

Ajax in **IRAQ**

Process of a Stage Manager
By Madilyn Bechtel

Abstract

The stage manager's primary goal is to maintain the integrity of the show.

Stage managing *Ajax in Iraq* was my introduction to Linfield Theatre. Theatre is a collaborative art and as stage manager, I was able to explore all aspects of the show. Knowing I have people depending on me for the show to run smoothly was a big responsibility and one that I am grateful to have experienced. Being the communication vein between the actors and the director as well as the design team helped to hone my communication skills and helped me develop an efficient way of getting information across. I learned to work with many different kinds of people and to adapt my communication skills in a way that could work for everyone.

Production Team

- Janet Gupton: Director
- Tyrone Marshall: Scenic and Lighting Designer
- Robert Vaughn: Technical Director, Sound Designer, Multimedia Engineer
- Laurel Peterson: Costume, Hair and Makeup Design
- Alyssa Coleman: Assistant Sound Designer

Communication

- Production Meetings:

In weekly production meetings we discussed the rehearsal process and development. The beginning weeks, presented costume sketches and initial design ideas and elements.

- Designers and Director

Understanding and interpreting how the directors vision was realized in the lighting, sound and costume design.

Rehearsal Tasks

- Communication between actors, designers, and director
- Organizational Support
- Rehearsal set-up and breakdown
- Blocking Notes (see examples)
- Line Notes (see examples)
- Rehearsal Reports

Production Tasks

- Light and Sound Checks
- Calling Cues
- Communication with actors and backstage crew
- Communication with Front of House

Technical Involvement

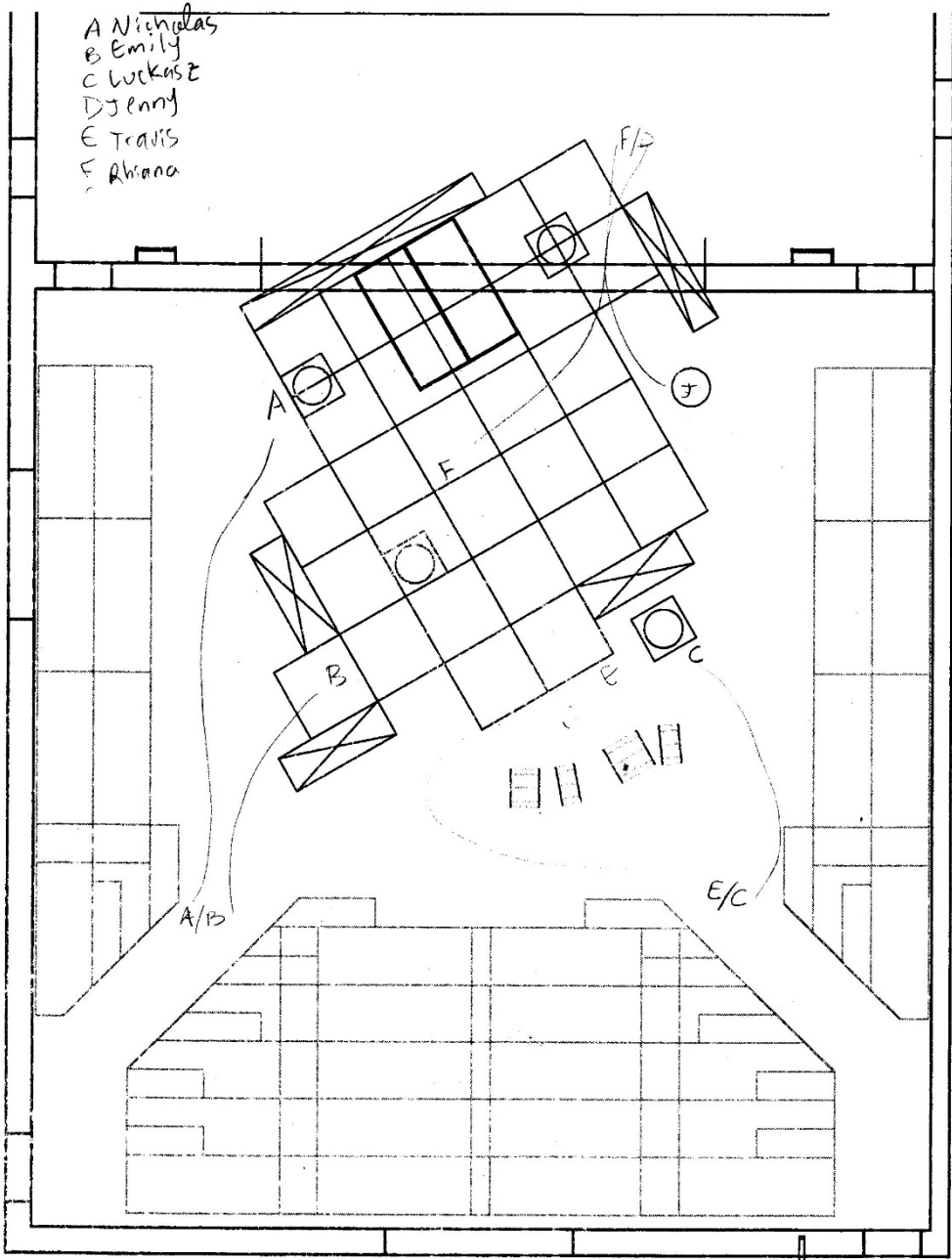
Ajax in Iraq had many sound and lighting cues as well as several projection cues. Because of this I needed to understand the equipment I was working with in order to address any problems that arose

- Lighting
 - Channels checks
 - Basic knowledge of lighting instruments
- Sound
 - Speaker checks
 - Level checks

Creating a Supportive Environment

Ajax in Iraq presents several sensitive themes; including war, rape, death, veteran support, and relationships in high stress environments. Because of this, rehearsals needed to be organized in a way that did not put too much emotional strain on the actors. Because of the heavy subject matter I needed to be sure that all members of the company felt they were in a safe environment.

A Nicholas
 B Emily
 C Lukasz
 D Jenny
 E Travis
 F Abrina



* See photocopy in administrative tab
 For blocking pgs 10-13

sound 107 standby
 Lights 5-31 standby

10

(Choral section. Modern male and female soldiers speak to the audience, as if being interviewed. They represent all ranks and different eras in the war. These are, none of them, characters who are going to appear again, so actors cast in several parts will need to take pains to differentiate themselves from characters they will play later. A range of accents would be helpful.)

108 for the trans & down part
 5 chorus special
 trav: in place

NR 1

A. Yeah, we help people. Every day we've done something that was just, by anyone's standards, a good thing. People were in need and we stepped up, over and over. But the bottom line? We are soldiers. We were sent here to kill people. We've done that too. We take lives, that's what soldiers do. And once you've done it, you're never the same. So you better get clear on what that means to you. Because for the rest of your life, that's what walks with you.

light 5 go

C. You just live in fear all the time.

light 6 go

B. It's just, the noise, it never stops: gunfire, explosions, rockets—they kinda hiss when they—and RPGs, it's a like, a rushing sound.

light 7 go

D. There's so much adrenaline pumping through you all day/every day

light 8 go

C. You're jumpy every second because there are no people anywhere in this country you can rule out as threats. Shit man, there are no things in this country you can rule out. A paper bag by the side of the road, a dead dog, a tin can? That could be where the IED that's going to kill you is hidden. That thing could kill your sorry ass.

light 9 go

B. We can't talk to them, they can't talk to us. It's a situation. We're, like, screaming at them, "We're here to help you!" while we're pointing guns at them and scaring the shit out of everybody.

light 10 go

C. Should I shoot him? How about / him?

light 11 go

D. It's gotten to the point with the locals—all you feel is anger. Because they hate us. And there is nothing we can do, no amount of— We are genuinely trying to help them. I am, we are. And they just keep trying to kill us. Are they crazy? Are we crazy?

light 12 go

E. At least with the Iraqis you can see the pure struggle of their lives, day after day. Even when I hate the mother-fuckers, I get it, why they're doing what they're doing, because I can see their lives and they just suck. But when I get home I look at all these fat idiots wandering around the malls and I start feeling just, I don't know, contempt? So that's not good.

light 13 go

E. You're always second-guessing everything because the rules for engagement are just unworkable. Seems like our job is to get shot at sometimes, 'cause you have to draw fire in order to legitimize firing back in a civilian situation, which is, let's face it, this entire war. We're the only ones in uniform here, you know what I mean?

light 14 go

light 15 go

L to 3
 RH: to 2
 Em to 6

LE 6

Em 7

LE 3

Em 6

E to 4
 trav to 3

L to 1

NR to 6

Em to 5

LE 1

LE 4

trav 3

RH 2

L to 4



Stage Manager Rehearsal Report

Show:

Date:

Start Time:

End Time:

In attendance:

Overview:

Set Notes:

Costume & Hair Notes:

Prop Notes:

Sound & Lighting:

General Notes:

Nick "A"

- ✓ 5 Yeah, we help...
- 6 - no lines
- ✓ 6 - OK the UCC...
- ✓ 4 But even at...
- ✓ 4 Were there accidental
- ✓ 5 The place is made of
- ✓ 1 What I can't get a handle
- ✓ 6 And then there's the rest
- ✓ 3 But you know Iraq

* blocking for
pgs 10-13

Jenny "D"

- ✓ 5 There's so much adrenal
- ✓ 4 It's gotten to the point...
- ✓ 1 I'm going in to try to talk...
- ✓ 6 So what's the mission anymore...
- 3 - no lines
- 1 - no lines

Emily "B"

- ✓ 2 It's just the noise...
- ✓ 6 We can't talk to them...
- ✓ 3 You can't just shoot...
- 4 - no lines
- 1 - no lines
- 3 - no lines
- ✓ 6 - It's 1/2 of one percent...
- 4 - no lines
- ✓ 2 So I guess if I'm going

Travis "E"

- 4 - no lines
- ✓ 3 At least with the Iraqis
- ✓ 6 I gotta say when I'm in a fire fight
- 5 no lines
- 1 no lines
- ✓ 4 So bin Laden's dead

Lukasz "C"

- ✓ 6 You just live in fear...
- ✓ 3 You're jumpy...
- ✓ 1 Should I shoot him...
- ✓ 4 How do you know who the insurgents are
- ✓ 2 How about that guy
- ✓ 3 So when you say that you disagree
- ✓ 2 But I know people who died
- 5 - no lines

Rhianne "F"

- 3 - no lines
- ✓ 2 You're always 2nd guess
- ✓ 5 It's this feeling of all of us
- ✓ 4 When you're back in the states
- 2 no lines
- 5 no lines
- ✓ 1 I've been back and back
- ✓ 6 I'm important here...

Specific Blocking for page 10-13





Channel	Description	Channel	Description
1	Source 4 par from L	26	1 fernel down warm wash SR
2	Source 4 par IN1	27	1 fernel just upstage SL
3	Source 4 par back outer IN1	28	1 fernel just upstage SR
4	Source 4 par	29	1 fernel upstage SL tent side
5	Source 4 par straight in SL half	30	1 fernel upstage SR tent side
6	Source 4 par Straight in SR half	31	1 fernel upstage of pro coming down
7	Source 4 par from back in 1	32	1 fernel map wash
8	Source 4 par from back onto SR	33	1 fernel down cool wash SL
9	Source 4 par side light into IN2	34	1 fernel down cool wash SR
10	Source 4 par other half	35	2 fernels down blue over card bench
11	Source 4 par side light back toward column SL	36	1 fernel down blue upstage over tent
12	Source 4 par side light back toward column SR	37	1 fernel down blue SR
13	Source 4 par in on SL	38	1 fernel down blue upstage of tent
14	Source 4 par In on SR	39	1 fernel down blue SL
15	Source 4 par backlight into card column	40	1 fernel down green SL
16	Source 4 par backlight into urn	41	1 fernel down green SR
17	Source 4 par onto map SR	42	1 fernel down green above card table
18	Source 4 par onto map SL	43	1 fernel down green above urn
19	Source 4 par onto SL bench	44	1 fernel green on map
20	Source 4 par behind urn	45	1 fernel green above urn next to tent
21	Source 4 par front light above bench	46	Specials/Source 4s #1
22	Source 4 par from above urn to behind urn	47	Specials/Source 4s #2
23	Source 4 par from back catwalk into side SL	48	Specials/Source 4s #3
24	Source 4 par from back catwalk into side SR	49	Specials/Source 4s #4
25	1 Fernel down warm wash SL	50	Specials/Source 4s #5

Lighting: Channel Check
Example

Channel	Description	Channel	Description
51	Specials/Source 4s #6	76	2 source 4s on SR wall
52	3 source 4s SR pedestal front light	77	from SL onto SR wall
53	3 source 4s SL pedestal front light	78	Judy special 2 source 4s to upstageR bench area
54	3 Source 4s upstage pedestal front light	79	Fletcher special 2 source 4s to center
55	twinspin instrument into Down SL	80	Lary special 2 source 4s to SL table
56	twinspin spin (inside 55)	81	2 source 4s in front of tent
57	twinspin instrument into Down SR	82	2 source 4s from opposite sides on SL wall
58	twinspin spin (inside 57)	83	2 source 4s from opposite sides on SR wall
59	twinspin instrument from back wall onto downstage/center	84	strobes (5) in tent
60	twinspin spin (inside 59)	85	down round on downstage fallen column
61	twinspin instrument from upstage right	86	rifle special 1 source 4
62	twinspin spin (inside 61)	87	down round Atheni SR bench
63	source 4 down on SR bench	88	down round on upstage L pedestal
64	source 4 down on SL bench	89	strip lights every 3rd=red
65	source 4 down on upstage R bench	90	strip lights every 3rd=green
66	3 source 4s coming from SL	91	strip lights every 3rd=blue
67	3 source 4s coming from SR	92	LED on Cyc green
68	arcitectual gobos 2 from SR corner	93	LED on Cyc blue
69	arcitectual gobos 2 from SL corner (cool)	94	LED on Cyc amber
70	arcitectual gobos back SL	95	LED on Cyc red
71	architectual gobos back SR (cool)	96	Projector (indicator light/douser)
72	down round on table	97	6 source 4s red (see diagram for location)
73	down round on SR pedestal	98	twinspin instument behind precenium
74	2 source 4s on map	99	twinspin spin (clouds)
75	2 source 4s on SL wall		Submaster 1= 2 fernels backstage
		150	house lights 13 cue lights

Sound Plot: Ajax in Iraq

Linfield College: Fall 2013

Cue	Page #	description	Notes	Speakers
101	9	Preshow music		1
101.5	9	fade out preshow music		
102	9	Cell Phone announcement		1
103	9	"sounds from within"...	Don't know what these are yet. Level up as we go to blackout.	2
104	9	lev down	just before Athena starts talking	
105	9	scream 1	pig or human screaming sound	
106	9	scream 2		
107	9	A-F Transition (<i>Hero</i> 3:10 long)	xf into <i>Hero</i> in scene change	
108	10	Lev out	end of transition	
109	13	British Cadence	Thematic Cue (Britania Rules the World??)	
109.5	13	fade out British Cadence		
110	16	Steamroller baby	??	1,4,5
110.5	16	fade down steam roller		
111	16	fade out steam roller		
112	22	Greek Underscoring		1,2,3
112.1	22	Fade down greek underscoring		
112.5	22	fade out Greek Underscoring		
113	26	"Friends in Low Places" - Garth	start loud	
114	26	Move to onstage speaker	visual on radio	
115	26	Pisoni turns radio down	Visual	
116	26	Radio out	visual (SRG turns off)	
117	27	On stage speakers	Drowning Pool	2
118	28	music stops	Visual (SRG turns off)	
119	28	Athena (Chorus) Underscoring	Techmessa's Lament	1,2,3
119.5	28	fade out 119		
119.6	31	Ajax scream 2		
120	31	nightmare Droning (unsettling)	With LQ 44 ?	1,2,3
121	31	Droning Up		
121.5	31	Fade droning up		
122	31	Droning Stops		
123	33	nvg sounds and Microphones	underscoring, swarm sounds bring up channels 10, 11, 12 on mixer!	1,4,5
123.1	34	NOG noise 1 - Ray gun		3
123.2	34	NOG noise 2 - Bam Bam Bam		1
123.3	34	NOG noise 3 - Reloading		4

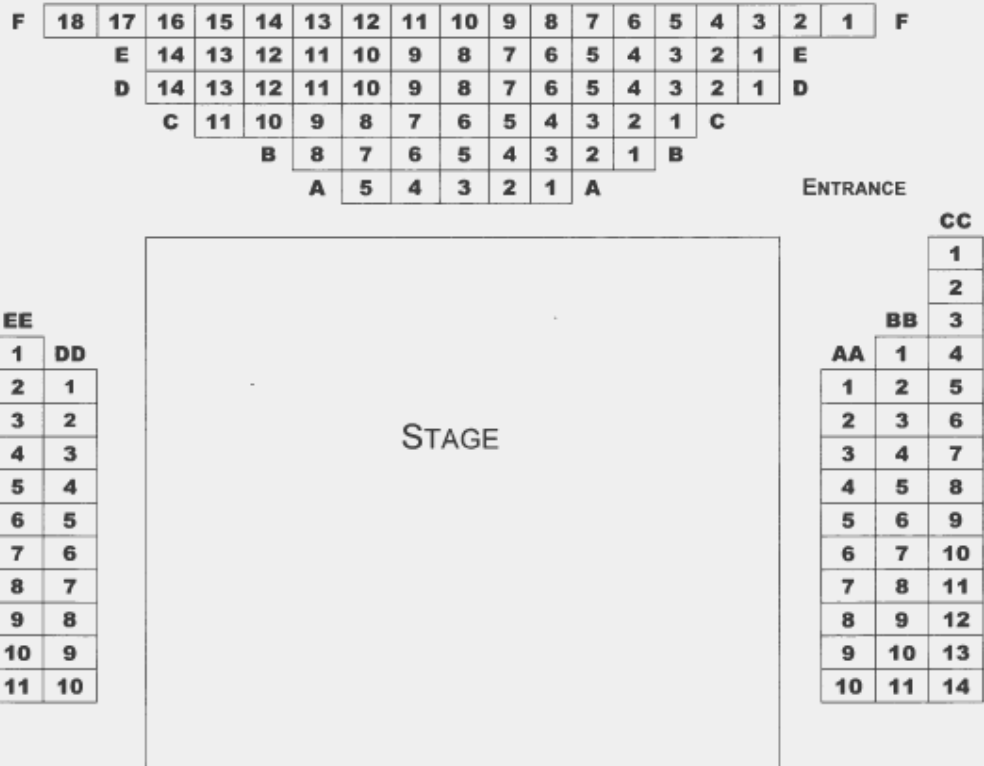
123.4	34	NOG noise 4 - 2 shots		5
123.6	35	Fade down NOG scene		
123.7	36	Fade down microphones	Sliders 10, 11, 12 down!	
124	36	The voice		1
125	36	NOG underscoring out		
126	37	Lorde - rape scene	underscoring	1,4,5
126.5	37	fade out 126		
127	38	Drumming/heavy breathing	After hands go up	1,4,5
129	38	Stop all followed w/ eagle scream		1 thru 5
129.5	39	blood sacrifice		1-Jan
130	41	heartbeat	AJ feels for her pulse. Visual cue.	1,4,5
131	41	heartbeat stops	visual cue	
134	43	chorus video		
135	45	chorus video fade		
136	46	underscoring	some patriotic piece in a minor key? Fades out?	
137	50	underscoring	dual world underscoring. Ancient greek and modern together.	
138	51	Soldiers Things	Rifle/Boots and Helmet	1
138.5	51	Fade down 138		
138.6	51	Fade out 138		
139	53	Taps	plays in its entirety	1,4,5
140	54	curtain call & post show		1,4,5
141.5	54	fad up curt call	after applause starts	

Microphones

Pack #	Chan #	Gain level	Actor
4	10	-18	Travis
3	11	-26	Lucasz
2	12	-30	Nicholas

DRAFT

**Marshall Theatre
Ajax in Iraq**



Theatre Layout, Performance Dates and Ticket Prices

Performance Dates & Prices

Thursday, November 7 at 7:30 Post-Performance Discussion	\$9. ⁰⁰ Full Price
Friday, November 8 at 7:30	\$7. ⁰⁰ Seniors (62+)
Saturday, November 9 at 7:30	\$7. ⁰⁰ Linfield Faculty & Staff (2 tickets per ID)
Sunday, November 10 at 2:00	\$5. ⁰⁰ Students (any school, 1 ticket per ID)
Thursday, November 14 at 7:30 Post-Performance Discussion?	
Friday, November 15 at 7:30	
Saturday, November 16 at 7:30	

Opening Night
\$2.00 off regular prices

Strike: Ajax in Iraq 11/16/2013

Please report to the location under which your name is listed.

If your name does not appear below, please help stack chairs to start with and then ask Rob or Ty.

Thank you.

Audience	Set	Props	Lighting/Sound
Stack chairs and store in sound lock	Remove and disassemble ground row. Raise cyc.	Strike all props from set and return to cabinet	Strike strip lights and tent lights with cable
Move aside two platform sections to get JLG out.	Remove set dressing, benches, tent, table and short columns	Remove paper from props tables and return to sound lock under booth.	Strike onstage speakers and cable
Remove and store skirts and Velcro pads	Detach and disassemble upstage platforms		Strike all headsets and cable.
Remove railings and store on cart	Detach and disassemble platforms downstage.		Begin striking lights
Remove closure panels and store on cart	Rig up and raise header		Empty garbage can in booth!!
	Columns and header to the shop		
	SL and SR wall disassembled and moved to shop		

Amandine	Christie	Sadie	Madilyn
Amanda	Gabi	Heidie	Anders
Sammi	Emily	Mary Beth	Angie
nantha	Jenny		Alyssa
Aily	Lukasz		
Murphy	Travis		
Nicholas	Rhianna		
Daniel	Mariko		

Costume crew: please report to Laurel

- Please use caution when moving large set pieces to the shop.
- Be aware of your surroundings at all times and remain attentive to help those who need it.
- **WEAR APPROPRIATE CLOTHING to participate.**
 - Closed toed shoes only.
 - No loose or baggy clothing. (This includes jewelry)
 - Hair tied back. (if it's long enough)

Nobody leaves until we all leave at the end of the night. As you finish the duties listed above your name, move on to help strike the set or lights.

The greenroom must also be spotless! Please clean out the refrigerator as well. Thanks and let's finish this show off safely and accident free. See you at Sharis!

Strike Duties for all members of the company



Reference Letter from Director Janet Gupton

Dear Reader:

I am writing on behalf of **Madilyn Bechtel** who served as the stage manager of the production of *Ajax in Iraq* that I directed at Linfield College this past fall. She has entered Region VII Kennedy Center American College Theatre Festival's stage management competition. Madilyn is a freshman who auditioned for the show and although I was unable to cast her, I saw great potential in her. I was not wrong. She came on board as a stage manager without any experience and did a fantastic job.

Madilyn was quick to learn the ropes and was very good learning on the fly. During the rehearsal process she kept up with the many blocking changes thrown at her. At technical rehearsals she caught on very quickly as to how to call the show, which had more sound, light and projection cues than an average "lights up, lights down" kind of show. She was calm and collected. I was never worried with her at the helm despite her lack of experience. I encouraged her to enter this competition because I believe she has room to grow both as a stage manager and as a performer and I am excited to get her started on her journey while she is at Linfield College. Participating in this festival is a great way to open the world of theatre to her.

Madilyn is bright, actively engaged and well loved by her fellow theatre students. She is articulate and thoughtful in class and at rehearsals and goes the extra mile to be the best she can be.

Sincerely,

Janet L. Gupton
Associate Professor of Theatre
Linfield College



**The Kennedy Center
American College
Theatre Festival
Region VII**

SCI Las Vegas
Summer Institute Trip
Ajax in Iraq - Stage Management
Madilyn Bechtel
Linnfield College

Certificate of Achievement

Boise State University
Boise, Idaho
February 21, 2011

Certificate of Achievement from the
Kennedy Center American College
Theatre Festival in Boise Idaho in 2014