad		No, not yet.
		Change	Stockmann- Put it on the press!
37	Billing/ Stockmann	Order	Billing- Mr. Aslasken! The Doctor's here! Stockmann- Put it on the press!
37	Hovstad	Change	Those These five shees of paper are going...
40	Petra	Change	That this english novel you wanted translated
42	Aslaksen	Change	The Mayor's out back there.
42	Hovstad	Cut	Your Honor? Sit down.
45	Stockmann	Change	Just one thing I... walking down the street now...
46	Stockmann	Cut	I beg your pardon gentleman...
48	Billing	Change	Why are you lending your house warehouse for this?
49	Horster	Add	I suppose they... I'll go get your chairs.
49	Edvard	Add	Tell me again, Nansen, what is goin on here tonight?
49	Nansen	Add	Dr. Stockmann is going to deliver an address attacking the Mayor.
49	Edvard	Add	But the Mayor's his brother.
49	Nansen	Add	That doesn't matter; Dr. Stockmann's not the fellow to be afraid.
49	Henrik	Add	Hello, Edvard, you here too?
49	Edvard	Add	I go to every public meeting, I do!
49	Nansen	Add	Brought your whistle too, I expect!
49	Henrik	Add	I should think so. Try the horn!
52	Finn	Add	Yes! Aslaksen!
52	Gunner	Add	Very good choice!
52	Hedvig	Add	I want to hear what Stockman has to say.
52	Knut	Add	We're all for Aslaksen! Let Aslaksen run this!
52	Tora	Add	Bravo! Aslaksen should do it!
52	Edvard	Add	I still want the Mayor.
53	Henrik	Add	Three cheers for the Moderation Society.
53	Knut	Add	Henrik, be quiet.
53	Finn	Add	Lamstad, either leave or be quiet!
53	Tora	Add	He's a disgrace to the entire village
54	Peter	Change	it was a dead, third-rate hamlet village.
54	Henrik	Add	We don't want to hear you!
54	Nansen	Add	Go home and stay home!
54	Gunner	Add	Keep your nose in your own business.
54	Tora	Add	What are you doing to us?
	Knut, Gunner, Evdard	Add	
54			Go home. Get out of here. Go home Stockmann.
			Quiet. Quiet Please! Nansen, put down that horn! Quiet! I don't think you're making a very good impression doctor.
54	Aslaksen	Add	
55	Petra	Cut	Point of order, father! Point of order!
55	Petra	Change	You want He wants to discuss the motion.
55	Nansen	Add	You can't say that! You can't

55	Henrik	Add	Why are you doing this, Stockmann?
55	Finn	Add	You can't say that!
55	Gunner	Add	Stop it, Stockmann.
55	Nansen	Add	You can't do that!
55	Henrik	Add	Nothing about the water.
55	All	Add	No. You're not allowed. No. No. Stop your lies! Sit down. Go home.
56	Stockmann	Add	Ladies, Gentleman, Mrs. Stockmann, Miss Stockmann
58	Petra	Add	You haven't see the proof. The water is poisoned.
60	Stockmann / Horster	Change Order	Stockmann- No, No! No, back doors! Horster- Right this way... Stockmann- No, no! No back doors! I don't want to mislead anybody.
61	Stockmann	Cut	Catherine, tell what's her name there's still some rocks to pick up in here
61	Catherine	Cut	She's not here, she's at the glaziers.
61	Catherine	Change	She's not finished sweeping up the glass here, she's at the glaziers.
61	Catherine	Cut	Is that someone at the door?
64	Stockmann	Cut	Frankly I don't give a damn anymore.
65	Peter	Change	that warehouse house was freezing
71	Stockmann	Cut	And charity...
71	Kiil	Cut	Charity will do it, or you will do it. It's a serious thing to destroy a town.
71	Aslaksen	Change	Doctor. Now don't get excited, please!
71	Aslaksen	Cut	Doctor, can we have five minutes of...?
71	Kiil	Cut	I'm waiting
72	Hovstad	Change	No, don't talk walk around it.
74	Ejlif	Change	They started calling you names so Morten he got sore and...
75	Stockmann	Change	Wipe wash your face
75	Hovstad	Change to Aslaksen's Line	But you'll be in charge...
75	Catherine	Cut	What are you doing?
75	Aslaksen	Cut	You're a fanatic! You're out of your mind!
76	Catherine	Add	Boys come!
76	Stockmann	Cut	I am the enemy and now you're the first going to find out what kind of enemy I am!
76	Stockmann	Change	beat up my children; and never let Petra her...
76	Stockmann / Ejlif	Change Order	Stockmann- Out of here, out of here! Ejlif- Don't say that to him! Stockmann- Out of here, Out of Here! Out of here! I've had all the ambassadors of hell today.

Example 2- Script Analysis

This is a simpler of two styles of analysis that I work with depending on the complexity of a show. This goes through basic elements of all areas of design and lays out important details listed in the script.

Grease

Page	Act/Scene	Type	What	Description/Notes
1	I.1	Sound	Waxx Jingle	Radio Jingle
1	I.1	Lights	Lights up	Sandy and Danny
2	I.1	Lights	Lights Out	End of Scene
3	I.2	Lights	Lights Up	Jan/Marty Entrance
3	I.2	Scenic	School Cafeteria Tables	
9	I.2	Lights	Fade on Café/Up on School Steps	
9	I.2	Scenic	School Steps	
10	I.2	Lights	Fade on Steps/Up on Café	
12	I.2	Lights	Fade on Café/Up on School Steps	
13	I.2	Lights	Fade on Steps/Up on Café	
13	I.2	Lights	Stay on Girls/Up on Guys	
15	I.2	Lights	Lights Stay up on both groups after song	
16	I.2	Lights	Lights fade	End of Scene
16	I.3	Sound	School Bell	Top Of Scene
16	I.3	Lights	Lights Up	Top Of Scene
16	I.3	Scenic	Lockers	
17	I.3	Costumes	Doo-wop girls dresses	Three
18	I.3	Lights	Lights fade	End of Scene
18	I.4	Lights	Lights up	Top Of Scene
18	I.4	Sound	Waxx Jingle	
18	I.4	Sound	Vince Radio Voiceover	
18	I.4	Scenic	Window	Rizzo Climbs out of it
18	I.4	Scenic	Bedroom stuff	Marty's Bedroom
22	I.4	Lights	Lights change	Rock 'n' Roll Signing Quartet
23	I.4	Lights	Lights Out	End of Scene
23	I.5	Lights	Lights up	Top Of Scene
24	I.5	Sound	Car Horn	
24	I.5	Scenic	Car	Old Piece of Junk
	I.5	Sound	Siren Sounds	End of Scene
26	I.5	Lights	Lights fade	End of Scene
26	I.6	Lights	Lights up	Top Of Scene
26	I.6	Costumes	Cheerleader Outfits	Sandy/Patty/Cheerleaders
28	I.6	Lights	Lights out	End of Scene
28	I.7	Scenic	picnic table	
28	I.7	Scenic	Bench	

Grease

28	I.7	Scenic	Blanket	
28	I.7	Sound	Vince Fontain Voice Over	
28	I.7	Lights	Lights Up	
31	I.7	Costumes	Burmuda Shorts/Argyle Socks for Eugene	
32	I.7	Sound	Vince Fontain Voice Over	
34	I.7	Lights	Lights Out	End of Scene
35	II.1	Lights	Lights Up	Top Of Scene
36	II.1	Sound	Radio Announcer	
36	II.1	Lights	Cross Fade to Sandy's Bedroom	
36	II.1	Scenic	Bedroom stuff	Sandy's Bedroom
37	II.1	Lights	Cross fade to Dance	
42	II.1	Lights	Spotlight on Vince/Ms. Lynch end of Hand Jive	
43	II.1	Lights	Cross Fade to Sandy's Bedroom	Hopelessly Devoted to you
	II.1	Lights	Lights Out	End of Scene
44	II.2	Lights	Lights Up	Top Of Scene
44	II.2	Scenic	Burger Palace	Stools, Counter Window with sign
45	II.2	Lights	Teen Angel Lights	
48	II.2	Lights	Lights Out	End of Scene
48	II.3	Lights	Lights up	Top Of Scene
48	II.3	Sound	Movie Voice Over	
49	II.3	Sound	Movie Voice Over	
50	II.3	Lights	Lights Fade	End of Scene
50	II.4	Lights	Lights up	Top Of Scene
51	II.4	Scenic	Jan's Basement	Couch, Stairs
54	II.4	Lights	Cross Fade to Sandy's Bedroom	
54	II.4	Scenic	Bedroom stuff	Sandy's Bedroom
55	II.4	Lights	Lights Out	End of Scene
55	II.5	Lights	Lights Up	Top Of Scene
55	II.5	Scenic	Burger Palace	Stools, Counter Window with sign
56	II.5	Costumes	Sandy Make-over	"Hot" "Sexy" Black Leather Jacket, New Hair
59	II.5	Lights	Lights Out	End Of Scene
	Finale	Lights	Lights Up	Top of Scene
	Finale	Lights	Lights Out	End of Show

Example 3- Shift Narrative

The shift narrative is used to track the movement of scenic and prop elements throughout a show.

Working through each change listing items from being set, struck, or moved. This can be passed out to any crew member, who then has references for each change on hand.

Shift Narrative
Updated- 9-23-12
Version C

Grease

Director- Kenn Stilson
SM- Ryan P Jones

	Action	What	Where	Spike	Person
Preshow Presets					
	Preset	Lockers	SL Turn Table	PRESHOW	PRESHOW
	Preset	Bed w/ Marty's Sheets	SR Turn Table	pink	SR Stage Crew
	Preset	Rug	SR Turn Table		SR Stage Crew
	Preset	Small Dresser	SR Turn Table		SR Stage Crew
	Fly In	Grease Sign		Pink	Shannon
Shift 1					
	Fly Out	Main Rag			
ACT I					
Scene 1					
Shift 2- Summer Nights					
	Set	Lunch Table	SL	Yellow	Alex Kalina
	Set	Rydell Front Steps	SR	Yellow	Danny, Sarah
	Fly Out	Grease Sign		Pink	Shannon
	Fly In	Rydell High School Sign		Pink	Lacy
Scene 2					
Shift 3- School Hallway					
	Strike	Lunch Table	SL		Perry Kailin
	Strike	Rydell Front Steps	SR	Yellow	Danny, Sarah
	Fly Out	Rydell High School Sign		Pink	Lacy
	Fly In	Welcome Banner		Pink	Shannon
	Spin On	SL Turn Table			Alex Kalina
Scene 3					
Shift 4- Marty's Bedroom					
	Spin Off	SL Turn Table			Alex Kalina
	Fly Out	Welcome Banner		Pink	Shannon
	Open	SR Stairs		Pink	Sarah
	Spin On	SR Turn Table			Heath, Danny
	Set	Car	UC	GLOW	ALL STAGE CREW
Scene 4					
Shift 5- Greased Lightnin'					
	Spin Off	SR Turn Table			Heath, Danny
	Close	SR Stairs		Pink	Sarah
	Open	Center Doors	UC		Mike, Joe
Scene 5					
Shift 6- School Yard					

Shift Narrative
Updated- 9-23-12
Version C

Grease

Director- Kenn Stilson
SM- Ryan P Jones

Strike Set	Car Bleachers	SL UC	GLOW	T-Birds, Stage Crew
Scene 6				
Scene 7				
Fly In	Moon		Pink	Shannon
Fly Out	Moon		Pink	Shannon
Fly In	Main Rag		Pink	Alex, Lacy
Intermission				
Strike	Bleachers	UC		STAGE CREW
Strike	Lockers	SL Turn Table		Alex
Strike	Rug	SR Turn Table		SR Stage Crew
Set	Punch Bowl	SL Turn Table TOP		Joe, Tayloir, Alissa
Set	Small Round Table	SL Turn Table TOP		Joe, Tayloir, Alissa
Set	Counter	SL Turn Table		Alex
Set	5 Stools	SL Turn Table		Kalina
Set	Door	SL Turn Table		Alex
Set	Window	SL Turn Table		Alex
Set	Trap Door	UC		Alex
Set	Acting Block	Next to J. Mason		Sarah
Shift 7				
Fly Out	Main Rag		Pink	Lacy , Shannon
ACT II				
Scene 1				
Shift 8- Sandy's Room After Hand Jive				
Fly In	Sandy's Window		Pink	Shannon
Scene 2				
Shift 9- Burger Palace Exterior				
Strike	Punch Bowl	SL Turn Table TOP		Alissa
Strike	Small Round Table	SL Turn Table TOP		Matt Pirtle
Fly Out	Sandy's Window		Pink	Shannon
Fly In	Burger Palace Sign		Pink	Lacy
Fly Out	Cyc			Lacy , Shannon
Open	SL Stairs			Kalina
Spin On	SL Turn Table			Alex Kalina
Set	Record Player	SR Turn Table		Perry
Set	2 Stools	SR Turn Table		Danny
Set	Bar	SR Turn Table		Danny

Shift Narrative
Updated- 9-23-12
Version C

Grease

Director- Kenn Stilson
SM- Ryan P Jones

Set Fly In	Sofa Cyc	SR Turn Table	Pink	Danny, Sarah Shannon Lacy
Scene 3				
Shift 10- Drive In Movie				
Spin Off	SL Turn Table			Alex
Close	SL Stairs			Kalina
Fly Out	Burger Palace Sign		Pink	Shannon
Open	Doors	UC		Noah Leshay
Set	Car		GLOW	Danny, Sarah
Reset	Counter	SL Turn Table		SET
Reset	5 Stools	SL Turn Table		SET
Strike	Door	SL Turn Table		Alex
Strike	Window	SL Turn Table		Alex
Scene 4				
Shift 11- Jan's Basement				
Strike	Car			Tori Alex
Close	Doors	UC		Kalina Kailyn
Open	SR Stairs		Pink	Sarah
Spin On	SR Turn Table			Alex Heath
Fly In	Window		Pink	Lacy
Scene 5				
Shift 12- Burger Palace Interior				
Spin Off	SR Turn Table			Alex Heath
Close	SR Stairs		Pink	Sarah
Fly In	Burger Palace Sign		Pink	Shannon
Open	SL Stairs			Kalina
Spin On	SL Turn Table			Alex
Fly Out	Window		Pink	Lacy
Scene 6				
Shift 13- School Yard				
Spin Off	SL Turn Table			Alex
Close	SL Stairs			Kalina
Fly Out	Burger Palace Sign		Pink	Shannon
Fly In	Grease Sign		Pink	Lacy
Shift 14				
Fly In	Main Rag		Pink	Lacy, Shannon

Example 4- Blocking Script

This is an example of my blocking script. I have a template that I like to use to track blocking, lights, sound, props, etc. during the rehearsal process. The blocking form also has a ground plan attached for quick referencing of location and actor/prop placement.

2:45

. She's very impor-
e. Her voice is very
gnified pose.) Good
mmons. Yes—a tea
Wednesday Forum.
you know—(Waves
lla Pinney Dowd,
ox-team as a child
MYRTLE is watching
ay?
d.
sbury is the soloist,
anist.
most finished with

of applause?
n encore. (MYRTLE
I am entertaining,
ae Simmons. (To
rosses to c.) What

ons looked charm-
picked up at the
I wish you could

door.) Mother—
e cateress?
minute she's fin-
ors and we begin
alls are festooned
n air with finger.)
it party we've had
it in the papers.
e guest list? Oh,

I'll call you later.

: in!

○ VETA. (Arranging flowers on phone table.) Mrs. Eugene Chauvenet. Senior! Her father was a scout with Buffalo Bill.
MYRTLE. So that's where she got that hat!

○ VETA. (As she and MYRTLE start to exit.) Myrtle, you must be nice to Mrs. Chauvenet. She has a grandson about your age.

○ MYRTLE. But what difference will it make, with Uncle Elwood?

VETA. Myrtle Mae! — remember! We agreed not to talk about that this afternoon. The point of this whole party is to get you started. We work through those older women to the younger group.

MYRTLE. We can't have anyone here in the evenings, and that's when men come to see you — in the evenings. The only reason we can even have a party this afternoon is because Uncle Elwood is playing pinochle at the Fourth Avenue Firehouse. Thank God for the firehouse!

VETA. I know—but they'll just have to invite you out and it won't hurt them one bit. Oh, Myrtle—you've got so much to offer. I don't care what anyone says, there's something sweet about every young girl. And a man takes that sweetness, and look what he does with it! (Crosses to mantel with flowers.) But you've got to met somebody, Myrtle. That's all there is to it.

○ MYRTLE. If I do they say, That's Myrtle Mae Simmons! Her uncle is Elwood P. Dowd — the biggest screwball in town.

○ Elwood P. Dowd and his pal—

VETA. (Puts hand on her mouth.) You promised.

○ MYRTLE. (Crossing above table, sighs.) All right—let's get them into the dining-room.

VETA. Now when the members come in here and you make your little welcome speech on behalf of your grandmother—

○ be sure to do this. (Gestures toward portraits on mantle.)

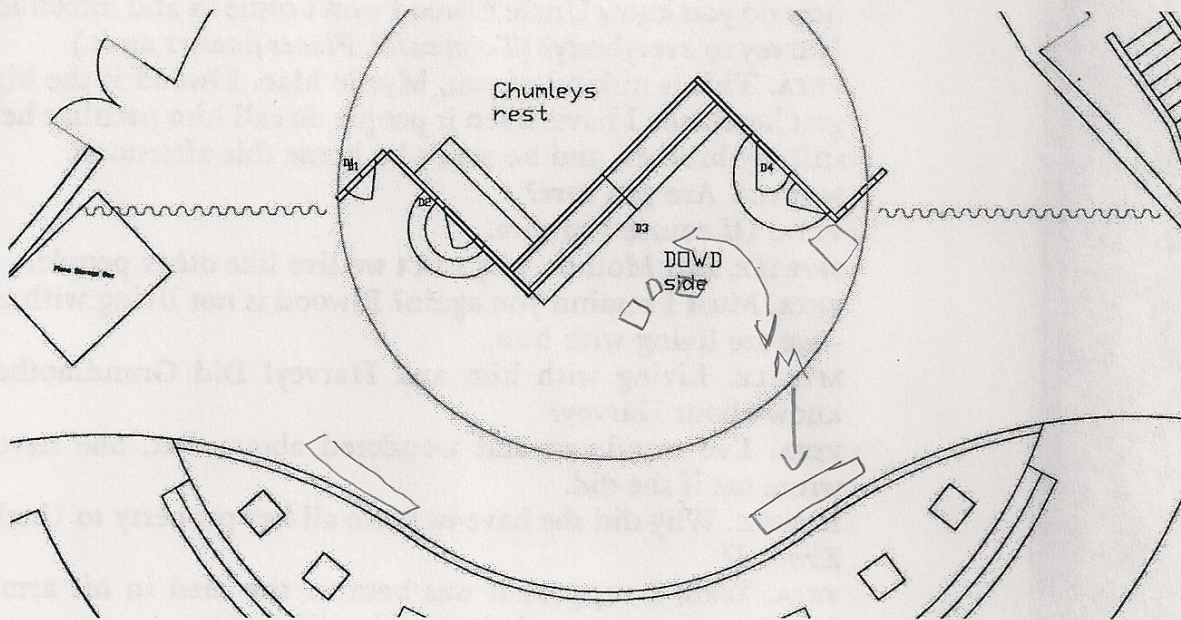
○ MYRTLE. (In fine disgust—business with flowers.) And then after that, I mention my Uncle Elwood and say a few words about his pal Harvey. Damn Harvey! (In front of table, as she squats.)

VETA. (The effect on her is electric. She runs over and closes doors. Crosses behind table to c.) Myrtle Mae—that's right!

○ Let everybody in the Wednesday Forum hear you. You said that name. You promised you wouldn't say that name and you said it.

Harvey- Dowd Side

Director- William Groth
SM-Ryan P Jones



Blocking:

- V x behind M places hands on M shoulders
- V pulls M SL of chairs
- M x SL sit on SL Bench Looking out
- V x M, M stands x to V
- V gesture toward portrait
- M x SR chair, sit on "uncle is"
- V x behind M, hands on shoulders
- M stands x SL to doors
V steps SL
- V gestures toward portrait
- M picks up vase x to fireplace
around chairs
- V x SL doors slams shut,
holds doors shut

Props:

Vases on side desk chair
flowers

Costumes:

Lighting:

Sound:

Scenic:

Page- 3

Date Blocked- 5-13

Date Revised- 5/17

Example 5- Preshow Checklist

This preshow checklist was used when I had to stay on top of many different calls and pre-show checks with a large cast, including many children. I made sure that the checklist stayed on one page so that it could be the top page of my clipboard.

Beauty and the Beast
Pre-Show Check List

Updated- July 17th, 2013
Version B

5:40- Dimmer Check

5:45- Stage set for fight call

6:10- Check Attendance Sheet (All Should Be Present)

Call 5 min until microphone pickup

6:15- microphone pick up (Principles)

Dead Man's Cart safety check

Take Pole out of #6 Door

Call microphone pickup, 15 min until microphone check

6:30- microphone check (Principles)

Call microphone check/Props Check, 15 min until Be Our Guest/Warm Up

6:40- Orchestra Check

Stage set for top of show

- SRTT Tavern Side
- SLTT Belle's House Side
- Periaktoi to Town Side
- Little Bench Set SL
- Fountain Set
- Stone Bench Set
- Book Preset
- Beast Stool SRTT
- Mirror on Beast Stool

Call Orchestra Check, 5 min until Warm Up

6:45- Be Our Guest Sing Through

Call appropriate time once sing through is over

6:55- Black Out Check

House Good to Open?

Call house open for all intensive purposes

7:00- House Open

Backstage Set

- Blanket preset on Chair
- Duck preset in catwalk
- Run Lights On
- Shop Doors Closed

Call 30 min to GO

7:15- Call 15 min to GO

7:20- Call 10 min to GO

7:25- Call 3 min to PLACES, Ryan going to booth

Dead Man's Cart- move to position

7:28- Call PLACES- Anna

Example 6- Dance Tech Schedule

In collaborations with the Production Manager and Lighting Designers, we created this tech schedule to insure that each piece had the appropriate amount of time for cueing and spacing.

December Dance Concert Tech Schedule

****Subject To Change****

Monday, December 1st, 2014 • Dancers in costume (No Makeup)

2:45- Management in Space

3:45- Call for Dancers (Eva and Christina Piece's) and Crew

-Discuss safety/Flying line sets/changing gels/mopping floor

4:30 - Where Do I Go Next? (Eva Powers)

-Cue to Cue- 40 mins

-Run Piece with Cues- 10 mins

-Notes/Fix Run Piece again-10 mins

5:30-5:35- 5 minute break/changeover

5:35- This is For Your Best Friend (Christina Chammas)

-Spacing - 10 mins

-Cue to Cue/Marking- 40 mins

-Run Piece with Cues- 10 mins

-Notes/Fix Run Piece again- 20 mins

6:55-7:55- DINNER

7:55- Call for Dancers (Travis and Sam's Piece)

-Crew Changeover

8:10- Doubt (Travis Staton-Marrero)

-Spacing - 10 mins

-Cue to cue- 40 mins

-Run Piece with Cues- 10 mins

-Notes/Fix Run Piece again- 20 Minutes

9:30-9:35 5 minute break/changeover

9:35- The Welcome Mat (Samuel Horning)

-Spacing - 10 mins

-Cue to cue- 40 mins

-Run Piece With Cues- 10 mins

-Notes/Fix Run Piece again- 20 Minutes

10:50- Reset space/ Production Meeting

11:00- Good Night Everybody!

Tuesday, December 2nd, 2014 • Dancers in costume (No Makeup)

2:45- Management in Space

3:45- Call for Dancers (Haitian and Biba piece's) and Crew

4:20- Haitian Suite

-Spacing -10 mins

-Cue to Cue- 30 mins

-Run Piece with Cues- 15 mins

-Notes/Fix Run Piece again-15 mins

BONSTELLE THEATRE

WHERE WAYNE PLAYS.

Tuesday, December 2nd, 2014 (cont.)

5:30-5:35- 5 minute break/changeover
5:35- assembly (Biba Bell)
 -Spacing - 15 mins
 -Cue to Cue- 40 mins
 -Run Piece with Cues- 10 mins
 -Notes/Fix Run Piece Again-20
7:00-8:00- DINNER
8:00 Call for Dancers (Di Lorio and Varone piece's)
 -Crew changeover
8:15- The Ever Growing House (Di Iorio)
 -Spacing - 10 mins
 -Cue to cue- 20 mins
 -Run Piece with Cues- 5 mins
 -Notes/Fix Run Piece Again-5 mins
9:20- Of the Earth Far Below (Doug Varone)
 -Spacing - 15 mins
 -Cue to cue- 45 mins
 -Run Piece With Cues (both casts?)- 30 mins
 -Notes/Fix Run Piece Again- 15
10:55 - Reset space/ Production Meeting
11:00- Good Night Everybody!

Wednesday, December 3rd, 2014 • Dancers in costume (Makeup TBD)

2:45- Management in Space
3:45- Dancers and Crew Called
 -Crew Sweep/Mop
4:30- GO!
6:30- DINNER
7:30-Reset
8:00- GO!
10:00 - Notes
11:00- Good Night Everybody!

Thursday, December 4th, 2014 • Full costume and Makeup

4:30- Management in Space
5:30- Crew and Dancers Called
 -Crew- Sweep/Mop
6:00-6:45- Warm-up on stage
7:30- GO! (Followed by notes)
11:00- Good Night Everybody!

BONSTELLE THEATRE

WHERE WAYNE PLAYS.

Friday, December 5th, 2014

4:30- Management in Space

5:30- Crew and Dancers Called

-Crew- Sweep/Mop

6:00-6:45- Warm-up on stage

7:30- GO!

Sunday, December 7th, 2014

11:00- Management in Space

12:00- Crew and Dancers Called, warm up

-Crew- Sweep/Mop

12:30-1:15 – Warm-up on stage

2:00- GO! **w/ Strike to Follow**

<p>ALL DANCERS AND CREW STAY FOR STRIKE IMMEDIATELY FOLLOWING SHOW</p>

Example 7- Dance Call Sheet

For a dance concert there is not formal script to call a show from. I created this form to call the December Dance Concert. The times were used as an approximate time, not an exact time; the calls were made from the movements of the dance.

Dance Piece: *Pre-Show*

Cue #	Time:	Standby	When:	Notes:
LQ9			Pre-House Open	
5 Min Bell			5 until GO	
Standby LQ9.5, 10, 11, 12, SQA, Curtain & Timer				
LQ9.5			On TM Call	House to ½
SQA			After House to ½	Preshow Announcement
LQ10			After Announcement	This is a BO
Curtain			After BO Completes	

Dance Piece: *Where Do I Go Next?*

Cue #	Time:	Standby	When:	Notes:
LQ11, SQB, & Timer	0:00		Top of Piece	This is a BO
LQ12	0:02		Move toward C	
LQ13	1:38		Crazy Walking Running Around	
LQ14	2:33		Circle Completes	Outside dark
LQ18	3:43		Music Change, End of Waves	
LQ18.3	3:53		Upbeat music	
LQ19			Dancers Stop	LQ 19 & LQ 20 Repeat, Light Board Op will need to use the Back and Go Buttons to run these cues.
LQ20			Dancers Go	
LQ36	5:53		End of Piece- Music Ends	This is a BO
LQ37			Curtain Call	
Standby LQ38 & Curtain				
LQ38 & Curtain			After 1 Bow	This is a BO
LQ39			Curtain Down	House to 50%

Dance Piece: *This Is For Your Best Friend*

Cue #	Time:	Standby	When:	Notes:
Standby LQ40, 41, 42, Scene 4, Curtain & Timer				
LQ40			Backstage Ready	
Curtain, Scene 4, & Timer	0:00		After BO Completes	
LQ41	0:10		Curtain Up	
LQ42	0:35		After- Andrew "I know a thousand things louder than a soldier's gun."	
LQ43			Girl lays down- DSR	
LQ44			Andrew Cross DS	
LQ46, SQC, & Scene 5			Two girls grab faces USR	
Scene 6	3:14	Bailey walks DSL hands on eyes	Bailey drags girl from DSR to C	
LQ47	3:29		Dancers form line DS	
LQ48	3:44		Line Breaks	
Scene 7			All kneel	
LQ49	4:04		All bend down, End of Music, Start Poetry.	
LQ50	4:44		2 Dancer Girls run DS and cross at C	
LQ51	4:54		2 girls enter DSR	
LQ52	5:13		Lauren & Andrew enter SL	
LQ54	6:00		Dancers take a deep breath while in line DS	
LQ55	6:15		Girl steps over Bailey	
LQ56	7:39		Bailey Moves C, Beat, Go	

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Cue Sheet

Scene 8			Talking starts	
LQ57			2 outside couples lay down, after poem	This is a BO
LQ58 & Scene 9			Bows	
Standby LQ68 & Curtain				
LQ68 & Curtain			After 1 Bow	
LQ69			Curtain Complete	

Dance Piece: *Doubt*

Cue #	Time:	Standby	When:	Notes:
Standby LQ70, 71, 72, SQD, Curtain, & Timer				
LQ70			Backstage ready	This is a BO
Curtain			House Out	
LQ71, SQD, & Timer	0:00		Curtain Out	
LQ72	0:14		Lyrics- "Whispering"	
LQ73	1:11		People enter SR/SL	
LQ74	1:40		Music Calm, pointing finger/gun move	
LQ75	1:51		Music change to second song	
LQ76	2:04		Lyrics start	
LQ77	2:49		Lyrics- "Sit in <u>silence</u> "/girl on floor	
LQ78	3:19		Break 2 pools to form line	
LQ79	3:33		Music picks up	
LQ79.5	4:11		4 lefts @ C, after 2 groups leave	
LQ80	4:18		Loudest part of music, jump	
LQ81	4:46		Girl start traveling DS	
LQ81.5	4:48		Scream in Music	
LQ82	4:51		Music back to mello	
LQ83	5:17		Girl sits C	
LQ84	5:20		Girls Walk off	
LQ85			Bows	
Standby LQ98 & Curtain				
LQ98, 99 & Curtain			After 2 Bows	This is a BO
LQ99			Curtain Complete	

Dance Piece: *The Welcome Mat*

Cue #	Time:	Standby	When:	Notes:
Standby LQ100, 101,102, Scene 10, Curtain, & Timer				
LQ100,			Backstage Ready	This is a BO
Scene 10 Curtain & Timer	0:00			
LQ101	0:05		After curtain up	
LQ102	0:10		Baby moves DS	
LQ103	0:25		Adam looks front, all turn heads	
LQ104	0:44		Dancers move from table	
LQ105	1:46		All at table, Dancer starts to squat	
LQ106, SQE, & Scene 11	3:35	Bailey crosses back SR	Bailey raises leg after look	
LQ107	6:29	Dana does a Plank Lift.	Nick Plank, Lift, Fall (Music Change)	
LQ108	7:35		Molly, Bailey & Adam DSR, Run through Arms (Music Change)	
LQ126	8:05		Heads up, Fall (with music)	This is a BO
LQ127			Bows	
LQ128, 129 & Curtain				
LQ128 & Curtain			8 Sec Bows	This is a BO
LQ129			House Up	

Dance Piece: *Haitian Suite*

Cue #	Time:	Standby	When:	Notes:
Inform house management of Last Piece.				
Standby LQ140, 141, 142, Scene 12, Curtain & Timer				
LQ140			Stage Set	This is a BO
Scene 12 & Curtain,			House out	
LQ141 & Timer	0:00		Top of Piece	
LQ142	0:25		Dancer Enters	
LQ143	2:34		Tempo Shift, Triangle of Dancers	
LQ144	3:49		Music Shift to 4 dancers	
LQ145	5:49		Music shift to Man Solo	
LQ146	6:55		Group enter USL	
LQ147	7:41		May Pole @ CC	
LQ148	11:45		May Pole Moves from CC	
LQ149	12:00		BO off drummer cue	This is a BO
LQ150			Bows	Wait for drummers to start
LQ151			Dancers Dance off after Bows	Isolate Drummers
Standby LQ168, 169, Scene 13, & Curtain				
LQ168, Scene 13 & Curtain			Drummer Ends	This is a BO
LQ169			House Up	

~~Intermission~~

Dance Piece: *assembly*

Cue #	Time:	Standby	When:	Notes:
5 Min Bells			5 until GO	
Standby LQ169.5, 170, 172, ERS On, Curtain, Timer				
LQ169.5			End of Intermission	House to ½
LQ170			People Seated	House Out
ERS On & Curtain			Once House is Dark	
LQ171	0:00		Top	
LQ172	0:43		Second Dancer Joins	
LQ173/SQF	2:33		Shoulder Roll to the back	
LQ174	3:50		Line again after Andrew and girl back	
LQ175	3:52		On Clap	
LQ176	4:35		All leave TOP	
LQ177	5:44		Bailey Spin	
LQ178	7:06	Bailey walk DSC	Bailey Lay Down DSC	
LQ179	10:15	2 girls walk into house	2 girls in Aisle look at each other	
LQ180/SQG	11:18		Foot, sway, look	Hold a few seconds before GO- 10 sec cue
LQ181			Curtain Call- hand over heart	
Standby LQ198, 199, ERS Off, Curtain				
LQ198/ERS Off/Curtain			End of Bows	
LQ199			Curtain in	House Up

Dance Piece: *The Ever-Growing House*

Cue #	Time:	Standby	When:	Notes:
Standby LQ200, 201, Scene 14, & Curtain				
LQ200			Stage Set	This is a BO
Scene 14, & Curtain			House Out	
LQ201	0:00		Top of Piece	
LQ202-206	AF			These Cues Auto Follow
LQ207 & Scene 16	5:45	Pizza	Sit at the Table	
LQ208			Curtain Call	
Standby LQ228, 229, Curtain In, Legs & Tabs Unclipped/Flown Out				
LQ228 & Curtain			End of Bows	
LQ229, Legs & Tabs Unclipped, Legs/Tabs Flown out			Curtain in	House Up

**In the event that the Microphone malfunctions, Scene 15 can be called to pull up floor microphones.

Dance Piece: *Of The Earth Far Below*

Cue #	Time:	Standby	When:	Notes:
Inform house management of Last Piece.				
Standby LQ230, 231, SQH, Curtain, & Timer				
LQ230			Stage Set	This is a BO
Curtain			House out	
LQ231/SQH & Timer	0:00		Top of Piece	Snap ON
LQ232	1:08		Sam exits USR	
LQ233	1:28		Molly gets pushed	
LQ234	1:48		Two people plank with one arm up	
LQ235	2:00		Sam and Girl enter- Music Change	
LQ236	2:42		2 person crawls through Sam's Legs- Music Change	
LQ237	3:42		During 4 th Duet, Kara lift, leg kick, GO (Establish by the time she is at center.)	
LQ238	4:09	Kara & Adam Fall	Sam Enter DL	
LQ239	4:42		Sam pulls girl away at C	
LQ240	5:02		Adam goes to exit, before he crosses girl.	
LQ241	5:43		Sam & Adam enter DSR	
LQ242	7:13		Music change- 2 girls enter SL and fall, to create 4 people pool SL	

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Cue #	Time:	Standby	When:	Notes:
LQ243	8:16	Kara crawls over people,	Kara kicks leg after standing	
LQ244	8:51		Molly Stands up cross to center	
LQ245	9:20		Line cross to SR Pool, Sam spin	
LQ246	9:46		4 corners of pool back to C	
LQ247	10:46		People crawl on from SL	
LQ248	11:16		Sam grab Kara	"Shark Attack"
LQ248.5	11:36		4 Dancers left	
LQ249	12:16		2 groups meet run off Stage, on first group	
LQ250	12:38		London Bridge, under arms	
LQ251	14:19	Sam, Molly, Bailey Run CCW to SR	Molly Fall SR	
LQ256	14:39	Adam Lifts Molly USR	2 nd time Lift, Down, Lights GO	Snap to BO
LQ257			Curtain Call	
Standby LQ258, 259 & Curtain				
LQ258 & Curtain			End of Bows- 3 bows	This is a BO
LQ259				House UP