Challenging the traditions of American musical theatre: stage managing Striking 12 at the University of Iowa

Adriana Cristina Fernandez

University of Iowa

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CHALLENGING THE TRADITIONS OF AMERICAN MUSICAL THEATRE:
STAGE MANAGING STRIKING 12 AT THE UNIVERSITY OF IOWA

by

Adriana Cristina Fernandez

A thesis submitted in partial fulfillment
of the requirements for the Master of Fine Arts
degree in Theatre Arts in the
Graduate College of
The University of Iowa

May 2015

Thesis Supervisor: Lecturer David McGraw
This is to certify that the Master’s thesis of

Adriana Cristina Fernandez

has been approved by the Examining Committee for the thesis requirement for the Master of Fine Arts degree in Theatre Arts at the May 2015 graduation.

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To my fiancé and family who inspire and encourage me to dream big, as well as my peers and mentors who drive my continued growth.
ACKNOWLEDGEMENTS

Thank you to Sam Paradis and Rachelle Ekstrand for their hard work and support throughout the production process. Thank you to John Cameron for the opportunity to work alongside him on this spectacular production and above all his humor and humility. Finally thank you to my fellow graduate stage managers for their unconditional support.
PUBLIC ABSTRACT

This thesis is documentation and analysis of the stage management process working on the 2014 production of Striking 12 at the University of Iowa’s Department of Theatre Arts. In this thesis, the author analyzes the challenges and successes of Striking 12 from a stage management perspective as well as reflects upon the process and its influence on her as a stage manager.
# TABLE OF CONTENTS

## LIST OF TABLES

vi

## LIST OF FIGURES

vii

## CHAPTER I: SCRIPT ANALYSIS AND PRODUCTION HISTORY

1

- Introduction
  1
- The Script and Production History
  1

## CHAPTER II: PRE-PRODUCTION

4

- Auditions
  4
- Production Schedule and Actor Conflicts
  4
- Design and Venue: “Return to the Motherland”
  6
- Open Flame
  7
- Stage Management Team
  8
- Stage Management Goals and Challenges
  8

## CHAPTER III: REHEARSALS

10

- Additional Challenges Discovered in Rehearsals
  10
- Assessment of Production Challenges and Progress on Personal Goals
  12
- Preparing for Tech
  12
- Tech
  13

## CHAPTER IV: POST-PRODUCTION

15

- Evaluation of Production Challenges
  15
- Evaluation of Progress on Personal Goals
  15
- Areas of Improvement
  16
- Personal Impact and Summary of Graduate School Achievements
  17

## BIBLIOGRAPHY

19

## APPENDIX

20
LIST OF TABLES

Table A1 – *Striking 12* Open Flame Request 21

Table A2 – *Striking 12* Stage Management Team Duty Breakdown 26

Table A3 – *Striking 12* Production Report 30
# LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure A1</th>
<th>Striking 12 Groundplan</th>
<th>20</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figure A2</td>
<td>Striking 12 Production Photo of Niki Franco and use of Open Flame</td>
<td>25</td>
</tr>
<tr>
<td>Figure A3</td>
<td>Striking 12 Production Photo of Full Cast and use of Open Flame</td>
<td>25</td>
</tr>
<tr>
<td>Figure A4</td>
<td>Striking 12 Production Photo of Band and Automated Platforms</td>
<td>28</td>
</tr>
<tr>
<td>Figure A5</td>
<td>Striking 12 Production Photo of Office/Subway Units</td>
<td>28</td>
</tr>
<tr>
<td>Figure A6</td>
<td>Striking 12 Production Photo of Snow</td>
<td>29</td>
</tr>
</tbody>
</table>
CHAPTER I: SCRIPT ANALYSIS AND PRODUCTION HISTORY

Introduction

Striking 12 is an unconventional holiday musical that celebrates every aspect of the theatrical arts and challenges the traditional conventions of American musical theatre. The play intertwines three storylines including the journey of “The Man Who’s Had Enough,” Hans Christian Andersen’s The Little Match Girl and those of the performers themselves. Although in the original production all the roles and all the instruments were played by three musicians, the University of Iowa’s 2014 Mainstage Production of Striking 12 combined the talents of six musicians and sixteen actors while still remaining true to the intended concept of the play. In this thesis, I will analyze the challenges and successes of Striking 12 from a stage management perspective as well as reflect upon the process and its influence on me as a stage manager.

The Script and Production History

One of the key elements of the Striking 12 script is the fact that so many aspects of the text can be seen as either benefits or challenges depending on the director, actors and designers approaching it. As stated, the original production was performed by three musicians who enacted all the roles, sang all the songs and played all the music; however, the rights to this production allow for the roles to be played by an ensemble of varying size, only stating that “the overall sense should be that there is one group of players: musicians, singers, actors, out of which everyone steps to become their character when needed. When not playing a role in any given moment everyone is in a sense themselves, as well as a potential chorus member” (Striking 12: Theatrical Rights Worldwide). From this openness arises the first benefit or challenge of the script, depending on how you look at it. With so much leeway to the interpretation of the ensemble size and, in turn, character development, it leaves a great deal of power in the hands of the director, actors, and creative team to decide how to transform the text to a live performance.
A second challenge that comes from the original production’s casting three performers to enact over twenty-eight roles is choreography and blocking. Three people portraying all these parts not only creates a different dynamic but naturally lends itself to be more of a musical concert in which two story lines are intertwined. In this respect, it would be a challenge for both the director and design team to envision how each song and moment of the play should be constructed to include our ensemble of sixteen. Yet another element of the text that further complicated this for the creative team is the extremely unconventional script. Striking 12 challenges many of the theatre’s traditional conventions through the arrangement of the double storyline and the repeated breakdown of the barrier dividing actor and audience. Not only do the characters interact with the audience but they also interact with one another as themselves. It is in this way that the process can be both exciting and challenging for the directors and actors of this production.

Another challenge we faced which is unique to our production of the play is the casting choice made for one of the main characters in the show. In Hans Christian Anderson’s short story, the Little Match Girl is a young impoverished Danish girl, however for our production the choice was made to cast an African-American college student. Despite the age and racial differences between the actress and character, the unconventional nature of the show made this casting decision seem appropriate. For instance, in the original production the actress playing the Little Match Girl was an adult who along with two other actors played a number of other roles. The flexibility in casting along with other aspects of the play, including interaction with the audience and abrupt transitions in tone, location and subject matter all lent to a broader range of selection in the casting process.

The last major challenge faced from a more logistical sense is the inconsistency found in the varying published and printed materials for Striking 12. Since the CD was released in 2005, while the book and score were still in progress a number of cuts and
additions were made to the final script that were not later made consistent throughout all of the productions materials. What this meant for the team is that the lyrics and music in the piano/conductor score often varied from what was printed in the libretto or vocal score. As a result, the decision on which version to use was left to the discretion of the director and musical director.

With all this in mind, it is easy to see how the uniqueness of the Striking 12 script and production history can be interpreted as both a strength and challenge. From my observations, it was each of these elements that not only excited the creative team but also gave them a deep desire to produce this show here at the University of Iowa.
CHAPTER II: PRE-PRODUCTION

Auditions

At the University of Iowa we hold auditions semi-annually for the theatre department season. Since performance dates for *Striking 12* were December 5th through the December 13th, auditions for this production took place during the second week of fall classes. Although the structure of auditions was similar to other productions at the University of Iowa, my contribution during the auditions and callbacks for this show were unique in that the Director encouraged me to be heavily involved in the process from the beginning. Throughout the audition process I not only helped facilitate the scheduling and operation but also sat in the room to observe and give feedback throughout. Initially being asked to be in the audition room and contribute my opinion caught me off guard. As a stage manager, it is not often that my perspective is sought or valued by the members of the creative team. Although this transition took some adjustment on my part, looking back it was a great first step in building a strong and trusting relationship with both my director and musical director. It also allowed me the opportunity to practice viewing auditions through a stage management lens. Having the opportunity to interact with the actors both inside and outside the room gave me insight as to how they might be to work with throughout the production process. What was their behavior like outside the room? How did they react to the pressure of auditioning? These questions and more were asked of me while looking for a potential cast and were a valuable lesson on how to be a strong and observant stage manager in the early stages of a production.

Production Schedule and Actor Conflicts

Prior to even beginning the pre-production phase for *Striking 12* I knew it would be a challenge because of my schedule for the semester. During the design/budgeting process, auditions and early stages of rehearsals I would also be stage managing the
University of Iowa’s largest dance production, Dance Gala 2014. Although I knew from the beginning that this would be a challenge for me and ultimately put my time management and organizational skills to the test, I was still not mentally prepared for how exhausting it would be working on two productions simultaneously as a graduate student.

Aside from my personal schedule, the production schedule for Striking 12 was also a challenge in that there were seven and a half weeks of rehearsal and one and half weeks of performances. In addition, the technical process for the show was divided by the University’s Fall Break which meant that there would be seven days between the first technical rehearsal and the second.

Once the show had been cast, we also found that coordinating actor conflicts was to be yet another scheduling obstacle that had to be overcome. Since auditions at the University of Iowa are held prior to the end of the academic drop/add period, many students are unsure of the entirety of their schedule while participating in the audition process and committing to a production. In the period between casting and the start of rehearsals, the stage management team was contacted with a number of additional actor conflicts that ultimately left us with fewer than ten rehearsals with the full cast. Although conflicts are a commonality when working with actors who are also students, it was extremely unusual to have more than a couple actors with consistent conflicts throughout the entire rehearsal process. For example, in the past one to two actors may have one evening class twice a week that would require they miss the first thirty minutes to an hour of rehearsal or one date in which they had a prior engagement but not more than that. After countless discussions with the cast and director, we ended up having one of the original cast members withdraw from the show and replaced after the first week of music rehearsals.
Design and Venue: “The Return to the Motherland”

Striking 12 was performed in Mabie Theatre, the largest of the three venues in the University of Iowa’s Theatre Building, seating four hundred and sixty audience members. This production inaugurated the opening of the space after having been closed for over one year due to construction to repair the damage done to the building during the 2008 flood. For this reason, there was excitement from both the design and production team to be the first production not only to return to this venue but also to utilize the new basement facilities, after having been unusable for almost six years. Working in Mabie Theatre would also be my first and last opportunity to call a show in this venue as a graduate student at the University of Iowa.

With the return to Mabie Theatre came the opportunity for more challenging and extensive design elements. The set for Striking 12 utilized a great deal of the stage leaving little space backstage except for the extended wing space stage left. The scenic design included three main platforms, one of which is automated and used frequently throughout the show. The band and actors share the playing space on both the stage left and stage right stationary platforms. Besides automation, the scenic design for the show also includes flying scenic elements, moving/rotating units, snow and projections. Some of these scenic elements involved the use of two curtains that could be flown in and out both vertically and horizontally, two large custom built snow machines, and two large rolling office/subway units (See Figure A1). Originally the intention had been for me to call this production from backstage but because of the size of the set, the limited traffic flow and the fact that the band would be split on either side of the stage, it was decided that there was not an ideal location from which to call. Although the decision to not call from backstage isolated me from the cast and crew, ultimately it ensured that I would have a full picture of the stage throughout the performance, as well as allow the opportunity to focus more on the complexity of the production without having to make the transition to backstage in what would surely be a challenging technical process.
From early discussions of the design for the show, we knew that not only would we need a strong stage management team but also that a large number of crew members would be needed to efficiently run backstage. In short, the return to the Mabie Stage and the first family-friendly holiday show to be produced by the theatre department in some time lent for an exciting opportunity and challenge for all of the creative team.

Open Flame

Since one of the subplots of Striking 12 is Hans Christian Andersen’s The Little Match Girl, the Director knew from the start of the process that we would be using open flame in the production. Ideally we would have liked to have used both open flame and haze, but since in order to use haze fire sensors within the theatre and surrounding areas need to be deactivated, Division of Performing Arts regulations only allow for one or the other. In the end, the decision was made that the use of open flame was more integral to the telling of the story.

Although this was not my first time using open flame in a production, it was my first time using it in a production at the University which meant learning new procedures and safety regulations. After exploring a number of options, the production team ultimately decided to use both matches and lighters for the show. Throughout the show, eight live matches are lit onstage and sixteen lighters are ignited for approximately one minute and eighteen seconds. Having these brief moments of open flame required a great deal of pre-planning and preparation including submitting a detailed flame request (See Table A1 and Figures A2 & A3), ensuring that the costumes of cast members who use open flame were treated with flame retardant, assigning crew to be on fire watch, and ensuring that precautions were taken in preparation for an accident during a performance.
Stage Management Team

The stage management team on this production was comprised of two assistant stage managers in addition to me, the stage manager. Samantha Paradis, a first-year stage management graduate student, and Rachele Ekstrand, an undergraduate theatre major, were my two assistant stage managers for this show. Since Samantha and Rachele would be running music rehearsals while I was finishing my work on Dance Gala, it became important for me as the stage manager to not only make sure they felt confident and prepared in my absence but that I had communicated how I would like the team to function both inside and outside the rehearsal room. What this meant for me is that prep for rehearsals began sooner than the typical one week period to ensure that we were both prepared and that I was able to clearly communicate how the team would function not only in my presence but also in my absence.

Although each of the assistant stage managers had varying stage management styles, their strengths turned out to be complementary: Samantha, although new to the department was a seasoned stage manager with a strong musical theatre background, while Rachele was an undergrad with no musical theatre experience but who had already worked as assistant stage manager on a Mainstage Production. Knowing this helped me to better establish that, although I may rely on each of them for different things, they were each crucial to making the production successful.

Stage Management Goals and Challenges

When it came time to put in my stage management preferences for my third year at the University of Iowa, I knew that I wanted to make sure that the productions I was selecting would not only technically challenge me but also continue to support my growth as a stage manager. Two of the main reasons I found myself eager to work on this production was the chance to work with the Head of the Acting Program, John Cameron, as well as the opportunity to call a musical which I had not yet done while in the graduate
program. As a stage manager for this production, I set goals not only for myself but also for the stage management team. Besides the technical challenge of calling a musical, I hoped to be a good mentor for both my assistant stage managers, but especially for Samantha who as a graduate student would also be a mentor for undergraduates as well as future graduate students. I also sought to establish a strong and lasting relationship with the director whom I greatly respect. Other goals for this production included improving my ability to delegate tasks, working on building a strong continuity not only in all the paperwork but also among the stage management team (See Table A2), as well as helping the production team and cast successfully navigate through what would be an extremely challenging tech schedule.
CHAPTER III: REHEARSALS

Additional Challenges Discovered in Rehearsals

Before I address the obstacles and challenges I faced throughout the rehearsal process of Striking 12, I would first like to attest to the atmosphere and energy that the cast, director and stage management team brought to the rehearsal room. Throughout the seven-week rehearsal process we encountered our fair share of the unexpected, both good and bad; but, despite the challenges faced, our time together was filled with laughter, tears and discovery. I can say with complete and total confidence that I have never had as much fun in the creative process of a production as I did on Striking 12. With that being said, from the first week of rehearsals it was clear that the road to opening would not be a smooth one.

Through the first few weeks of rehearsals we leapt a number of hurdles with the cast including conflicts, illness, and inexperience. Cast conflicts became one of our first major obstacles. After countless discussions between the director, cast, and I, as well as the rearranging of schedules we ended up replacing one actor and changing two role assignments in the first week. Although it took a great deal of compromise from both sides, we were able to take what originally would have been less than ten rehearsals with the full cast and negotiate it down to a manageable list of conflicts. Beside conflicts, illness and injuries also left us canceling a number of rehearsals in order to ensure that the actors remained rested and in good health. In particular, one of the two main actors in the show injured his leg about midway through the rehearsal process, which left him in a full leg brace for the remainder of rehearsals. Luckily, with minor adjusts to choreography the actor was able to perform without the brace. The last and most consistent challenge we faced with the majority of the cast was lack of experience. What this meant for both the director and stage management team was lending more guidance to the expectations of an actor both on and offstage. For the stage management team and me, learning this early on in the process helped us to adjust our style and involvement to better prepare the cast for
the challenges to come. Some adjustments made included spending more time early in
the process prepping the cast for the transition to the set and what they should expect and
would be expected of them throughout varying stages of the process. For this reason,
when working scenes in the rehearsal room we would often take the cast to the stage to
help them better understand why they were being asked to take more time with a
particular moment or enact it in specific way.

Outside of the cast, the introduction of the band also proved challenging. Both the
integration of varying personalities and working styles, as well as the coordination of
schedules made the addition of live musicians difficult. The weeks leading into technical
rehearsals foreshadowed some of the challenges we would face in getting the varying
personalities and levels of experience of the band and cast to mesh. This especially
proved difficult without having a conductor onstage to unify the two. Since our musical
director was unavailable for a number of the tech and performance dates it was decided
early on in the process that he would work with the pianist to take over some of the
responsibilities the conductor would normally be responsible for. Although initially it
proved challenging for both the band and cast, it forced the cast and band to become
more aware and attuned with one another. In retrospect this choice, although challenging,
spoke to the spirit of the original production where the actors and musicians were one in
the same. In many ways, this pushed both the assistant stage managers and me to become
more comfortable in interactions with and delivering notes from the director and musical
director to both the band and the cast. In the assistant stage managers and my past
experiences the conductor had been responsible for giving musical notes to the singers
and musicians. This variation made me realize the importance of continuing to develop
my musical skills and vocabulary in order to become a more successful and well-rounded
stage manager.
Assessment of Production Challenges and Progress on Personal Goals

Despite all of the unexpected occurrences throughout the rehearsal process, the tradition of preparedness the stage management team had instilled during pre-production proved vital in managing the production challenges faced during rehearsals. The system of organization, open network of communication and emphasis on the importance of the team rather than the individual made steering through the obstacle course of challenges more manageable. My personal goal of better utilizing the expertise and support of my assistant stage managers through clear delegation of tasks also lessened the stress and fatigue that normally develops at this stage in the process. Keeping in mind the level of technical difficulty involved in this production as well as the challenges faced in the rehearsal room, the stage management team and the director worked to resolve issues in the moment rather than waiting to make discoveries in tech. Although this proactive approach in no way eliminated future challenges, it did however make the team better physically and mentally prepared to face them as they occurred.

Looking back on the goals set for both the stage management team and myself, I feel that despite the challenges faced we successfully achieved and often exceeded our goals. By clearly delegating tasks, establishing deadlines and emphasizing the importance of each team members’ strengths to the success of the stage management team as a whole; we were able to establish continuity not only in our paperwork but also in our stage management styles.

Preparing for Tech

Keeping in mind the challenges faced in rehearsal, the technical enormity of the show and the unusual tech schedule, our preparation for tech began much earlier than normal. Unlike most productions, the technical process for Striking 12 was divided in half by Thanksgiving break. What this meant for the stage management and production team is that a great deal of planning needed to occur not only to ensure that the technical
process was as efficient as possible but also that time would not be lost regaining momentum and energy upon returning from the seven day interlude. For the assistant stage managers and me this involved encouraging the rest of the production team to continue the proactive approach that had been established within the rehearsal room. Ultimately, we knew that the nature of live theatre would not allow us to predict all obstacles ahead of time but rather that open discourse about these challenges and the possibilities for addressing them would lend for a more successful use of time and energy. On a more personal level, I knew that both the call of this show and the wide range of personalities and expectations would prove to be one of the most testing technical processes of my graduate career. Acknowledging this early on in the rehearsal process allowed me not only the time to mentally and physically prepare but also the ability to utilize the full support of my production team and assistant stage managers.

**Tech**

In addition to the fragmented tech schedule, the sheer number of technical elements and cues in *Striking 12* demanded the focus and patience of the entire production and artistic team. The use of automation, flying scenic elements, snow, followspots, lights, sound, and projections culminated in over four hundred called cues in the course of a less than seventy-five minute show. Furthermore, the quick pace of the production and use of open flame required the full attention and commitment of both the cast and crew (See Figures A4, A5 & A6). Although usually it would seem more than feasible to complete the tech of a seventy-five minute show within sixteen hours, the amount of spectacle and the coordination of all these elements resulted in a slow process, requiring a significant amount of encouragement and focus from stage management. A great example of how the stage management team handled this challenge was through preparation and clear delegation of responsibilities that drew upon each of our strengths. One instance in which this became vital was with the programming of the automated
platform. Since there would not be an automation supervisor present for technical rehearsals and performances, it was established early on that Sam would be responsible not only for overseeing the crew running the automation but also receiving training ahead of time that would make the programming and adjust of cues easier in tech. As a result, we were able to quickly make adjustments to the automation throughout the technical process in instances where a lack of training and pre-planning would have meant stopping tech and making a note for the technical director to address later.
CHAPTER IV: POST-PRODUCTION

Evaluation of Production Challenges

In hindsight, the *Striking 12* stage managers did a great job navigating the team through a series of unexpected challenges including schedule and personality conflicts, illness and injury, inexperience, and significant technical difficulty. The network of communication and proactive energy established early on in the process aided the team in successfully working through the challenges presented from pre-production through closing. As with all live theatre and especially those productions with a large amount of spectacle, technical difficulties were experienced frequently throughout the run of the show. For example, one substantial technical difficulty was the malfunction of the automated platform during a performance (See Table A3). Even though a plan for this had been discussed in advance but not solidified we were still able to calmly problem solve in the moment. Through the coordination of stage management, cast and crew we assigned available crew members to perform the tasks the automation normally would have had it been functioning. In this instance, as well as others, the strength and organization of the stage management team, crew and cast saw that these challenges didn’t affect the vision and integrity of the show. Despite the technical difficulties experienced during performances and the challenges faced throughout the rehearsal process, the team left this project with a positive outlook and an admiration for the piece of theatre magic we had created together.

Evaluation of Progress on Personal Goals

Overall, I can confidently say that I feel positive about my growth and performance throughout *Striking 12*. One of my main personal goals was to begin establishing a strong stage management team dynamic prior to the beginning of rehearsals, so that by the time we started tech we felt complete confidence and trust in one another. Although there is always room for growth, I felt that stage management did
a great job of supporting one another and in turn supporting the creative and production team. Another one of my major goals was to develop a lasting relationship with the director, John Cameron. Throughout the production process, we were able to establish a strong director-stage manager relationship both in and out of the rehearsal room. My experience working alongside him has left me appreciative of his trust, talent, respect and humor. Looking back on the rehearsal and performance process, I feel that the assistant stage managers and I did the best we could to navigate the team through a series of obstacles and challenges. Despite the technical difficulty of the show and unusual tech schedule, we were able to bring together a beautifully directed, designed and performed show that both the team and audience enjoyed.

**Areas of Improvement**

With that being said, there is always room for growth and if given the opportunity to do this production over, there are a couple of things I would change. The first would be to broaden my knowledge of music terminology and continue to develop my ability to fluently read music. Although I am an auditory learner, which makes following music and understanding cue placement in relation to the music easier, the ability to confidently read music and communicate to singers, musicians, and musical directors using musical terminology are valuable skills for any stage manager to have. In the future, I hope to continue to develop these skills through practice and application, whether it be through professional instruction or independent study. Another trick that I learned during this process that I wish I would have known before, was how useful it is to have the musical measures written into the libretto. If I had done this during the pre-production process, it would have saved time during rehearsals and helped me to communicate more quickly with both the singers and the musicians. Lastly, I wish I had more time to practice my call prior to performances. With so many technical elements, many of which continued to cause trouble during performances, I never truly felt I had the opportunity to master my
call of the show. Going back, I wish I had taken a recording of the run so that I could practice outside of dress rehearsals and performances.

**Personal Impact and Summary of Graduate School Achievements**

Throughout my time at the University of Iowa I have learned a great deal about myself not only as a stage manager but also as an individual. My experience working on productions of varying sizes has challenged both my technical and interpersonal stage management skills and taught me the importance of caring for and maintaining relationships with the group of people it takes to make a theatrical production successful.

Over the course of *Striking 12* I kept a journal about my experience and process. Upon re-visiting this, I found that one entry in particular sums up much of my personal take away not only with this production but also with the graduate program.

“Tonight’s rehearsal was one of those times when everything seems to fall into place. Over the course of two and half hours we cried, we laughed, and were transported on a journey. Not just a journey of the characters in the show but also for the people playing them. Tonight watching the Little Match Girl’s flame slowly fade filled with the warm memories of her grandmother’s unconditional love, we were all reminded of the people and parts of life that are most important. Watching the Little Match Girl find happiness and good in her life despite the adversity she faced made us realize the importance of living every moment to its fullest and never taking a single person for granted, because you never know when someone’s match might burn out. Seeing this discovery affect not only me but the others around me was truly incredible and something I will never forget. Moments like this remind me why I love the theatre. Every day, we play, we explore, we laugh, we cry, we dream. I will forever be thankful to this group of extraordinary individuals for making this show what it has been and reminding me on a daily basis of the reasons why I so deeply love stage management.”

Looking back, this production helped to show me how much my growth in graduate school can be attributed to the people I have met and worked with along the way. My experience stage managing *Striking 12* not only challenged my technical, organizational and communication skills as a stage manager, but also reminded me that it is the passion for what we do and the people with whom we share this passion that make
our work meaningful for both the artists and the audience. Although my time here at the University of Iowa is drawing to a close, I leave knowing that the people I have met and the experiences we have shared will continue to inspire who I am as an artist and a stage manager for years to come.
BIBLIOGRAPHY


APPENDIX

Figure A1 – Striking 12 Groundplan

Scenic Design By: Josh Christoffersen
Table A1 – *Striking 12* Open Flame Request

<table>
<thead>
<tr>
<th>Production:</th>
<th>Striking 12</th>
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<tbody>
<tr>
<td>Team Leader:</td>
<td>John Cameron</td>
</tr>
<tr>
<td>Phone:</td>
<td></td>
</tr>
<tr>
<td>Email:</td>
<td></td>
</tr>
<tr>
<td>Stage Manager:</td>
<td>Adriana Fernandez</td>
</tr>
<tr>
<td>Phone:</td>
<td></td>
</tr>
<tr>
<td>Email:</td>
<td></td>
</tr>
</tbody>
</table>

Scene/Page:
1. pg. 30-32 *Wonderful* (Flame lasts 1 minute 18 seconds)
2. pg. 33 (Flame lasts only seconds)
3. pg. 37 *Picture This* (Flame lasts only seconds)
4. pg. 38 (Flame only lasts seconds)

Object to be Ignited:
1. 2 matches and 15 lighters
2. 1 match
3. 1 match
4. Bundle of 3 matches

How will it be Ignited:
1. 2 matches, they will be ignited with a striking block. 15 lighters they will ignite with a switch.
2. 1 match, it will be ignited with a striking block.
3. 1 match, it will be ignited with a striking block.
4. 3 matches, they will be ignited with a striking block.

Where will it be Ignited?
1. All 15 lighters and 2 matches will be ignited on stage.
2. It will be ignited on stage.
3. It will be ignited on stage.
4. It will be ignited on stage.

If ignited onstage, what soft goods/props are within 3 feet of the item while there is flame?
1. There are no soft goods or props other than the matches and striking objects or lighters.
2. There are no soft goods or props other than the match and striking object or lighter.
Open Flame Request

3. There are no soft goods or props other than the match and striking object or lighter.
4. There are no soft goods or props other than the match and striking object or lighter.

Who will ignite the item? Give a detailed description of the costume, including materials.
1. 
   - Niki Franco – base look
   - Regina Morones – base look
   - Haley Courter – base look
   - Felipe Carrasco – base look
   - Mathias Blake – base look
   - Madeline Ascherl – base look
   - Nate Wasson – base look
   - Sasha Hildebrand – base look
   - Sydney Alexander – base look
   - Yannik Encarancao – base look
   - Weiyi Zhang – base look
   - Michael Soltego – base look
   - Chris Matheson – base look
   - Logan Schultz – base look
   - Madison Glanz-Guiseford – base look
   - Caitlin Dorsett – base look

2. 
   - Niki Franco – base look

3. 
   - Niki Franco – base look

4. 
   - Niki Franco – base look

How will it be extinguished?
1. The cast will release the ignition switch. Matches used by Niki Franco will be handed off to exiting cast member and placed in a bucket of water offstage. There will be a bucket on each side of the stage. It will be less than a minute before the matches reach the buckets of water.
2. The match will burn out on it’s own or it will be blown out and will be put in a bucket of water once she exits approximately 12 minutes later.
3. The match will burn out on it’s own or it will be blown out and will be put
in a bucket of water once she exits approximately 5 minutes later.  
4. The match will burn out on it's own or it will be blown out and will be put in a bucket of water once she exits a few minutes later.  

**Crew Member who will have a direct line of sight the entire time the item is on fire:**

1. RED ZONE  
   Name: Boston Dunning  
   Haley Courter, Mathias Blake, Sydney Alexander, Madeline Ascherl,  
   Caitlin Dorsett

2. YELLOW ZONE  
   Name: Nic Steffes  
   Watching: Chris Matheson, Felipe Carrasco, Wei-yi Zhang, Regina Morones

3. GREEN ZONE  
   Name: Adam Phillips  
   Watching: Niki Franco, Michael Solteo, Sasha Hildebrand

4. BLUE ZONE  
   Name: Carly Naakgeboren  
   Watching: Nate Wasson, Logan Schultz, Madison Glanz-Guessford,  
   Yannik Encarancao

2. Name: Adam Phillips  
   Watching: Niki Franco

3. Name: Boston Dunning  
   Watching: Niki Franco

4. Name: Boston Dunning  
   Watching: Niki Franco
Striking 12
Open Flame Request
Figure A2 – *Striking 12* Production Photo of Niki Franco and use of Open Flame

Photography By: Eric Bailey

Figure A3 – *Striking 12* Production Photo of Full Cast and use of Open Flame

Photography By: Alyssa Hitchcock
Table A2 – *Striking 12* Stage Management Team Duty Breakdown

<table>
<thead>
<tr>
<th>WHAT</th>
<th>WHO</th>
<th>WHEN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prep Weeks</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Online Callboard (Create)</td>
<td>SM</td>
<td>Prior to 1st Rehearsal</td>
</tr>
<tr>
<td>Hallway Callboard</td>
<td>SM TEAM</td>
<td>Prior to 1st Rehearsal</td>
</tr>
<tr>
<td>Ground Plan Plotting</td>
<td>ASM (Sam)</td>
<td>Prior to taping ground plan</td>
</tr>
<tr>
<td>Ground Plan Taping</td>
<td>SM TEAM</td>
<td>Prior to first rehearsal</td>
</tr>
<tr>
<td>Script Copies</td>
<td>SM TEAM</td>
<td>As needed</td>
</tr>
<tr>
<td>Props List</td>
<td>ASM (Sam)</td>
<td></td>
</tr>
<tr>
<td>Request Rehearsal Props</td>
<td>ASM (Sam)</td>
<td></td>
</tr>
<tr>
<td>Contact Sheet</td>
<td>SM</td>
<td>By 1st production meeting for team &amp; 1st rehearsal for cast</td>
</tr>
<tr>
<td>Rehearsal Schedule</td>
<td>SM</td>
<td>By 1st rehearsal</td>
</tr>
<tr>
<td>Actor Packets</td>
<td>ASM (Sam &amp; Rachelle)</td>
<td>By 1st rehearsal</td>
</tr>
<tr>
<td>Wallet Cards</td>
<td>ASM (Sam &amp; Rachelle)</td>
<td>By 1st rehearsal</td>
</tr>
<tr>
<td>Scene/Character Breakdown</td>
<td>SM</td>
<td>By 1st rehearsal</td>
</tr>
<tr>
<td>Calendar</td>
<td>SM</td>
<td>By 1st production meeting</td>
</tr>
<tr>
<td>Conflict Chart</td>
<td>ASM (Rachelle)</td>
<td></td>
</tr>
<tr>
<td>Transition Plot</td>
<td>ASM (Sam)</td>
<td>By 1st rehearsal</td>
</tr>
<tr>
<td>Transition Meeting</td>
<td>SM &amp; ASM</td>
<td>If needed</td>
</tr>
<tr>
<td>Cast Photo Cheat Sheet</td>
<td>ASM (Rachelle)</td>
<td>By 1st Rehearsal if needed</td>
</tr>
<tr>
<td>Check-In Sheet</td>
<td>ASM (Rachelle)</td>
<td>By 1st Rehearsal if needed</td>
</tr>
<tr>
<td>Rehearsals</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Online Callboard (Maintain)</td>
<td>ASMs</td>
<td>Daily</td>
</tr>
<tr>
<td>Daily Schedule</td>
<td>SM</td>
<td>Daily (Printed and Online)</td>
</tr>
<tr>
<td>Call Late Actors</td>
<td>ASM (Rachelle)</td>
<td></td>
</tr>
<tr>
<td>Scene Timings</td>
<td>SM</td>
<td>Starting at first read-thru</td>
</tr>
<tr>
<td>Blocking</td>
<td>SM</td>
<td>Throughout Rehearsal Process</td>
</tr>
<tr>
<td>Run Sheet/Shift Plot</td>
<td>ASM (Sam)</td>
<td>Completed week prior to tech</td>
</tr>
<tr>
<td>Prop Tracking</td>
<td>ASM (Sam)</td>
<td>Throughout Rehearsal Process</td>
</tr>
<tr>
<td>Costume Tracking</td>
<td>ASM (Rachelle)</td>
<td>Throughout Rehearsal Process</td>
</tr>
<tr>
<td>Schedule Fittings</td>
<td>SM TEAM</td>
<td>As requested by costumes</td>
</tr>
<tr>
<td>Props Pre-Set</td>
<td>SM TEAM</td>
<td>By tech week</td>
</tr>
<tr>
<td>Contact Crew</td>
<td>ASMs (Sam &amp; Rachelle)</td>
<td>1-2 weeks prior to tech</td>
</tr>
<tr>
<td>Quick Change Plot</td>
<td>ASM (Rachelle)</td>
<td>Check in with Costumes</td>
</tr>
<tr>
<td>Rehearsal Set Up/Clean Up</td>
<td>SM TEAM</td>
<td>Prior &amp; Post Rehearsal</td>
</tr>
<tr>
<td>Shifts During Rehearsal</td>
<td>ASMs (Sam &amp; Rachelle)</td>
<td>Throughout Rehearsal Process</td>
</tr>
<tr>
<td>Run Sound</td>
<td>SM TEAM</td>
<td>When needed</td>
</tr>
<tr>
<td>On Book</td>
<td>SM TEAM (Rachelle)</td>
<td>Throughout Rehearsal Process</td>
</tr>
<tr>
<td>Line Notes</td>
<td>ASM (Rachelle)</td>
<td>As necessary in rehearsals</td>
</tr>
<tr>
<td>Rehearsal Reports</td>
<td>SM TEAM</td>
<td>Throughout Rehearsal Process</td>
</tr>
<tr>
<td>Prod. Meeting Agenda</td>
<td>SM</td>
<td>Prior to Meeting</td>
</tr>
<tr>
<td>Prod. Meeting Minutes</td>
<td>ASM (Sam)</td>
<td>Start 1st Production Meeting</td>
</tr>
</tbody>
</table>

Created By: Adriana Fernandez, Stage Manager  Updated As Of: 9/5/14
# Stage Management Team Duties

**Striking 12**

<table>
<thead>
<tr>
<th>WHAT</th>
<th>WHO</th>
<th>WHEN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Load In/Tech Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Transfer Props/Furniture</td>
<td>SM TEAM</td>
<td>During Load In Week</td>
</tr>
<tr>
<td>Spike Furniture</td>
<td>SM TEAM</td>
<td>During Load In Week</td>
</tr>
<tr>
<td>Prop Table Set Up</td>
<td>ASMs (Sam &amp; Rachelle)</td>
<td>During Load In Week</td>
</tr>
<tr>
<td>Safety Tape Backstage</td>
<td>ASM (Sam &amp; Rachelle)</td>
<td>During Load In Week</td>
</tr>
<tr>
<td>Backstage Set Up</td>
<td>ASM (Sam &amp; Rachelle)</td>
<td>During Load In Week</td>
</tr>
<tr>
<td>Actor Tech Talk</td>
<td>SM</td>
<td>Prior to Tech Day 1</td>
</tr>
<tr>
<td>SM Tech Talk</td>
<td>SM TEAM</td>
<td>Prior to Tech Day 1</td>
</tr>
<tr>
<td>Prod. Team Tech Talk</td>
<td>SM</td>
<td>Prior to Tech Day 1</td>
</tr>
<tr>
<td>Cast &amp; Crew Sign in Sheet</td>
<td>ASM (Rachelle)</td>
<td>Prior to Tech Day 1</td>
</tr>
<tr>
<td>Request Backstage Equipment</td>
<td>ASM (Sam)</td>
<td>Prior to Load In</td>
</tr>
<tr>
<td>Headset &amp; Cue Light Requests</td>
<td>SM</td>
<td>By Deadline (Prior to Load In)</td>
</tr>
<tr>
<td>Backstage Signs</td>
<td>ASMs (Sam &amp; Rachelle)</td>
<td>During Load In Week</td>
</tr>
<tr>
<td>Tech Schedule</td>
<td>SM</td>
<td>By Deadline</td>
</tr>
<tr>
<td>Paper Tech</td>
<td>SM</td>
<td>Prior to Tech Day 1</td>
</tr>
<tr>
<td>Cue Plots/Cues in Script</td>
<td>SM</td>
<td>Prior to Tech Day 1</td>
</tr>
<tr>
<td>Crew Training</td>
<td>SM TEAM</td>
<td>Contact Shops</td>
</tr>
</tbody>
</table>

**Paperwork Check List (Prior to Tech)**

<table>
<thead>
<tr>
<th>Done</th>
<th>Paperwork</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Crew / Cast Sign In Sheet (Post on Hallway Callboard)</td>
</tr>
<tr>
<td></td>
<td>Tech Schedule (Post on Hallway Callboard)</td>
</tr>
<tr>
<td></td>
<td>Run Order (Post Backstage / Copies for Crew)</td>
</tr>
<tr>
<td></td>
<td>Shift Plot (Post Backstage / Copies for Crew)</td>
</tr>
<tr>
<td></td>
<td>Quick Change Plot (Post Backstage / Copies for Crew)</td>
</tr>
<tr>
<td></td>
<td>Crew Checklists (Pre-Tech, Pre-Show, Post-Show, Strike)</td>
</tr>
<tr>
<td></td>
<td>Props Preset List (Copies for Crew)</td>
</tr>
</tbody>
</table>

**Important Info:**

- Title Font: *Brush Script*
- All other font: *Cambria*

---

Created By: Adriana Fernandez, Stage Manager

Updated As Of: 9/5/14
Figure A4 – *Striking 12* Production Photo of Band and Automated Platforms

Photography By: Eric Bailey

Figure A5 – *Striking 12* Production Photo of Office/Subway Units
Figure A6 – *Striking 12* Production Photo of Snow

Photography By: Eric Bailey
Table A3 – Striking 12 Production Report

Striking 12
Production Report #43
Saturday, December 6, 2014

Director: John Cameron
Stage Manager: Adriana Fernandez

Asst. Stage Manager: Sam Paradis
Asst. Stage Manager: Rachele Ekstrand

Location: Mabie Theatre
Late/Absent: None
Accident/Injury: None
House Count: 220
Next Performance: Sunday, December 7th 2:00 PM, Mabie Theatre

Performance Breakdown:

<table>
<thead>
<tr>
<th>Time</th>
<th>Material Covered</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:00pm</td>
<td>Crew Call</td>
</tr>
<tr>
<td>7:00pm</td>
<td>Actor/Band Call</td>
</tr>
<tr>
<td>7:30pm</td>
<td>House Open</td>
</tr>
<tr>
<td>8:04pm</td>
<td>Performance #2</td>
</tr>
<tr>
<td>9:22pm</td>
<td>End of Show</td>
</tr>
<tr>
<td>9:42pm</td>
<td>Crew Released/End of Day</td>
</tr>
</tbody>
</table>

General:

1. We had technical difficulties with our automated platform this evening and were unable to use it for most of the show. Despite the technical difficulties, the cast performed beautifully and the audience loved the show. We received many laughs throughout the show and a loud applause at the end. The performance ran approximately 1 hour and 14 minutes.

2. Tomorrow’s Schedule:

<table>
<thead>
<tr>
<th>Time</th>
<th>What/Call</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:00pm</td>
<td>Crew Call</td>
</tr>
<tr>
<td>1:00pm</td>
<td>Cast to Costumes/Mic Check</td>
</tr>
<tr>
<td></td>
<td>Band Called to Stage</td>
</tr>
<tr>
<td>2:00pm</td>
<td>Performance #3</td>
</tr>
<tr>
<td>5:00pm</td>
<td>End of Day</td>
</tr>
</tbody>
</table>

Director:

1. There are no notes at this time, thank you.

Scenery:

1. The automated platform got stuck right before Matches for Sale this evening. Crew reset it to its home position during the show but unfortunately it got stuck in the following cue again. We were unable to get the platform to move during post-show and left 0jin a message.

Questions? Adriana Fernandez, SM
adriana-fernandez@uiowa.edu or 954.675.7539

Page 1 of 3