Harvard-Radcliffe Dramatic Club

Choreographers' Handbook

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CONTENTS

GETTING STARTED

It is strongly recommended that all aspiring HRDC choreographers start by observing how HRDC production processes work in roles like dance captain or assistant choreographer. While many choreographers are experienced in the realm of dance, your skills as an artist constitute only half of the job. HRDC shows require coordination with various departments, awareness of the power dynamics present in production processes, knowledge of the basic timelines for shows, and proficiency in communication with actors.

If you are looking for choreographic opportunities in musical theater, there are several ways to do so:

The First-Year Musical (FYM): if you're a first-year, the FYM is a great way to jump right into Harvard theater. I got my start in FYM as a choreographer, and I would argue that one can jump into this role without prior experience as an assistant or dance captain, though it would help. FYM typically recruits choreographers right before winter break. There are unique challenges in working with original, student-written shows, and please see *Working on Original Shows* for more information.

During the summer: once you know what shows are going up in the Agassiz and the Loeb for the upcoming season, you can reach out to those teams to see if there is a need for assistant choreographers.

At the beginning of the semester, and throughout: many choreographers get their start by acting as a dance captain in shows. If you are interested in performing and are confident in your skills in dancing, coaching choreography, and generating choreography yourself (or if you consider yourself a dancer-first), you may audition for shows and mention on the preliminary audition form that you are interested in learning about choreography and acting as a dance captain. Naturally, choreographers are eager to recruit actors who will be great to work with in rehearsals. If cast in a show, while you may not be the designated dance captain at first, you may demonstrate skill and competence by helping fellow actors learn and remember choreography, being present physically and mentally for every choreography rehearsal, and overall showing leadership in the rehearsal room.

During the semester, at the beginning of venue application season: sometime around Thanksgiving and mid-March, directors in the community will start building teams for their venue applications. Keep your eyes peeled for an interest spreadsheet—the HRDC will send a Google Sheet wherein you can write your name, contact information, and roles of interest so that prospective directors can reach out to you.

Other relevant parties to the choreography team:

A **dance captain** is a cast member who has demonstrated dedication and attendance at choreography rehearsals, good retention of material, and leadership among the cast in choreography rehearsals. They are the point person for questions when the choreographer(s) and assistant choreographer are unavailable. They may also run warmups. Make sure to talk to your lead choreographer, because each production requires different things from a dance captain.

An **assistant choreographer** is recruited by the choreographer to help teach choreography in rehearsals, asking clarifying questions, holding office hours, and catching up late or absent actors. They might also take notes or take videos at the end of each rehearsal. You and your lead choreographer should discuss your role responsibilities together so that you feel like you have a manageable amount of work and clear expectations going into the production.

COMMON CASTING

An Introduction to Common Casting.

Common Casting (CC) is a week-long process for every production that involves casting through auditions. See the <u>*HRDC website*</u> for more information. Your directing and stage management team should have details about what is expected of each member of the rehearsal staff, since these expectations can be different from show to show. For logistical details, you can reach out to the Common Casting Chair/Campus Liaison of the year at campus@hrdctheater.

A couple weeks before the semester, the Common Casting Chair will send forms asking for your contact information and audition preferences from your team. Know that if you are in your role for the first time, you have to attend a workshop during CC week—it's usually fun and informative! Once you get that introduction email from the Common Casting Chair, it's go time. Keep your email, text, and Slack notifications on, and respond to your forms as soon as you can.

CC requires us to hold two truths at once: 1) that auditions are gatekeeping processes toward an enjoyable, healthy, and artistically fulfilling production, and 2) HRDC should be approachable and open to anyone who wants to make theater in college. There are weird power dynamics that exist at every stage, especially when you sit across the table from your peers. As dancemakers, we should be aware that dance is one of the more inaccessible aspects of musical theater but the most learnable with enthusiasm. I encourage you to welcome those who are inexperienced but excited, and a welcoming tone comes from what you say and do.

Accessibility is not a footnote here. As mentioned in the introduction, your capacity to welcome people of all abilities is a foundational skill as a college choreographer. This entails accommodating prospective actors' mobility needs, adjusting choreography on the fly, or, better yet, thinking of alternatives ahead of time. The Harvard Dance Center holds workshops about accessible movement, and you can look up resources online (<u>*Dancing Wheels*</u> in Cleveland, Ohio is a physically-integrated dance company). You are always welcome to reach out to me if you want some guidance.

At the end of the day—or week, rather—actors have to choose *you* and your show, which means that CC week also involves selling *you*, your professionalism as a team, and an enjoyable and fulfilling experience. Witness their talents with open ears and bright eyes; encourage actors to arrive as they are.

Common Casting Breakdown.

Pre-CC: Common Casting week is a conversation-starter when it comes to understanding the broader artistic vision of the production (and can be quite revealing of priorities!). When you and the creative team prepare for auditions, you should have discussions about the following:

> <u>Who will be in the room?</u> At a minimum, the rehearsal staff should be at all preliminary auditions and callbacks, including the dance call. Though it may not be obvious, choreographers are necessary to the prelim room to denote which prospective candidates to pay closer attention to at the dance call. It's important that you are on the same page with the rehearsal team, even if you do not have expertise in music or acting. For deliberations, you

need to know why the music director(s) and director(s) advocate for a given handful of actors, and there is a special magic when your opinions align with theirs. Long story short, choreographers are necessary to the audition room, and I recommend advocating strongly for your presence if you are barred from it.

<u>What songs are "choreo heavy?" Which characters will dance more or less?</u> This lands under Summer/Winter break planning, but these thoughts inform the audition process. The most difficult choreography—a subjective term, but examples include a huge dance break, movements requiring the entire body, floorwork, turns, flexibility, et cetera—most likely constitutes an effective dance call combination. You will need to describe the difficulty of movement of the broader production and each track; compare this to how music directors include the range of each character in Common Casting materials. Your directing team should also be on the same page about YOUR spectrum of choreographic difficulty. Some may think that a pirouette = the most difficult choreo in college theater, and some may think it's a bare minimum requirement. Hyperbole notwithstanding, clarifying subjective standards is a vital precondition to any gatekeeping processes. A clear and accurate description of your style and standard also helps actors figure out whether this production is suitable for them and their preferences.

<u>The preliminary audition form</u> is created and provided by the stage manager(s) for actors to fill out after their prelim. I recommend including information about how much choreography each track involves and a text box about their comfort with choreography. This should be an open-ended question that asks for their dance experience, how they generally feel about dance, and whether they would be interested in a dance captain position.

Preliminary Auditions: In the first week of the semester between Monday and Friday, your team will hold auditions for all and any actors interested in your show. You will sit for 2-5 slots of 3 hours each in a week; bigger shows usually have more slots. The actors will come in to sing and read a side. You get a lot of data from the way that actors present themselves in auditions—where they may hold tension in their bodies, what embodiment habits (non-derogatory) they may have. On occasion, actors will voice whether they are dancer-firsts or other dance-related inquiries. They should also write this in their preliminary audition form. Your presence here is especially important for the end-of-audition blurb wherein you or the director will talk about the dance call, when and where it is, and what they will need to bring. You can tell them what song(s) the dance call combination(s) will use, recommended attire and shoes, and the dance style of the show. Make sure that each actor receives the same amount of information for the sake of equity.

The Dance Call: Your time to shine! A CC dance call typically happens on Saturday or Sunday (true of 2024) and there are *open dance calls* or *closed dance calls*. Open dance calls encourage all auditioning actors to attend, and closed dance calls are for invite-only and all called-back actors. Open dance calls are preferable because you won't miss on potential core ensemble members. Make sure to communicate your preference to the directing team as well as the Common Casting Chair/Campus Liaison of the season well before CC week.

<u>Bring a laptop or device from which to play music and a portable Bluetooth speaker</u>. You can borrow a speaker for free from the Harvard libraries, though I recommend investing in one of your own for rehearsals.

Dance calls are usually 1-2 hours, and I would recommend something between 1.5 and 2 hours. This gives plenty of time for trickling in (especially for morning dance calls), warmup, teaching, and performing. Here's an example of a two-hour plan:

- 7:30PM – 7:45PM: warmup
- 7:45 – 8:30PM: Combination 1
  - Teach
  - Do all together a few times
  - Ask them to leave the room (or they can just chill around the edges) and then do it in groups twice, recording each time
- 8:30 – 9:30: Combination 2
  - Teach
  - Do all together a few times
  - Ask them to leave the room (or they can just chill around the edges) and then do it in groups twice, recording each time

You can teach up to two combinations; it's up to you and what you need to see, but I've done two combinations when the show's style is diverse or difficulty depending on the track. For instance, I had everyone learn an easier combination to "Big Fun" from *Heathers* (a show put on in a past season—but I won't tell you when! Nyah nyah), and then advanced dancers and called-back Heathers stayed for "Candy Store" in the last hour.

Here are some quick tips:

- Make sure the dance combination is an accurate representation of what the hardest choreography in the show will be. It doesn't even need to be to a song in the show. This gives you the data you need to know.
- Each combination should be around 1 minute long.
- Invite your assistant choreographer to attend! They are *so* necessary for organizing people into groups, answering questions in the back, and performing the combination with groups so you can watch. I would also encourage asking for their input about what and who they noticed. It's also a great first experience through which you learn how to navigate your collaborative dynamics and what works best.
- Don't spend too much time on warmup, but it's necessary to avoid injury. Consider telling people that they should do what *they* need and not to worry about impressing you at this point. I have an ab workout that gets people warm in 2 minutes
- Leave plenty of time to teach, and don't be afraid to go slow. Personally, I like to leave room for questions while noting who asks them, since rehearsal etiquette and energy are something to keep in mind during the audition process.
- Look for the following: attendance, enthusiasm, openness, etiquette, attention to detail, quality of movement, spatial awareness.

Dance calls can be a really fun experience for everyone involved. I always approach them with the goal of making dance less scary for actors. It's the first and only time that prospective actors get to spend time together in a room, and it *is* possible to set a communal and joyful tone in the context of a competitive process.

Callbacks: Again, it's important to be in the room for all callbacks so that rehearsal staff can all deliberate on actors equitably and on the same amount of information.

Deliberations: Some teams will choose to "soft delib" after each preliminary audition slot, and all will deliberate at the end of preliminary auditions before callbacks, and after callbacks to officially cast the show. Do not shy away from sharing your opinion and advocating for yourself and remember that a choreographer is essentially a co-director when it comes to staging. Directors should know that and honor your opinion as a collaborator as well. Consider consolidating your notes about actors in a secure archive, digital or physical, to speed up the deliberation process... they can run exhaustingly long otherwise. Follow a four-walls policy and lead with compassion and understanding.

PRE-PRODUCTION PROCESS

Everyone has their own preferred process when it comes to how far in advance you choreograph, but a great deal of preparation occurs before the semester starts. Some of my best work has happened through choreographing for the actors we have in the room—after Common Casting—but the healthiest way that allows for efficient cross-departmental communication is to choreograph mostly everything before rehearsals start. As such, I ultimately endorse the latter option. You will realize, however, that *flexibility* is crucial to the process because there are so many moving pieces in a college theater production, so be prepared to adjust your choreography while you advocate for the moments that are truly sacrosanct for you.

Mise-en-place.

It goes without saying that you need to know the basics of the show before beginning to develop your work: the music, the characters, the plot. It's not always necessary to watch a video of the show, but I recommend listening to the cast recording and reading the script. You could even encourage your director to do an all-staff table read before actors get involved—it's a great way to get to know everyone and to mutually inspire each other.

List each song and instance of choreography in a document of your choosing (I love a spreadsheet). Spitball ideas into the document. Then, meet with your director(s) to go over this list, and you can choose to spread these conversations out over the summer or winter break. You should plan to discuss which characters will be present during the scene preceding a number, in the song itself, and after the number. Sometimes directors and choreographers will want the ensemble onstage for a song sung by two people, so it's best to have a conversation as opposed to relying on what is written in the libretto.

You should also discuss your visions for each instance of choreography (typically a song): how much movement does the director want onstage? How should it begin and end? What set elements does the director imagine wanting onstage at that point? Ideas for props? Themes you or your director wants to bring out? These discussions will provide you with a basic framework from which to build on and choreograph within. A cause of director-choreographer miscommunication comes from a mismatch of expectations, so talking about how everything fits together and being candid with one another from the beginning is key.

On a similar note, you should be present in every set/scenic design meeting leading up to and during the rehearsal process. In these meetings, you will learn key information about exits and entrances, platforms actors can use, how much space you have, and more. Design is a truly collaborative process, and neither you nor a technician should feel like a vision is being *imposed* on each other, so be open about what you are excited by and what your movement may need. More information about communicating with technicians and designers in *Communicating with Other Departments*.

Choreography, finally!

At this point, you've probably realized that choreographing is truly only a percentage of the job of an HRDC choreographer. This moment is entirely yours, and I will provide only a few tips:

- Record everything, even your drafts, and upload them to the staff Google Drive folder. Then, encourage the team (especially directors and music directors) to watch your drafts. If you invite their feedback, music directors can give good insight about where actors may need a moment to breathe. The final draft videos will be useful to actors when they go back to review choreography later on.
- Be prepared to write out formations. I never had my formations written out before the semester started because I like to use actors' names in my diagrams, but make sure you have an idea of a general shape to make formations easier later on when attendance at rehearsals makes things murky.
- Walk the line of crafting artistically fulfilling and challenging choreography while being mindful of what actors can be reasonably expected to accomplish in X number of weeks with Y difficulty-level of music. I have been guilty of overcorrecting, too; actors are tenacious and can do difficult choreography. Just remember that they have to sing and act too. No grand jetés during high notes.

A Brief Note about Plagiarism and Integrity

As choreographers are one of the few staff members involved in student productions creating original content, it can be stressful to produce a musical's or show's worth of content with the short amount of time of a break and/or less than a semester.

Choreographers often fall into the trap of plagiarizing, especially when working on musicals that have videos available or are generally well-known. Suppose you feel like the formations, movements, lifts and tricks, or gestures are similar to the original choreography. In that case, I strongly advise switching it up—the equivalent of paraphrasing the source is not quite enough. It helps to watch several versions of the work to rid yourself of a singular idea of how something can look.

Though I shouldn't lecture at length about the possible consequences of plagiarism, please remember that plagiarism affects *everyone*. You may not be able to use videos of the choreography for professional or personal use. Actors may not be able to put videos of the numbers in their reels for professional auditions or post-grad applications. Blissfully unaware directors may get dinged for not managing the lack of creative integrity of their staff members. You also have to live with the knowledge that your ultimate triumph of choreographing a musical is dimmed by unoriginality and lack of vision. **Please ensure that your choreography is entirely original**, and **acknowledge your influences if you choose to reference them in your choreography!**

Rehearsal Scheduling.

Before Common Casting week, estimate how much time (in minutes) you will need to teach each number. You will not know the learning pace of your actors, so I typically overestimate a tad when inputting my numbers into the Master Rehearsal Outline for the stage managers. You can adjust these numbers whenever you want, especially after the dance call and after a rehearsal. It's better to have too much time than not enough for a given number.

I don't recommend front-loading choreography; the actors need to learn music first anyway. For retention and physical health, choreography rehearsals should be evenly distributed in the weeks

leading up to residency. I also argue that you could still teach a number or two during residency depending on how long it is. I recommend reviewing numbers learned earlier in the process whenever you have spare time in a rehearsal.

Your stage managers will then craft a beautiful rehearsal schedule each week based on your estimates and preferences! Make sure to respond quickly to them, since balancing Harvard student schedules is probably the hardest job second only to that of a brain surgeon. You should also keep them updated if your estimates or week-to-week schedule change.

Rehearsal Spaces.

The ideal rehearsal space is a dance studio with a mirror and ample space for the number of actors called. Here are some recommendations:

- Loeb Dance Studio: Located at the Loeb Drama Center in the basement, this studio has a mirror on the wide-end of the room. No sound system. Please note that this room is NOT wheelchair accessible. Reserve via the upstairs bulletin board or the google form for that season.
- Harvard Dance Center Studio 1 and 2: Located near the quad, these rooms are the most traditional studios that exist on campus. Marley floors, mirrors, and a sound system (spotty at best, however). HDC also has the green room, which has a wood floor. Studio 2 is NOT wheelchair accessible, but Studio 1 is. Reserve here. Dance groups get priority over this space, so place reservations early.
- Office for the Arts Studio: Near Lowell and across from Playa Bowls. Marley floors, mirror on the wide-end, and a sound system. NOT wheelchair accessible. Reserve here. Dance groups get priority over this space, so place reservations early.
- Lowell Dance Studio: In Lowell basement. Marley floors, mirror on 2/4 sides, a sound system. Max. 10 people but works best with around 5-6. Wheelchair accessible. Reserve here.
- Eliot Dance Studio: Wood floor, a tiny, lackluster mirror, no sound system. Reserve for smaller groups. Not wheelchair accessible. Reserve through an Eliot student on the team.
- Pfoho Dojo: In the basement of Pfoho's Comstock Hall. Wood floor, mirror on long side, no sound system. Only for very small groups or office hours. Wheelchair accessible. Reserve through a Pfoho student.
- Currier Dance Studio: ask a Currier student!
- Other spaces that are not ideal because they don't have mirrors and dance flooring, but sometimes your SMs will reserve space for you here: the SOCH, Loeb Rehearsal Room C, Lev Library Theater.

CHOREOGRAPHY REHEARSALS

Choreography rehearsals consist of the following parts: warm-up, teaching, running, and a recorded run.

Before Rehearsal.

As stated, I highly recommend taking clean videos of you doing the choreography and uploading it to the staff drive. These videos will be helpful for actors because they can review the choreography from the most trusted source, and since sometimes videos of the actors' runs are not as representative of how you would like to choreography to look by performance time.

It will help you IMMENSELY if you document formations. Write down formations before rehearsal, if possible, so you know where everyone will be including actors who are not present. If you make changes, you can take a picture or video of the formation. Keep these diagrams in a neat Google Drive folder—these double as information for team designers, especially lighting designers for Q2Q to reference where everyone will be and when.

Beginning of Rehearsal.

Your assistant stage managers or stage managers should keep track of attendance themselves, but it does help to keep your own spreadsheet of who will be missing or who missed what unexpectedly. People who miss should be expected to meet with you or the assistant choreographer as soon as they can and make this expectation clear to actors at the beginning of the process.

Keep warm-up to 5-7 minutes. This can also double as trickle-in time for actors running late. If you expect to do a more strenuous number that involves flexibility or jumping, make sure to provide a warm-up appropriate for those stressors to avoid injury.

The actors should hopefully know the music for your rehearsal, so don't waste time explaining the time signature too much unless you count the music in a specific way (i.e. I will count a fast waltz in slow 8's sometimes). Give a brief explanation about what emotion and dynamics you want to see from the movement—is it a sharp piece? Are they dancing as their characters, or are they dancing as an amorphous ensemble?

Teaching.

Adjust your teaching pace to the actors in the room, asking often whether they are good to keep going or need to go back. It is better to teach in detail such that there are fewer questions later on in the cleaning process. Stop at logical stopping places when pausing to try with the music because these junctures can easily become spots where actors forget what comes next.

For memory, it helps to associate terms to movement. Unfortunately, one of those terms for Spring 2024's *Spring Awakening* was "throw the baby." They never forgot it after that, though. Encourage actors to write down choreography in the margins of their librettos, if possible, after rehearsals.

Your assistant choreographer can help to answer questions as you teach! They are also a great extra set of eyes for feedback and notes while actors run the number. They can also step in in the case of absences.

End of Rehearsal.

Remember to take a video—a clean one—of a run of the number at the end of rehearsal. It's usually better to take two takes of a video if you have time, in case something goes awry in the first take.

After Rehearsal.

Flag to your stage managers if there are any lifts or potentially hazardous points in the choreography. They will add it to a list of things to run before every dress run and show (fight call).

Upload all recorded materials to the cast and staff Google Drive.

Office Hours.

I recommend that you hold office hours for actors who need extra review or missed a rehearsal. This means that for a fraction of spare time, about 2 hours a week, you can camp out in a studio (see "Rehearsal Spaces") for actors who have the time to swing by.

To maximize attendance, I would recommend using an app like Calendly or Google Calendar to set up your appointment slots whenever you're free, and send this out to the actors. Then, you are aware of who is attending and when, so you're not hanging out in the space unnecessarily.

A Really Important Note about Directors and Rehearsals.

While it is impossible for a director to attend every rehearsal, it's <u>extremely necessary</u> that directors attend every choreography rehearsal. In the professional world, choreographers are considered equal contributors to staging—hence why directors and choreographers share the same union (Stage Directors and Choreographers Society). We should be considered as such in HRDC, too. Directors who attend choreography rehearsals will know where every actor is at any given point in their production, and they will have the opportunity to make sure everything is consistent with their vision, and that their vision is consistent with yours. Talk to your director to make sure this expectation is clear and met.

Stumblethroughs.

Usually occurring before residency, stumblethroughs are exactly how they sound. When your rehearsal staff has completed teaching an act, you will have an evening to piece together the initially disparate scenes by "stumbling through" that full act. There are also full stumblethroughs, which are stumbles for the whole show. It's important for you to use this time to note what numbers need review and cleaning, or if there are awkward transitions between scenes and songs.

Spacing Rehearsals.

You will run these alongside your director. Spacing rehearsals typically take place as soon as most of the set is complete and safe to use, and this is where you should run every formation in the space to make sure everyone fits and can dance safely. Be ready to adjust some things—the space sometimes feels smaller than expected.

Q2Q.

Q2Q, or Cue-to-Cue, is for designers and the SM calling the show to see what needs to happen when. This is why your organizational skills are very important—designers will often use your videos and written formations to understand where the actors are at any given point ahead of time. This can make pre-programming for lighting designers easier.

While choreographers are not necessarily needed at Q2Q, I would recommend trying to attend as much of it as possible, because you are the one who will know the actors' formations and the significant points of the movement the best (well, ideally).

Additionally, if you are ever worried that actors don't know their formations, Q2Q is typically where all of that is ironed out, since actors will have to stand in formation for multiple consecutive minutes.

Transition Runs.

The stage manager(s) run these, but it's simply good practice to attend transition runs even if you are not as explicitly involved. This is when the actors and assistant stage managers or run crew learn what set elements and props they need to place on or offstage, which exit and entrance wings to use, etc. SMs may have questions about where actors are at the beginning of each scene and song.

Dress & Tech Runs.

The final boss of residency! You and your fellow rehearsal-staff members will finally get to watch the performance all the way through as if it were a performance. You should plan to take notes, either in a shared spreadsheet or any way that suits your fancy, which will then be sent to actors at the end of the night.

Shows.

Your last few days in residency will be spent watching the show you've toiled over for weeks! Take this time to relax and enjoy—there is nothing you can do but celebrate your team's work.

To Swing or Not to Swing?

Choreographers are sometimes asked to step into their productions in the event that an actor needs to step away, for whatever reason. This is extremely rare, but it helps to be well-versed in your own material just in case.

COMMUNICATING WITH OTHER DEPARTMENTS

We've already discussed how choreographers and directors collaborate, but your job as a choreographer affects, is affected by, and is inextricably tied to other departments within the larger production team. So, it's important that you leave channels of communication wide open. The below is a list of departments that choreography may affect, and some examples of how:

Music Directors.

MDs can tell you about discrepancies between the cast recording (i.e. on Spotify) and the libretto so that you do not set choreography to "incorrect" music. They can also communicate parts of the song that require more breath support, which should affect your choreography. Also, they can tell you if two or more actors should be placed closer together in formations due to harmony splits.

You should let MDs know if you would like a section of the song to go slower or faster, within reason. In *Spelling Bee*, I wanted to choreograph a moving kickline toward the end of "Magic Foot." The cast recording was far too fast, and even quickened gradually, so I asked our MDs if it was possible to start slower. They agreed, and so we were able to achieve a great and collaborative result.

Set|Scenic Designers.

Without expanding on the obvious, you need to know where exits and entrances are, how much space you have to work with, and what set elements actors can interact with. Your choreography will effectively use the space if you understand what the space entails, such as platforms and stairs. Essentially, you need to know what is possible.

In the early stages of the production, far before the semester starts, you can likely make requests to the scenic designers about how the set can complement your choreography. Take the *Spelling Bee* example one more time: I asked whether the microphone stand could be mobile, so that we could have more space to dance in larger numbers like "Pandemonium." While scenic designers' communication details what is possible, your communication to them should ask whether they can make something possible, while affirming their artistic vision in their own right.

Lighting Designers.

As delineated in "Q2Q," lighting designers-choreographers communication is key during residency. Lighting designers will communicate with you how much of the space can be lit, especially in the case of the venue's limited resources. For instance, they might tell you that you can't have an actor stand far upstage because they cannot light that area.

You should keep an organized drive folder of formations and videos, and you can even invite lighting designers to rehearsals to keep them in the loop. You might need to tell the LDs and SMs whether you need the actors to set themselves onstage in black (aka in the dark) or other comparable cues, which is why Q2Q is important for you. If *anything*—no matter how big or small—is changed after Q2Q, especially spacing, you must tell the lighting designers and the SMs as soon as possible.

You may have lighting ideas when you're choreographing, which is cool! You can feel free to propose those ideas to the LD, but don't expect them to do everything and anything you want; it's like if you went to the MD and told them how a part of the song should be sung, or if the MD told you to add a pirouette. It's their work, and they've been recruited because they have the expertise, so you should always honor their role as an autonomous artist when proposing ideas.

Costume Designers.

Costume designers should know if you are choreographing large moves that may be restricted by clothing or shoes—kicks, rolls on the floor, turns, etc.

Props Designers.

If you would like to choreograph with props, you should let your props designer and director know well ahead of residency.

WORKING ON ORIGINAL SHOWS

[on its way]