

The Vital Importance of Being a Stage Manager

A Practicum Portfolio in Theatre

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Humanities and Arts Course Sequence

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TH 2400: Fundamentals of Theatrical Design (A24)

TH 2500: Fundamentals of Technical Theatre (C25)

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Abstract

In the 2025 Fall Semester I completed my Humanities & Arts Practicum as the stage manager for *The Importance of Being Earnest*. This journey was filled with trials that tested my abilities and allowed for growth on a personal and theatrical level. This portfolio is the culmination of my work on this production and details my experiences, challenges, and successes.

Introduction

When I transferred to WPI, one of the things that excited me most were the opportunities I saw in theatre. The ability to take Theatre classes and do a capstone-like project, while also working on club-based plays and musicals, compelled me to get back into stage management after leaving it behind in high school. Theatre was the first truly organized activity I did as a child with my peers; I worked on my first musical (*Annie*) when I was six, and I never stopped. I keep coming back to theatre because I love the act of putting on a show.

I have been stage managing since my first year of high school. I have experience in almost every department in theatre, but stage management is the one that truly clicked with me. I have wanted to do my Practicum in stage management since I entered WPI last year. Doing something I love for a whole semester as a credited project is so exciting for me. Additionally, I wanted to stage manage in an environment where I have an experienced mentor who can give me insight, advice, and support. I struggle with imposter syndrome (feeling that I do not know what I am doing or should not be in a certain role), so I'm hoping that a faculty mentor can either confirm when I am correct or teach me how to do something better. Learning from my peers is also important to me. I wanted to be in an environment where those around me are interested in what they are doing, want to learn and grow in it, and enjoy theatre and all that comes with it. I want to be able to build on my previous experience and learn new things. Through working on *The Importance of Being Earnest*, I intend to make the most of these opportunities and to grow as a stage manager and person.

My past experiences both in high school and in college have prepared me for this role. The first performance I ever stage managed was my high school's Massachusetts Educational

Theatre Guild (METG) Festival submission in 2020. I believe the most important thing this show taught me was that I could do important things correctly. I learned the duties of a stage manager, as well as how to interact with people in this role. My clearest memory of this experience is of the 5-minute scenic setup time, which I, as the stage manager, oversaw. The complexity of the set made me extremely nervous that we couldn't get it all done quickly enough, but if we went over the time limit, we faced disqualification. I practiced with our crew, establishing a clear order of operations and making sure everyone knew exactly what they were doing and in what order. Our show's setup time was 4 minutes and 56 seconds.

Working on productions and taking classes at WPI has also taught me a lot. Through my classes I have learned that the faculty are truly here to help and have very good advice. Taking classes with Professor Laura and Technical Director Katie has shown me how much experience they have and how much they want to share with and help students. My past club experiences have also shown me that WPI is a supportive community. Last year I was on the stage management team for *Ride the Cyclone*, which, due to unforeseen issues, became more challenging than expected. It was the biggest show I had ever called cues for, and I did not want to ruin everyone's hard work because of my inexperience. The completion of that show, with all 306 lighting cues called correctly every night, proved to me that I deserve to be a stage manager and that I can do it well.

I hope to achieve a few specific things through stage managing this show, *The Importance of Being Earnest*. I want everyone who I interact with to have a positive experience; and if they are struggling, I want to help them. I also hope to create effective documentation and learn exactly what is useful to certain roles and what is not. Finally, I hope to grow as a person and learn to be assertive and hold boundaries for myself and others. I want to learn to tell people

“no” when necessary and to assert myself in the room, because I am worthy and competent to be there.

Role Description

On this production, the stage manager functions as an integral point of connection between members of the production team. This role supports the success of the production by ensuring that all departments know what is relevant to them, especially from a rehearsal room standpoint. This is done via close communication with not only the directorial team and production manager, but also performers, technical coordinators, and designers. The SM is aided throughout the process by the assistant stage managers. In this role, I will work at some point in the production with almost every other department.

This role has two different sets of responsibilities during rehearsal and performance. In the rehearsal phase, I will be responsible for managing and documenting rehearsals, maintaining paperwork such as rehearsal reports, and creating a blocking script. During tech/performances, I am responsible for overseeing the cast and backstage crew, acting as the main point of contact for the house manager, and calling cues.

Some of my team's deliverables include:

- A full character-scene breakdown
- Weekly calls as requested
- Meeting notes
- Rehearsal reports
- Performance reports
- A blocking script

- A calling script
- Item tracking and preset lists
- Other helpful production documents as needed

I am required to attend the following:

- Stage management mentorship meetings
- Practicum meetings
- Production meetings
- Rehearsals (including Design Run)
- Tech and dress rehearsals
- Performances
- Strike

The role of the stage manager can slightly differ from production to production. On this specific production, I will act more as a pillar of communication than I have in the past, since scheduling is handled mostly by faculty members. This leaves more time for me to focus on interdepartmental coordination and communication.

Previous Project Review

Project: END of Stage Management, by Cece Daniele | B23 | Stage Manager

Summary:

Cece had been involved in theatre and the performing arts for multiple years, but never in the role of stage manager. For her practicum, she wanted to challenge herself and learn new skills in a theatrical setting, so she accepted the role of stage manager. Most of the duties of a stage manager were new to her, including the creation of paperwork, the upkeep and creation of a blocking script, and calling cues. She faced many challenges due to her inexperience in management specifically but was able to be successful by leaning on her assistants and faculty mentors for help. She was ultimately a very successful stage manager because she used her resources and was dedicated to learning new things.

Challenges/Lessons:

- Space specific concerns, such as the black and white video feed in the booth and the nature of the LT as a black box theatre (rather than proscenium)
- Stage managers need to be able to adapt to change quickly and efficiently, both in the rehearsal room and tech.

Advice/Suggestions:

- Communication is key, no matter how small the note may seem, especially during tech.
- Utilizing your resources and sharing the load with your ASMs is important. Delegation can prevent being overwhelmed.

Project: Sweet Dreams of Stage Management, by Julie Vieira | F24 | Assistant Stage Manager

Summary:

Prior to coming to WPI, Julie had very little theatre experience. She was able to utilize the resources given to her throughout the management meetings, and to lean on her SM and fellow ASMs, to help her transition into this role. Her strength was ultimately in her leadership skills: although she may not have started the show knowing anything about stage management, she was confident in her ability to manage a group of people and assert herself. She was able to rely on those around her and effectively communicate her needs while learning, leading to her overall success in this production.

Challenges/Lessons:

- Choosing whether to take certain kinds of notes digitally or on paper, and which are more suited to which medium
- Although props are the most common thing to track, depending on the show, other items or notable moments (ex. costumes, makeup looks, anything that changes) will be extremely helpful to track as well.

Advice/Suggestions:

- Create documentation early and keep it updated. Utilize the templates to help you.
- If you think something is wrong, speak up, as it could save valuable time later and make things run smoother. Do not be afraid to be assertive.

Project: What is a Moosipede and How Do We Manage it All? by Lauren Braconnier | D23 |
Stage Manager

Summary:

Similar to myself, Lauren spent much of high school stage managing in a very different environment from that of WPI. In moving from WPI club theatre productions to that of a faculty-run production, she also had to adapt to some slight differences. Communication about scheduling conflicts is challenging, but relying on faculty directors and mentors is very helpful in navigating these challenges. Lauren was also careful not to do too much, including saying “no” to things that did not fit under her role description, so as not to let herself become overwhelmed. Lauren attributes her success to her communication skills and relationships with those on the production, which allowed her skills in management to shine through.

Challenges/Lessons:

- Scheduling conflicts are challenging, but leaning on faculty mentors and directors, along with effective communication, can help mitigate problems.
- Saying no is okay and helps manage personal stress.

Advice/Suggestions:

- Participate in rehearsals whenever possible and build relationships with everyone you will work with.
- Make rehearsal reports as detailed as possible and be open to answering questions from tech departments.
- Not knowing things is okay, but it’s important to know who will know the answers, and to reach out for help if you need it.

Practicum Journal

Preface

My approach to this journal is to keep a chronological record of not only my production work week to week, but also my experiences and feelings while working on this production. I will document what I do, the meetings I attend, and the paperwork I create, so that I can reflect on it objectively later. Additionally, I will describe my feelings and experiences as I work on this production, which for me are a very important part of working on anything. I want to remember what I did, but also how I felt while doing it. I want to regain confidence and assertiveness in the theatre space, as this production will serve as an important journey academically and emotionally. Documenting my feelings and my actions will serve me in the future, as I can look back and know that no matter how I was feeling in the moment, I stage managed this production, and I can do difficult things.

A2: August 23-30

This was the first full week of the term, my classes just started, and I had my first meetings. The week started with my Practicum meeting on Monday, then my stage management mentorship meeting and design meeting on Thursday. After my meeting on Monday, I was very excited to fully embrace the role of stage manager. As the week continued, I became more anxious about starting, but still very excited to see what working on this show will be like. On Thursday I had the stage management meeting and attended the group design meeting. At the stage management mentor meeting I met with

two of my assistants and got an overview of the role. At the design meeting I introduced myself to the designers. I am very excited to work with everyone and see how things progress. Working on a show and doing it well is very important to me, so I am still a bit worried, but I think I will have the support I need and be able to be effective and helpful.

A3: August 31 – September 6

During this week I attended both the Practicum and stage management meetings on Thursday. Due to the long weekend, Thursday was a Monday schedule. I did not attend the design meeting, since I introduced myself last week and wanted to give the designers time to work. (I will rejoin the design meetings in a few weeks, when things are more settled and the discussions are more relevant to my work.) The Practicum meeting went well; I got feedback on my writing and some logistical updates. This week's stage management meeting was exciting as I was introduced to my third assistant and to Associate Director Dr. Sarah Lucie. We discussed procedures and norms in the rehearsal room, which was important for me to think about because every show and team of people have different needs. It was exciting to start learning about DT rehearsal practices, and I had many questions, all of which were answered. I also started working on the first weekly call for tablework rehearsals. As we go deeper into the preparation phase, I become even more excited about working on this production.

A4: September 7-13

This week started slower with a short Practicum meeting over Zoom on Monday. I attended my weekly stage management mentor meeting, which was very informative on procedures for scheduling and conflict management. The tablework rehearsals were officially scheduled, and the call was sent out by the production manager. It was very helpful to go over the draft of the weekly call I had made and see exactly how DT expects information to be delivered and then received. These clear expectations make interacting with other production members much easier for me, so I can know what is (and is not) my job. I also talked more to my assistants, which I appreciate because I want to get to know them before rehearsals begin. I am looking forward to meeting the cast and the others who will work on this production.

A5: September 14-20

This week's Practicum meeting was the last one that I will need to attend this term. We are rapidly approaching the start of the rehearsal phase, so portfolio writing will become less prominent until the end of the semester. The stage management mentorship meeting was extremely exciting this week, as it took place in the Little Theatre. We were introduced to the infrastructure of the space, including where everything is located. I have worked in the Little Theatre before and am currently lighting designer for the A-Term Masque show, but there were some exciting things that I was not aware of. I am most excited about the Clear-Com system. I have never worked with multi-channel communications in a theatre and have wanted to for a long time. Multiple channels are extremely nice during tech and performances, and I have often wished for them. I am

slightly worried about calling cues from a booth only from video feed, but I will have time to get used to it. I have previously called cues from backstage (very few sound cues), but I prefer to see the stage with my own eyes. I am nervous that I will not be able to adjust; but I have time and support, so I am hopeful.

A6: September 21-27

This is the last week before rehearsals start. Tablework is scheduled for next week, which is exciting. I am very glad to be back in a rehearsal room and to be working alongside some of my friends who are in the cast. During tablework I will be primarily working on documentation (such as the character-scene breakdown) and setting up what will become the blocking script. Blocking scripts are a new challenge for me, as I have used them before but have never been taught how to make one properly. I look forward to learning DT's practices for this.

I attended the stage management mentorship meeting and design meeting this week. In the former we discussed rehearsal reports, which I enjoy. In the latter, I watched the designers present their designs along with the coordinators. I noted some things to look out for, which may affect stage management—including backstage storage & actor space, choreographed scene transitions, and semi-costuming of run crew. For now I am holding onto these concerns until next term, so that the designers and coordinators can work more closely together.

A7: September 28 – October 4

This week was the first week of tablework rehearsals. We had four three-hour long rehearsals, during which we focused on working through each unit with the directors, practicing dialect, and discussing characters. I could not attend the entirety of every rehearsal, but I enjoyed being in a rehearsal room again. Rehearsals went well, but I am nervous about when we return for B-Term and begin blocking. I have never worked on a production as professional as this one, so many of DT's practices will be an adjustment for me. I have years of experience at a lower level, but DT's blocking notation and paperwork style is very different, but I will adjust. I also attended the stage management mentorship meeting this week.

A8: October 5 – October 11

This was the last week of A-Term, which made it a slower week for me. I attended the stage management mentorship meeting this week which was focused on rehearsal preparation. We talked about the space we will be using, including the furniture, signage, and props. We also talked about rehearsal props and costumes, and our mentor answered questions as they came up. We mostly focused on last-minute preparations to begin rehearsals in the first week of B-Term. Finally, I created the weekly call based on the directors' schedule, which took a long time due to its complex formatting. It occurred to me that this task may be challenging during B-Term when I am busier.

B1: October 19 – October 25

This was the first week of rehearsals and was extremely busy for me due to Panhellenic Primary Recruitment. I was in full rehearsals on Monday, Thursday, and Saturday, and partially on Wednesday. I also attended the stage management and production meetings. This week of rehearsals was chaotic, as we started Monday with design presentations and then a full read-through. I attended the end of Wednesday's rehearsal to provide extra coverage because an assistant stage manager (ASM) had to leave when we started staging. Taking blocking is challenging, as I still am not used to the shorthand we learned in A-Term, but I think I am improving on using appropriate language in rehearsal reports. Rehearsals continued through the week, and my ASMs and I found a good balance in dividing up who does what.

B2: October 26 – November 1

This was the second week of staging rehearsals, and as of our rehearsal on Saturday (11/1), the entire play has been staged. This week I attended the stage management mentorship meeting, the production meeting, and rehearsals on Wednesday, Thursday, and Saturday. Taking blocking is still somewhat challenging for me (due to the new syntax), but I am improving. I have also been getting significantly better with rehearsal reports—which I can tell because the directors' edits have gotten much more minor. This role still feels a bit overwhelming due to the sheer number of hours, but I feel supported by the faculty on this production. Next Saturday is the Design Run and Paper Tech, which is very exciting for me. I am excited to welcome the designers and coordinators into rehearsals, and also to sit down with the lighting and sound designers and talk through

their cues. I am a bit worried about calling the show—which is normal for me. I usually work on musicals (which typically have more cues than plays), so I know I will be able to handle it; I just get nervous about calling cues on every show I stage manage.

B3: November 2 – November 8

This week I attended the stage management mentorship meeting, the production meeting, rehearsals on Wednesday and Thursday, and the Design Run and Paper Tech on Saturday. Rehearsals have gone well; they have mostly been review of scenes that have already been staged. I am nervous about the transitions, but I do not have a role in them as I will be in the booth during the performances. It is hard for me not to micromanage everything. (This is something I struggle with in general, and after conversations with the faculty on the show, I feel a bit less anxious overall.)

One thing about this show that I did not expect to be challenging has been keeping track of all of the props. The Props Coordinator and I have been in contact very often, but due to the sheer number of props, it is difficult. The addition of rehearsal props has also been challenging for me, because I am not used to them, so I get easily confused between rehearsal and show versions of the same item.

Now that we've had Paper Tech, I am much less worried about calling cues, since there are fewer than 70 cues total. I knew it was not going to be a lot, but having it confirmed makes me feel a lot better.

B4: November 9 – November 15

This week I attended the stage management mentorship meeting, the production meeting, rehearsals on Monday and Wednesday, Dry Tech on Thursday, and Full Tech on Saturday. Monday's rehearsal was the first rehearsal with all show props and consumables, which was very informative and helpful, but definitely very stressful. Wednesday's rehearsal was the final rehearsal before tech started, as the next day was Dry Tech and Backstage Setup. At Dry Tech, we went through each cue with the directors, and the lighting and sound coordinators and designers made edits based on feedback. I did not quite understand my role at this meeting because I had never done it before, but I was able to figure it out. Full tech went well; it was much faster than expected and we were able to work through the entire show.

B5: November 16 – November 22

This week was tech week, which includes all dress rehearsals and performances. It was a very long week with long hours, but it was rewarding to see the production come together. I adjusted to calling cues from my laptop (as much as I did not like it) and to watching the Little Theatre stage from the booth via a black and white camera. I enjoyed using the multi-channel ClearCom system, although I also had to get used to that.

I think the shows went well. I often struggle with knowing whether I did a good job on things—and these shows were no exception—but I must have done okay because no one had any major issues. I am glad to be done and to have less stress in my life now.

(Adapting to DT processes has been challenging and stressful for me.) Ultimately, all the

technical departments came together and everything looked great, and I really enjoyed seeing the talents of everyone who worked on this production.

B6: November 23 – November 29

This was the week of Thanksgiving, so most of the week was spent on break. There were no production related activities this week, but I did spend time working on my reflection paper outline and draft, along with thinking about how I want to format my portfolio. Since the whole production period has concluded, my time now will be dedicated to the portfolio.

B7: November 30 – December 6

This week included Strike, along with me putting my portfolio together. Stage management strike was very short because we had many hands helping. It involved mostly cleaning the Little Theatre and archiving show documents. I also focused on my portfolio this week. I formatted everything into one large document and began editing everything into a more final state. I also edited my reflection paper, which I am very happy with. Over the next week I will make more edits as my portfolio gets reviewed by my faculty mentor, and once those are done, submit.

Reflection Paper

Completing my practicum as the stage manager of the WPI Theatre Fall show, *The Importance of Being Earnest*, was a challenging experience that tested both my stage management skills and my confidence in myself. However, at the end of this production, I am satisfied with my performance and feel that I have grown in my skills both in stage management and in working in team environments on a large-scale project. Coming to this project with over five years of stage management experience (and many more years working in theatre) made many things run smoothly, but also created unexpected challenges. Throughout this production, I improved my theatrical skills, but also grew in my ability to collaborate as I was faced with the need to delegate, communicate, and rely on others.

I have stage managed since I was a freshman in high school, and at WPI I have stage managed multiple club productions. Each production I have worked on brought new obstacles to overcome and added more skills to my skillset, so at the beginning of this process I was relatively confident that I would do a good job on this show. I had a team of three Assistant Stage Managers (ASMs) and a mentor, and I knew many people working on this show. But as the show began and stage management mentorship meetings started, my confidence in my abilities quickly began to fade. All my ASMs were enrolled in my faculty mentor's Stage Management class, and there were many things being introduced in the mentorship meetings that I had done differently before. From the wording of rehearsal reports to blocking notation, everything felt like it was changing from what I knew. As the show moved toward tech, everything continued to feel different, including the tech week schedule, my role responsibilities, and even my calling script. All my ASMs seemed to have an advantage (having taken the Stage Management class), whereas I was facing all these things for the first time. Throughout the preparation process, through

rehearsals, and all the way until the last show, I was adjusting to different expectations than I had encountered before. Change is something I struggle with, and especially in the stressful time leading up to tech week, I felt like I was floundering with each rehearsal and meeting, which made me feel less confident.

My faculty mentor did see this and tried to offer help, but one of my major challenges (both on this show and in life) is knowing how to ask for help. I was never sure what exactly to ask for help with, and I did not want to look incompetent, so I often just went without. This, along with my need to be in control, proved a great struggle for me in this process. Although I felt the need to micro-manage many things, I also tried to collaborate and let my ASMs do their jobs. Ultimately, my feelings of being out-of-control and overwhelmed by so much change did lead to beneficial discussions with my faculty mentor, mostly before and during tech week. These conversations led to a smoother end-of-show process, even though I remained critical of myself throughout. I had a very hard time accepting compliments after shows because even when things went well, I saw enough flaws in myself that I did not feel that I had done a good job.

Due to my years of experience, I did not find many theatrical elements of this show to be new or challenging, aside from the high number of consumable and fragile props. This challenge was largely mitigated by communication with my ASMs, along with the work of our amazing props coordinator, who made sure we were all organized and on the same page.

My challenges were mostly personal, but my successes were a mix of both. Theatrically, I was able to adjust to new blocking shorthand (Appendix D & E) and very different wording of rehearsal reports (Appendix C). The digital calling script (Appendix F) and booth camera took some getting used to, but by the end they were complete non-issues. Even though I have a hard time thinking I succeeded, I think it all actually did go well.

In my Introduction (written before my work on the production fully started), I stated that my goals were to create a positive environment, grow in my documentation skills, and hold my boundaries and be assertive. I believe that I did get better at creating effective documentation that was helpful to all production departments. Specifically, I focused on creating documentation that would be readable by anyone (not just myself), which I got significantly better at. I tried to create positive environments where I could, although due to unexpected personal stressors, this became difficult. Recognizing that I may not have the bandwidth to be optimistic, I then pivoted toward not creating a negative environment with my actions. I still struggled with holding my boundaries and being assertive, especially regarding my physical limitations. When I felt that others disrespected or disregarded my boundaries—even if that was not their intention—I was very quick to give in and do what needed to be done. I still need to grow in that area, but on this production, I feel that I grew in my ability to express my boundaries to others, even if I did not always hold them. For me, that is improvement.

A suggestion I have for future productions is to give students (especially those with a lot of theatre experience or those who have only done WPI club productions) a clearer description of their role, particularly focusing on the differences between DT and club experiences. I often felt confused and frustrated when I tried to apply my past experience and knowledge, only to find that the things I thought I knew did not apply in this new context. When reading previous portfolios, I struggled to relate because many previous SMs did not have similar past theatre experience as I did. It is not a bad thing to have students with different backgrounds or experience levels, but this disparity meant I had completely different problems than previous stage managers, which made it harder to learn from their experiences, and harder for faculty to see my internal struggle without me expressing it.

One suggestion I have for myself personally is to work on accepting help and guidance, and thinking more deeply about how I can be helped, rather than assuming I need to be independent. I struggled with feeling condescended to, and I felt like my experience was put down because it was of a lower production value. In the future, I hope to not take everyone's words as a comment on me personally. I need to work on remembering that most of the time, the people around me are trying to help, and it is okay to accept their help.

This production taught me a lot about theatre, and a lot about myself. I grew in my stage management skills, all of which can be applied to future productions or other areas of my life. I also grew in my confidence and my ability to express my needs. I am thankful for this experience and opportunity.

Appendix A: Hour Log

Date	Start	End	Hours	Activity
8/25/2025	11:00 AM	11:45 AM	0:45	Practicum meeting
8/28/2025	3:00 PM	4:00 PM	1:00	Stage management mentor meeting
8/28/2025	4:00 PM	5:00 PM	1:00	Design meeting
9/4/2025	11:00 AM	11:15 AM	0:15	Practicum meeting
9/4/2025	3:00 PM	4:00 PM	1:00	Stage management mentor meeting
9/5/2025	11:00 AM	12:00 PM	1:00	Creating weekly call
9/8/2025	11:00 AM	11:15 AM	0:15	Practicum meeting
9/11/2025	3:00 PM	4:00 PM	1:00	Stage management mentor meeting
9/15/2025	11:00 AM	11:15 AM	0:15	Practicum meeting
9/18/2025	3:00 PM	4:00 PM	1:00	Stage management mentor meeting
9/25/2025	3:00 PM	4:00 PM	1:00	Stage management mentor meeting
9/25/2025	4:00 PM	5:00 PM	1:00	Design meeting
9/29/2025	6:00 PM	9:45 PM	3:45	Rehearsal (with setup/take down)
10/1/2025	5:00 PM	7:30 PM	2:30	Rehearsal
10/2/2025	3:00 PM	4:00 PM	1:00	Stage management mentor meeting
10/2/2025	6:00 PM	9:30 PM	3:30	Rehearsal (with setup/take down)
10/9/2025	3:00 PM	4:00 PM	1:00	Stage management mentor meeting
10/13/202	11:00 AM	12:00 PM	1:00	Weekly call creation
10/20/202	5:00 PM	9:00 PM	4:00	Rehearsal
10/21/202	4:00 PM	5:00 PM	1:00	Stage management mentor meeting
10/22/202	4:00 PM	5:00 PM	1:00	Production meeting
10/22/202	8:00 PM	9:00 PM	1:00	Rehearsal
10/23/202	5:00 PM	9:00 PM	4:00	Rehearsal
10/24/202	10:00 AM	11:00 AM	1:00	Weekly call creation
10/25/202	10:00 AM	2:00 PM	4:00	Rehearsal
10/28/202	4:00 PM	5:00 PM	1:00	Stage management mentor meeting
10/29/202	4:00 PM	5:00 PM	1:00	Production meeting
10/29/202	5:00 PM	9:00 PM	4:00	Rehearsal
10/30/202	5:00 PM	9:00 PM	4:00	Rehearsal
11/1/2025	10:30 AM	2:00 PM	3:30	Rehearsal
11/1/2025	4:00 PM	5:00 PM	1:00	Weekly call creation
11/3/2025	4:00 PM	5:00 PM	1:00	Stage management mentor meeting
11/5/2025	4:00 PM	5:00 PM	1:00	Production meeting
11/5/2025	5:00 PM	9:00 PM	4:00	Rehearsal and Prop Organizing
11/6/2025	5:30 PM	9:00 PM	3:30	Rehearsal
11/7/2025	5:00 PM	7:00 PM	2:00	Prop organizing

11/8/2025	10:00 AM	2:00 PM	4:00	Design run/rehearsal
11/8/2025	3:00 PM	5:00 PM	2:00	Paper tech
11/10/202	5:00 PM	9:00 PM	4:00	Rehearsal
11/11/202	4:00 PM	5:00 PM	1:00	Stage management mentor meeting
11/12/202	4:00 PM	5:00 PM	1:00	Production meeting
11/12/202	5:00 PM	9:00 PM	4:00	Rehearsal
11/13/202	5:00 PM	10:00 PM	5:00	Dry Tech
11/15/202	9:00 AM	4:00 PM	7:00	Full Tech
11/17/202	5:30 PM	10:00 PM	4:30	Dress 1
11/18/202	6:00 PM	10:00 PM	4:00	Dress 2
11/19/202	6:00 PM	10:00 PM	4:00	Dress 3 / Photos
11/20/202	5:30 PM	10:00 PM	4:30	Opening night
11/21/202	6:00 PM	10:00 PM	4:00	Middle night
11/22/202	12:30 PM	5:00 PM	4:30	Closing night and ceremony
12/4/2025	4:15 PM	4:45 PM	0:30	Stage management strike

Total Hours:	118:15
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Appendix B: Sample Weekly Call

The Importance of Being Earnest
Fall 2025

Weekly Call
WPI Theatre

Weekly Call | B2: Monday, Oct 27 - Sunday, Nov 2

Notes:

- Rehearsal always includes downtime. Please bring quiet work that you can do while waiting.
- If you have any questions, concerns, last-minute curricular conflicts, or emergencies, please contact the director Dr. Kate (kmoncrief@wpi.edu) or associate director Dr. Sarah (slucie@wpi.edu) as proactively as possible.
- Please arrive at least 10 minutes early to warm up & put on rehearsal clothes.
- **Rehearsals will start & end on-time, but individual units may take more/less time than noted, so please arrive at least 10 minutes early and plan to stay at least 10 minutes after the end of your unit (but no later than the end of the rehearsal day).**

Monday, October 27

(Optional: Dramaturg, Understudies)

WHEN	WHERE: Little Theatre	WHEN	WHERE: AHGR
5:30pm - 6:50pm	<u>Scene Work: Unit 17 (p29-33)</u> <u>"Keeping up with the Cardews"</u> Director (Dr. Kate), SM Team (E.Costa, K.Kiladitis), Cast (J.Rubin, S.Winter, M.Leo)	5:30pm - 6:00 pm	<u>Character Work</u> Assoc.Dir. (Dr. Sarah), ASM (C.MacVicar-Ceckler), Cast (J.D' Angelo)
		6:00pm - 6:30pm	<u>Character Work</u> Assoc.Dir & ASM (as above), Cast (T.Garofalo)
6:50-7pm	Break		
7:00pm - 8:20pm	<u>Scene Work Unit 18 (p33-37)</u> <u>"Cat Fight"</u> Director & SMs (as above), Cast (S.Winter, G.McGovern, M.Leo)	7:00pm - 7:30pm	<u>Character Work</u> Assoc.Dir & ASM (as above), Cast (J.Rubin)
8:20-8:30	Break		
8:30pm - 9:00pm	Director & SMs (as above), Cast (S.Winter, G.McGovern)		

Dr. Kate Moncrief, Director & Dr. Sarah Lucie, Assoc. Director
 Delia Jasper, SM
 Emilia Costa, Chen-Chen MacVicar-Ceckler, Kally Kiladitis, ASMs

page 1 of 4

Tuesday, October 28

(no rehearsal today)

Wednesday, October 29

(Optional: Dramaturg & Understudies)

WHEN	WHERE: Little Theatre	WHEN	WHERE: AHGR/Zoom (link shared in Outlook event)
5:30pm - 5:50pm	<u>Scene Work: Unit 19 (p37)</u> <u>"Oops no Earnest!"</u> Directors (Dr. Kate), SMs (D.Jasper, E.Costa), Cast (D.Bresnahan, G.McGovern, S.Winter)	5:30pm - 6:00pm	<u>Character Work (AHGR)</u> Assoc.Dir. (Dr. Sarah), ASM (K.Kiladitis), Cast (M.Acevedo)
5:50pm - 6:30pm	<u>Scene Work: Unit 20 (p37-39)</u> <u>"Men are so cowardly"</u> Directors & SMs (as above, plus: Dr. Sarah, K.Kiladitis), Cast (D.Bresnahan, J.Rubin, G.McGovern, S.Winter)	6:00pm - 6:30pm	<u>Dialect 1on1 (Zoom)</u> Cast (J.D' Angelo) (<i>ASM Kally will monitor Zoom for time & attendance.</i>)
6:30-6:40	Break	6:30pm - 7:00pm	<u>Dialect 1on1 (Zoom)</u> Cast (M.Leo)
6:40pm - 7:25pm	<u>Scene Work: Unit 21 (p39-40)</u> <u>"Muffins Exploded"</u> Directors & SMs (as above), Cast (J.Rubin, D.Bresnahan)	7:00pm - 7:30pm	<u>Dialect 1on1 (Zoom)</u> Cast (S.Kerwin)
7:30pm - 8:30pm	<u>Intimacy Work</u> Directors & SMs (as above), Cast (J.Rubin, S.Winter) *CLOSED REHEARSAL*	7:30pm - 8:00pm	<u>Dialect 1on1 (Zoom)</u> Cast (D.Bresnahan)
8:30-8:35	Break		
8:35pm - 9:00pm	<u>Intimacy Work</u> Directors & SMs (as above), Cast (D.Bresnahan, S.Winter) *CLOSED REHEARSAL*		

Thursday, October 30

(Optional: Dramaturg & Understudies)

WHEN	WHERE: Little Theatre	WHEN	WHERE: Zoom (link shared in Outlook event)
5:30pm - 6:30pm	<u>Intimacy Work</u> Directors (Dr. Kate, Dr. Sarah), SMs (D.Jasper, E.Costa, K.Kiladitis), Cast (D.Bresnahan, G.McGovern) *CLOSED REHEARSAL*	5:30pm - 6:00pm	<u>Dialect 1on1</u> Cast (S.Winter) <i>(ASM Emilia will monitor Zoom for time & attendance.)</i>
		6:00pm - 6:30pm	<u>Dialect 1on1</u> Cast (J.Rubin)
6:30-6:40	<i>Break</i>		
6:40pm - 9:00pm	<u>Review Act 1</u> Directors & SMs (as above), Cast (J.Rubin, D.Bresnahan, S.Kerwin, J.D'Angelo, G.McGovern)		

Friday, October 31

(no rehearsal today)

(continued on next page)

The Importance of Being Earnest

Fall 2025

Weekly Call

WPI Theatre

Saturday, November 1

(Optional: Dramaturg, J.Beaumont)

(Excused: M.Leo, S.Kerwin)

WHEN	WHAT	WHO	WHERE
10:30am - 11:00am	<u>Scene Work:</u> Unit 23 (p41-42) "Forgiveness, could you imagine?"	Directors (Dr. Kate, Dr. Sarah), SM Team (D.Jasper, C.MacVicar-Ceckler, K.Kiladitis), Cast (D.Bresnahan, J.Rubin, G.McGovern, S.Winter)	Little Theatre
11:00am - 11:50am	<u>Scene Work:</u> Unit 24 (p43-47) "Not getting married today"	Directors & SM Team (as above), Cast (D.Bresnahan, J.Rubin, J.D' Angelo, G.McGovern, S.Winter, C.Henning)	Little Theatre
11:50-12:00	<i>Break</i>		
12:00pm - 12:30pm	<u>Scene Work:</u> Unit 25 (p47-48) "Keep my wife's name out ya mouth"	Directors & SM Team (as above), Cast (D.Bresnahan, J.Rubin, J.D' Angelo, G.McGovern, S.Winter, T.Garofalo)	Little Theatre
12:30pm - 1:00pm	<u>Scene Work</u> Unit 26 (p48-51) "The vital importance of being Earnest!"	Directors & SM Team (as above), Cast (D.Bresnahan, J.Rubin, J.D' Angelo, G.McGovern, S.Winter, M.Acevedo, T.Garofalo)	Little Theatre
1:00-1:05	<i>Break</i>		
1:05pm - 2:00pm	<u>Review Act 2</u>	Directors & SM Team (as above), Cast (D.Bresnahan, J.Rubin, J.D' Angelo, G.McGovern, S.Winter, M.Acevedo, C.Henning, T.Garofalo)	Little Theatre

Sunday, November 2

(no rehearsal today)

Dr. Kate Moncrief, Director & Dr. Sarah Lucie, Assoc. Director
Delia Jasper, SM
Emilia Costa, Chen-Chen MacVicar-Ceckler, Kally Kiladitis, ASMs

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Appendix C: Sample Rehearsal Report

The Importance of Being Earnest
Fall 2025

Rehearsal Report
WPI Theatre

Rehearsal Report #14 | Wednesday, November 5

Location: Little Theatre	Present: Dr. Kate, Dr. Sarah, D.Jasper, K.Kiladitis, C.MacVicar-Ceckler, J.Rubin, M.Acevedo, D.Bresnahan, S.Kerwin, G.McGovern, M.Leo, T.Garofalo
Times: 5:30 - 9:00pm	Visitors: C. Henning, R.Winston, A.Kratman
Accomplished: Units 9 & 1, Act 3 stumble through	Late/Absent/Injury: S.Winter (Absent, Excused)

Rehearsal Overview: We started with review and scene work of Unit 9, then moved on to Unit 1 with the addition of consumable bread, before taking a break. We then did a full stumble through of Act 3. Following another break, we worked on selected scenes from Act 3. We then took a short break and continued working on Act 3 before concluding.

General Notes:

1. Please be mindful of scuffing or scraping the painted floor. It scratches easily, so please do not drag any furniture, and be mindful of how hard you place your feet and how you move them.
2. Act 3 runs approximately 26 minutes and 28 seconds.
3. Act 1 is spiked with red tape, Act 2 is purple tape, and Act 3 is blue tape.

Script Updates:

1. No notes, thank you!

Dramaturgy:

1. Thank you for coming and for the e-cigarette tutorial!

Costumes, Hair, & Makeup:

1. Can we confirm that the coat Algernon (J.Rubin) wears in Act 2 has a button hole (for a rose to be placed in)?

Props:

1. Thank you for coming to rehearsal! Delia (Stage Manager) will connect with you about meeting to organize the props as we discussed!
2. The cucumber sandwiches in Unit 1, Act 1 should be very small (one to two bites) for Algernon (J.Rubin) to be able to eat during the scene.
 - a. There should be 5 sandwiches.
3. May we get a box of isopropyl alcohol wipes for prop sanitization?
4. May one of the books for the bookshelves be a copy of the play with the title very obviously on the cover?

Scenery & Paint:

1. If paint on the floor gets scuffed/scratched off, and is noticed in a rehearsal, how

Kate Moncrief, Director
Delia Jasper, SM
Emilia Costa, Chen-Chen MacVicar-Ceckler, Kally Kiladitis, ASM

page 1 of 2

The Importance of Being Earnest

Fall 2025

Rehearsal Report

WPI Theatre

would you like us to let you know? 2. The ottoman in Act 3 is too small, is there another ottoman option that will seat two people? 3. We would like to move forward with the blue curtains.
Lighting: 1. No notes, thank you!
Sound & Music: 1. No notes, thank you!
Management & Facilities: 1. No notes, thank you!

Next Rehearsal: Thursday, November 6th, 5:30pm-9pm in the Little Theatre
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*Kate Moncrief, Director
Delia Jasper, SM
Emilia Costa, Chen-Chen MacVicar-Ceckler, Kally Kiladitis, ASM*

page 2 of 2

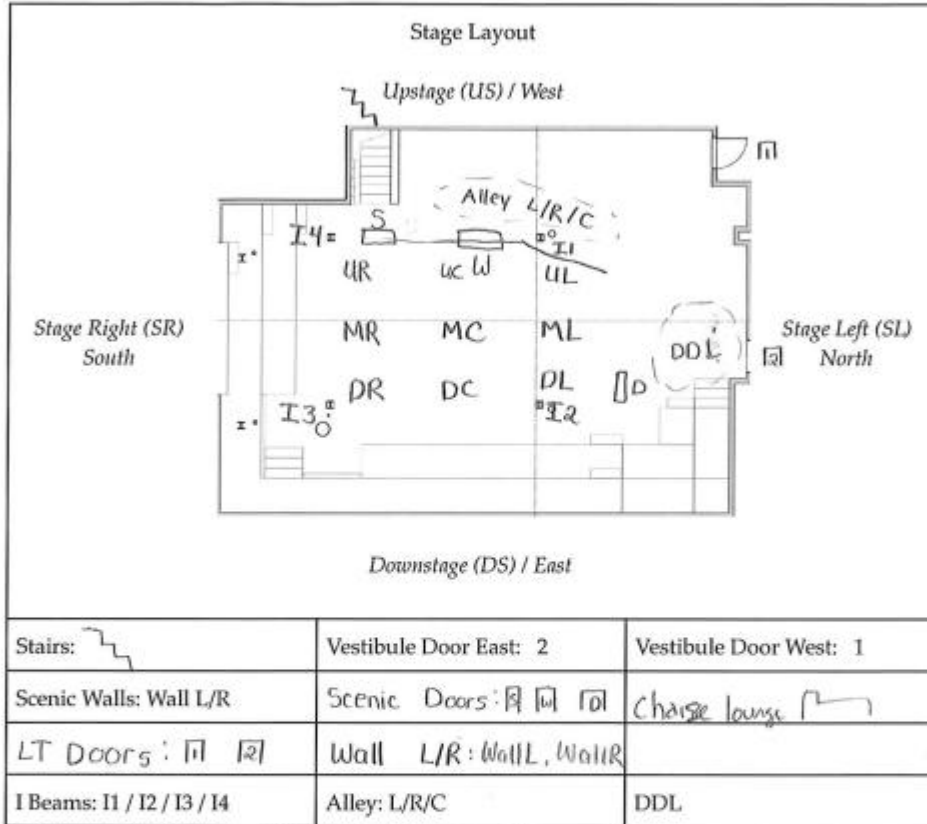
Appendix D: Blocking Key

The Importance of Being Earnest
Fall 2025

Blocking Key
WPI Theatre

Blocking Key

Places



Actions

Enter: ent	Exit: ex	Cross: X	Turn: O
Stand: S↑	Sit: S↓	To: →	Fall: F↓
Jump: J↑	PickUp: P↑	PutDown: P↓	

Kate Moncrief, Director
Della Jasper, SM
Emelin Costa, Kalliopi Kilanitis, Chen-Chen MacVicar-Geckler, ASM

Appendix E: Excerpts from Blocking Script

22

MISS PRISM. I think, dear Doctor, I will have a stroll with you. I find I have a headache after all, and a walk might do it good.

CHASUBLE. With pleasure, Miss Prism, with pleasure. We might go as far as the schools and back.

MISS PRISM. That would be delightful. Cecily, you will read your Political Economy in my absence. [Goes down the garden with Dr. Chasuble.]

CECILY. [Picks up books and throws them back on table.] Horrid Political Economy! Horrid Geography! Horrid, horrid German!

[7] [Enter Merriman with a card on a salver.]

MERRIMAN. Mr. Ernest Worthing has just driven over from the station.

[8] CECILY. [Takes the card and reads it.] 'Mr. Ernest Worthing.' Uncle Jack's brother! Did you tell him Mr. Worthing was in town?

MERRIMAN. Yes, Miss. He seemed very much disappointed. I mentioned that you and Miss Prism were in the garden. He said he was anxious to speak to you privately for a moment.

CECILY. Ask Mr. Ernest Worthing to come here. I suppose you had better talk to the housekeeper about a room for him.

MERRIMAN. Yes, Miss.

[10] [Merriman goes off.]

CECILY. I have never met any really wicked person before. I feel rather frightened. I am so afraid he will look just like everyone else.

[12] [Enter Algernon, very gay and debonnaire.]

CECILY: He does! [13]

ALGERNON. [Raising his hat.] You are my little cousin Cecily, I'm sure.

CECILY. You are under some strange mistake. I am not little. In fact, I believe I am more than usually tall for my age. [Algernon is rather taken aback.] But I am your cousin Cecily. You, I see from your card, are Uncle Jack's brother, my cousin Ernest, my wicked cousin Ernest.

ALGERNON. Oh! I am not really wicked at all, cousin Cecily. You mustn't think that I am wicked.

CECILY. If you are not, then you have certainly been deceiving us all in a very inexcusable manner. I hope you have not been leading a double life, pretending to be wicked and being really good all the time. That would be hypocrisy.

end of 15
Flowers for Algernon

(1) _____

(2) (P) → -> (C)

(3) _____

(4) _____

(5) (P), (R) ex. [2]

(6) _____

(7) (M) ent. [W] (see [A])[↑]

(8) (C) x -> (M) P↑ card

(9) _____

(10) (M) ex. [W] (?)

(11) _____

(12) (A) ent. [D]

(13) (C) x MR (see [B])

(14) _____

(15) _____

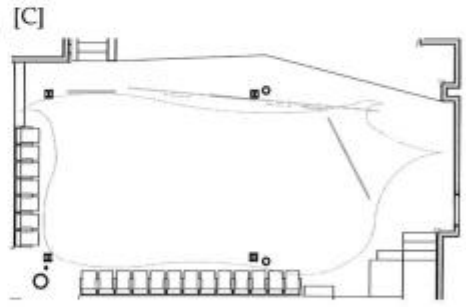
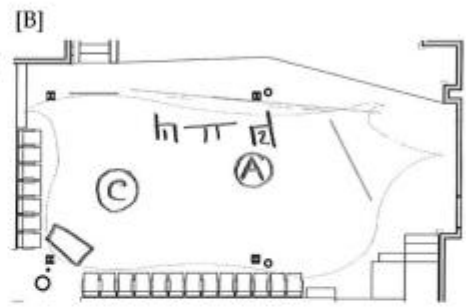
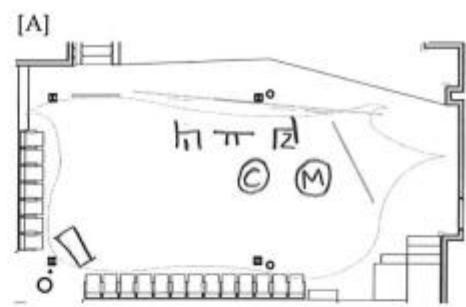
(16) _____

(17) _____

(18) _____

(19) _____

(20) _____



ALGERNON. [Looks at her in amazement.] Oh! Of course I have been rather reckless.

CECILY. I am glad to hear it.

ALGERNON. In fact, now you mention the subject, I have been very bad in my own small way.

CECILY. I don't think you should be so proud of that, though I am sure it must have been very pleasant.

3

ALGERNON. It is much pleasanter being here with you. That is why I want you to reform me. You might make that your mission, if you don't mind, cousin Cecily.

6

CECILY. I'm afraid I've no time, this afternoon.

ALGERNON. Well, would you mind my reforming myself this afternoon?

CECILY. It is rather Quixotic of you. But I think you should try.

ALGERNON. I will. I feel better already.

CECILY. You are looking a little worse.

ALGERNON. That is because I am hungry.

6

CECILY. How thoughtless of me. I should have remembered that when one is going to lead an entirely new life, one requires regular meals. Won't you come in?

9

ALGERNON. Thank you. Might I have a buttonhole first? I never have any appetite unless I have a buttonhole first.

CECILY. A Marechal Niel? [Picks up scissors.]

ALGERNON. No, I'd sooner have a pink rose. 10

11

CECILY. Why? [Cuts a flower.]

13

ALGERNON. Because you are like a pink rose, Cousin Cecily.

CECILY. I don't think it can be right for you to talk to me like that. Miss Prism never says such things to me.

ALGERNON. Then Miss Prism is a short-sighted old lady. [Cecily puts the rose in his buttonhole.] You are the prettiest girl I ever saw.

15

CECILY. Miss Prism says that all good looks are a snare.

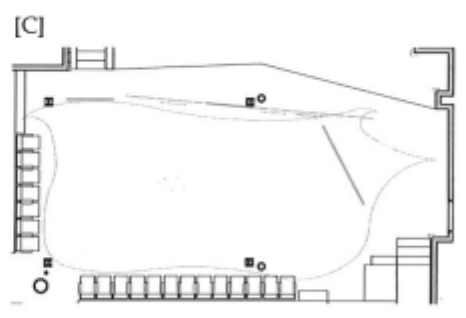
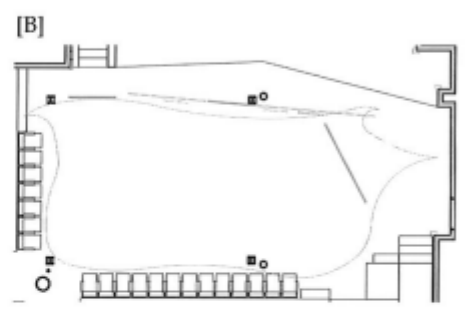
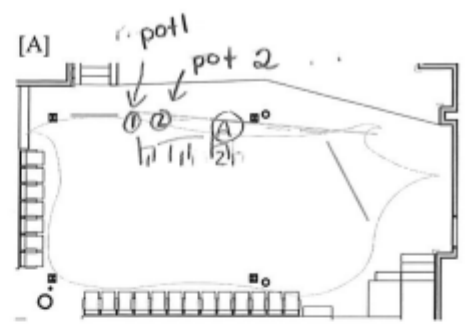
ALGERNON. They are a snare that every sensible man would like to be caught in.

CECILY. Oh, I don't think I would care to catch a sensible man. I shouldn't know what to talk to him about. 17

end of 11

19

- (1) _____
- (2) _____
- (3) (A) S↓ |2
- (4) _____
- (5) (C) ↙ away from (A)
- (6) (C) x VC → behind |1
- (7) _____
- (8) (A) S↑
- (9) (C) x-7: pot 2 P↑ scissors
- (10) (C) x-7 pot 1
- (11) (C) cuts rose
- (12) _____
- (13) (A) x-7 (C)
- (14) _____
- (15) (C) x-7 DR (a little)
- (16) _____
- (17) (C) offers hand, (A) takes it
- (18) _____
- (19) (C), (A) ex. -7 Alley
- (20) _____



Unit 11: 1:53

Time from top: 1:53 of unit Script Page: 23

22
How nice! 41

ACT 3

Morning-room at the Manor House.

[Gwendolen and Cecily are at the window, looking out into the garden.]

GWENDOLEN. The fact that they did not follow us at once into the house, as any one else would have done, seems to me to show that they have some sense of shame left.

CECILY. They have been eating muffins. That looks like repentance.

GWENDOLEN. [After a pause.] They don't seem to notice us at all. Couldn't you cough?

CECILY. But I haven't got a cough.

GWENDOLEN. They're looking at us. What effrontery!

CECILY. They're approaching. That's very forward of them.

GWENDOLEN. Let us preserve a dignified silence.

CECILY. Certainly. It's the only thing to do now.

10 [Enter Jack followed by Algernon. They whistle some dreadful popular air from a British Opera.]

ent of 22

23

Forgiveness,
could you
imagine?

11

GWENDOLEN. This dignified silence seems to produce an unpleasant effect.

CECILY. A most distasteful one.

GWENDOLEN. But we will not be the first to speak.

13

CECILY. Certainly not.

14

GWENDOLEN. Mr. Worthing, I have something very particular to ask you. Much depends on your reply.

CECILY. Gwendolen, your common sense is invaluable. Mr. Moncrieff, kindly answer me the following question. Why did you pretend to be my guardian's brother?

ALGERNON. In order that I might have an opportunity of meeting you.

CECILY. [To Gwendolen.] That certainly seems a satisfactory explanation, does it not?

GWENDOLEN. Yes, dear, if you can believe him.

(1) _____

(2) _____

(3) _____

(4) (G), (C) ↗ away from men

(5) _____

(6) (G), (C) x → couch

(7) _____

(8) (G), (C) S ↓ couch

(9) _____

(10) _____

(11) (J), (A) ent [D]

(12) _____

(13) (G), (C) ↗ away from (J)/(A)

(14) (G), (C) ↗ to (J)/(A)

(15) _____

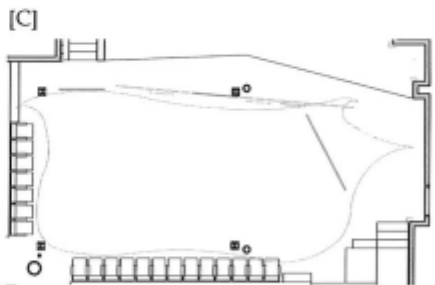
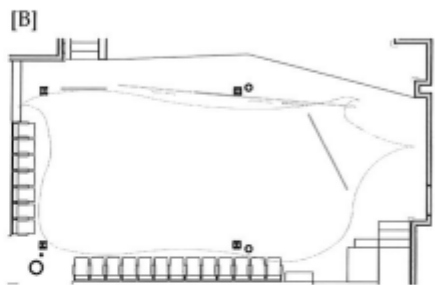
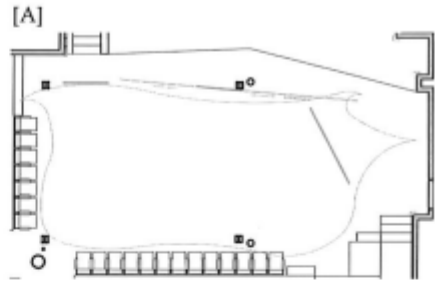
(16) _____

(17) _____

(18) _____

(19) _____

(20) _____



Appendix F: Excerpts from Calling Script

23

ALGERNON. [Looks at her in amazement.] Oh! Of course I have been rather reckless.

CECILY. I am glad to hear it.

SB LQ 105-112 BS
Prism/Chaus

ALGERNON. In fact, now you mention the subject, I have been very bad in my own small way.

CECILY. I don't think you should be so proud of that, though I am sure it must have been very pleasant.

ALGERNON. It is much pleasanter being here with you. That is why I want you to reform me. You might make that your mission, if you don't mind, cousin Cecily.

CECILY. I'm afraid I've no time, this afternoon.

ALGERNON. Well, would you mind my reforming myself this afternoon?

CECILY. It is rather Quixotic of you. But I think you should try.

ALGERNON. I will. I feel better already.

CECILY. You are looking a little worse.

ALGERNON. That is because I am hungry.

CECILY. How thoughtless of me. I should have remembered that when one is going to lead an entirely new life, one requires regular meals. Won't you come in?

ALGERNON. Thank you. Might I have a buttonhole first? I never have any appetite unless I have a buttonhole first.

CECILY. A Marechal Niel? [Picks up scissors.]

ALGERNON. No, I'd sooner have a pink rose.

CECILY. Why? [Cuts a flower.]

ALGERNON. Because you are like a pink rose, Cousin Cecily.

:LQ 105 small lovey effect

CECILY. I don't think it can be right for you to talk to me like that. Miss Prism never says such things to me.

ALGERNON. Then Miss Prism is a short-sighted old lady. [Cecily puts the rose in his buttonhole.] You are the prettiest girl I ever saw.

CECILY. Miss Prism says that all good looks are a snare.

ALGERNON. They are a snare that every sensible man would like to be caught in.

CECILY. Oh, I don't think I would care to catch a sensible man. I shouldn't know what to talk to him about.

Algy + Cecily Exit

:LQ 110 Shift to prism + rev. lovey effect
:BS Chausible and Prism Enter Cue Label

JACK. Your vanity is ridiculous, your conduct an outrage, and your presence in my garden utterly absurd. However, you have got to catch the four-five, and I hope you will have a pleasant journey back to town. This Bunburying, as you call it, has not been a great success for you.

[Jack goes into the house.]

:LQ 120 restore

ALGERNON. I think it has been a great success. I'm in love with Cecily, and that is everything.

(right on entrance) [Enter Cecily at the back of the garden. She picks up the can and begins to water the flowers.]

:LQ 125 slow lovey accent p.2

:SQ 24 Bird Song

ALGERNON. But I must see her before I go, and make arrangements for another Bunbury. Ah, there she is.

CECILY. Oh, I merely came back to water the roses. I thought you were with Uncle Jack.

ALGERNON. He's going to send me away.

CECILY. Then have we got to part?

ALGERNON. I am afraid so. It's a very painful parting.

CECILY. It is always painful to part from people whom one has known for a very brief space of time. The absence of old friends one can endure. But even a momentary separation from anyone to whom one has just been introduced is almost unbearable.

ALGERNON. Thank you.

[Enter Merriman.]

:LQ 127 interrupt

MERRIMAN. The dog-cart is at the door, sir. [Algernon looks appealingly at Cecily.]

CECILY. It can wait, Merriman for . . . five minutes.

MERRIMAN. Yes, Miss.

[Exit Merriman.]

:LQ 128 slow restore love

ALGERNON. I hope, Cecily, I shall not offend you if I state quite frankly and openly that you seem to me to be in every way the visible personification of absolute perfection.

CECILY. I think your frankness does you great credit, Ernest. If you will allow me, I will copy your remarks into my diary. [Goes over to table and begins writing in diary.] I have reached 'absolute perfection'. You can go on. I am quite ready for more.

JACK. My dear fellow, the sooner you give up that nonsense the better. I made arrangements this morning with Dr. Chasuble to be christened myself at 5.30, and I naturally will take the name of Ernest. Gwendolen would wish it. We can't both be christened Ernest. It's absurd. Besides, I have a perfect right to be christened if I like. There is no evidence at all that I have ever been christened by anybody. It is entirely different in your case. You have been christened already.

ALGERNON. Yes, but I have not been christened for years.

JACK. Yes, but you have been christened. That is the important thing.

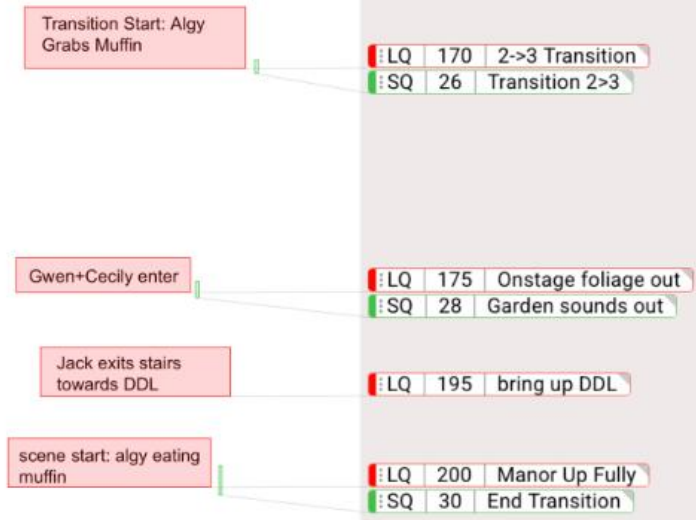
ALGERNON. Quite so. So I know my constitution can stand it. If you are not quite sure about your ever having been christened, I must say I think it rather dangerous your venturing on it now. It might make you very unwell. You can hardly have forgotten that some one very closely connected with you was very nearly carried off this week in Paris by a severe chill.

JACK. [Picking up the muffin-dish.] Oh, that is nonsense; you are always talking nonsense.

ALGERNON. Jack, you are at the muffins again! I wish you wouldn't. There are only two left. [Takes them.] I told you I was particularly fond of muffins.

JACK. Algernon! I have already told you to go. I don't want you here. Why don't you go!

ALGERNON. I haven't quite finished my tea yet! and there is still one muffin left. [Jack groans, and sinks into a chair. **Algernon** still continues eating.]



Appendix G: Sample Performance Report

The Importance of Being Earnest
Fall 2025

Performance Report
WPI Theatre

Performance Report #3 | November 22, 2025

Running Times:	Start Time	End Time	Duration	Ticket Reservations: 102
PreShow	1:55pm	2:11pm	16 mins	House Count: 83
Speech	2:11pm	2:13pm	2 mins	Weather: Cloudy, 45 degrees F
Act I	2:13pm	2:51pm	38 mins	Special Events: None
Act II	2:51pm	3:34pm	43 mins	VIPs: Dean Gericke
Act III	3:34pm	4:00pm	26 mins	Subs/Understudies: None
PostShow	4:00pm	4:05pm	5 mins	Late/Absent/Injury: Prof. Laura (25min)

Performance Overview: We completed a full run of the show, totaling 107 minutes. The audience was very engaged and laughed throughout the show, especially during the Catfight unit in Act 2. This was followed by a short clean-up and closing ceremony. Thank you to everyone for their continued hard work throughout this production.

Front of House:

1. During the preshow speech, 2 patrons in the front row left the theatre to use the restroom. Since they weren't done until after the end of the opening music, they were let back into the LT at the first late seating call.
2. Another 3 patrons left the LT during the Act 1>2 transition. One went to the restroom and returned to their seat at the end of the transition.

Design & Technical:

1. No notes, thank you!

Management & Facilities:

1. No notes, thank you!

Next Performance:

N/A - Thank you everyone for all your hard work!