

UCF CONSERVATORY THEATRE

STAGE MANAGEMENT HANDBOOK

AUGUST 2009

Revisions to this Handbook

ALL DEPARTMENTAL HANDBOOKS ARE REVISED AT THE BEGINNING OF EVERY ACADEMIC YEAR AND OCCASIONALLY DURING THE ACADEMIC YEAR. IF YOU WOULD LIKE TO PROPOSE A REVISION TO THIS HANDBOOK, PLEASE COMPOSE A LETTER TO THE CHAIR OF THE DEPARTMENT AND COPY IT TO THE DIRECTOR OF PRODUCTION AND THE ASSOCIATE CHAIR. IN YOUR LETTER, OUTLINE THE CHANGE YOU PROPOSE AND THE REASON FOR YOUR PROPOSAL.

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COPY MACHINE

Do not make ANY photocopies that are not directly related to your show. If you are found to be using the department copy machine for a purpose other than that directly related to your production, an incident report will be filed and you could be placed on departmental probation and could be removed from your production assignment.

If you are given a copy code you are required to keep a photocopy log that will be turned in to the Artistic Director, SM Area Coordinator, and Associate Chair at the end of the production. Your photocopy log must have the following information: date, items being copied, # of pages of original, # of copies, total # of pages copied one sided or front and back, person who requested you make the copies. Be as detailed as possible. Your total copy count will be compared to your copy log.

AUDITIONS

Pre-Auditions

Stage Managers assigned to the first shift must arrive 45 minutes prior to the beginning of auditions unless otherwise instructed. The SM with the most seniority of the group will be the shift leader, in charge of delegating responsibilities and organizing the team.

Those responsibilities include:

- Unlocking the Audition Room and turning on the lights.
- Setting up tables and chairs for the directors.
- Placing a mark on the floor (with spike tape) about ten (10) feet from the director's table and a chair behind it for the actors.
- Obtaining an audition copy code from the Office Manager (Arlene Flores).
- Bringing the piano and a chair for the pianist into the audition room if these items are not already in place.
- Meeting with the directors for any specific and/or special instructions.

Auditions

Arrive early for your shift. By the time auditions start, you should be aware of your show assignment, and any special requirements your director may have for you to attend to. All stage managers (even those without a show) should make themselves available to facilitate auditions. There are several functions to be fulfilled by stage management during the audition process:

- **Receptionist (1-2)** – These people keep track of the actors as they arrive and sign them in; distribute audition forms; collect photos, resumes, audition forms

and miscellaneous paperwork; keep track of who's inside, who's on deck and who's up next; check off those actors who have already completed their audition. Post any details that are important to the audition process for the actors. Make sure the actors feel comfortable and the halls are as quiet as possible (including stage management team). If running ahead of schedule, speak to the directors involved and ask permission to have auditioning actors come in sooner if they are scheduled for a later time in the day (everyone likes to get out early!)

- **Copy Runners (1-2)** – These people gather the completed audition forms, headshots and any other special paperwork that needs to be copied. Enough copies must be made so that each directing team receives one packet per actor. Once copying is completed, they staple and collate each packet to be distributed to each directing team.
- **Escort (1)** – This person meets the actor at the reception desk, escorts them to the Audition room, and waits with them to ensure quiet until the previous actor has left the room. Escort will also explain the rules of the audition:
 - Upon entering the rehearsal hall, go directly to the musical accompanist and go over the music they will be singing.
 - Stand on spike mark.
 - Slate: Name, Title and playwrights of all pieces being performed.
 - Sing Song First, then Monologues
 - Time Keeper will wave when fifteen (15) seconds are left as a warning.
 - Time Keeper will say “Thank You” when three (3) minutes are up
 - As soon as the next actor is in the room, Escort will distribute the audition packets to each director and leaves the room quickly and quietly to greet the next actor.
- **Time Keeper (1)** – This person stays inside the Audition Room to keep time for the actors during their audition. Each actor has three (3) minutes to complete their audition. When they have fifteen (15) seconds left, a warning hand is raised and at three (3) minutes, time must be called.
- **Music Operator (1)** – This person is only used in a DANCE AUDITION. This person will run accompaniment tapes/CDs for the dancers and choreographer.

Musical Auditions

- Clear a dance space.
- Make sure floor is swept and damp mopped.
- Follow any guidelines given by the director(s) or musical director.
- Secure a piano, a chair, and a CD & cassette player.
- Setup tables and chairs for the director(s).
- Distribute audition forms.
- Check that the actors have necessary clothing, sheet music and taped accompaniments.
- Make all necessary copies and distribute to the director(s).
- Follow director'(s), musical director'(s), and choreographer'(s) instructions for grouping and organizing auditions.

Callbacks

These duties will be performed by the SM and ASM assigned to each show.

Have a meeting with your director prior to the callbacks. Discuss how the director wants the callbacks done, and what your specific duties will be. At this time, if appropriate, you should also obtain sides (script excerpts) from the director and make appropriate number of copies for cold readings.

- Check with other Stage Managers and arrange callbacks so actors are not double booked.
- Post time and location of callbacks.
- Post names of actors called.
- If able, have sides (script excerpts) available for actors to study prior to the callbacks sessions.
- Once at the callback sessions, have enough sides (script excerpts) available for use within the audition room and to study while waiting.
- Set up tables and chairs for the director(s).
- Follow any callback guidelines given by the director(s).

Note: As a stage manager, you may be privy to confidential information regarding the callbacks or casting of your show. DO NOT discuss this information with ANYONE EVER (not even your room mate or other stage managers—we actually mean no one).

Musical Callbacks

- Post time and location of callbacks.
- Post names of actors called.
- Set up tables and chairs for the director(s).
- Follow any callback guidelines given by the director(s).
- Secure a piano, a chair, and a CD & cassette player.
- Have sides (script excerpts) for cold readings ready.
- Follow callback guidelines given by the director(s).
- If auditions and or callbacks are held in the Tech Center dance room (with out dance floor) the following rules apply:
 - No black soled shoes allowed on the wooden floor, including SM, ASM, etc.
 - Only dance shoes allowed on the wooden floor.
 - Do not mop the wooden floor, only sweep.
 - If setting up table, place a dance mat under the table to protect the flooring.
- When leaving make sure sound system and piano are both locked-up

General Notes

Fulfill your assigned role to the best of your ability.

- Keep all areas clean during auditions.
- Keep all areas adjacent to the auditions QUIET.
- Put away tables and chairs when auditions are completed.
- Turn off lights and lock up
- The stage manager is the last one to leave

CASTING

Distribute cast list to all production personnel immediately upon the cast list being finalized.

This distribution list should include All Designers, Costume Shop Manager, Workroom Supervisor, Costume Designer, Assistant Costume Designer(s), Scene Shop, Box Office.

REPORTS

In general copy any people whom you think might need to be copied on all reports and notes. The people to include on EVERY distribute list includes All Designers on the show, Costume Shop Manager, Workroom Supervisor, Costume Designer, Assistant Costume Designer(s), Technical Director and other Scene Shop Staff, Box Office, Artistic Director, Marketing. Others may be added to this list.

PRE-PRODUCTION Design Conferences

- You are not required to attend design conferences, however you should help confirm and remind of meeting times and help communicate any schedule changes throughout the process.
- Acquire the contact information of all necessary personnel and a production calendar from the production manager.
- Before the first meeting, be sure you have introduced yourself to everyone on the design and production team (including shops) so they know you are the Stage Manager for the production. Remember that most of these people are working on multiple productions at one time in multiple venues. Be specific in your communications as to which production you are communicating about.
- Send a reminder to all necessary personnel prior to the meetings
- The director will usually run design meetings.
- The point of design meetings is open discussion—they do not follow a strict schedule.
- If you do attend, take detailed notes and prepare the design meeting report.

ITEMS TO COMPLETE DURING DESIGN PROCESS

- Get a list of your crew members and send them an email or phone call to confirm their required dates and times. Report any concerns to the production manager.
- Read the script and highlight the costumes, props, lights, sound and scenic elements using a different color for each area.
- Create a Master Script Reference. A MSR is a preliminary technical sheet using the items that were highlighted in the reading of the script. From these individual

sheets, combine all the elements to create an overall script reference sheet. This is a spreadsheet that combines all the technical elements referenced in the script. HOWEVER, be aware that just because something is mentioned in the script does not mean it will necessarily be a part of this particular production. The director and designers are charged with determining the specific needs of the UCF production. You should ask the designers if they would like a copy of this document at the beginning of the design process, but it is essentially a reference sheet for you—an internal stage management document.

- Create a scene breakdown or a French Scene Breakdown depending on the director's needs.
- Establish a time and a place for dialogue, music, and dance rehearsals as needed.
- Meet with the props master, director, and scenic designer and go through all the props which you have found in the script.
- Discuss any rehearsal props that might be needed and if it is possible to use some of the show props in rehearsal. (Director should indicate what these props may be, but always anticipate!)
- Using show props in rehearsal is a luxury and needs to be approved by the props master, scene designer and the production manager. (For example, using the actual china plates and crystal glasses in rehearsal is unnecessary and may lead to replacement. Plastic dishes would be fine for rehearsal.)
- Be sure to keep a thorough record of your meetings.
- Stage Management gathers all necessary rehearsal props. (Usually the ASM)
- Check with the Props Master to insure that no potential show props are used as rehearsal props.
- Generally, actors are to provide their own rehearsal costumes. Refer to the Department Student Handbook for more information.
- Set up a specific time with the costume shop at which one of the stage management team will meet or call the shop each day.
- Create a master production calendar that includes all rehearsal days and rough times, all production meetings, all tech rehearsal dates, and all due dates.
- Don't forget to clearly label the calendar as "Subject to Change" as no date or time is set in stone.

- Create one contact sheet for the designers and staff and another for the cast only.
- A copy of the cast contact sheet must be given to the costume designer and costume shop.
- The designers and staff list should include all numbers necessary for production.
- The cast contact list should only include the SM team, the cast, the costume shop and if the director wishes, then their number also.
- Always put subject to change on the contact sheet.
- You may want to give each cast and crew member a wallet card with the pertinent numbers on it. Include on all lists and wallet cards the numbers to the rehearsal space, the SM office, the Scene Shop, Costume Shop, the Box Office, and the campus police.
- Meet with the scenic designer and acquire and discuss the floor plan and any other obstacles. This will enable you to ask any questions prior to taping down the floor and tackle any problems that the actors may need to be clarified. Be sure to keep a record of your meeting for future reference.

Rehearsal Schedule

- Meet with the director(s) to help plan rehearsal schedules; discuss working environment, protocols and procedures. Discuss how the Director would like to handle the required breaks. At minimum, we follow equity rules for breaks (5 after 50 minutes or 10 after 80 minutes). How do they prefer to be interrupted? Etc.
- From the first rehearsal until the first technical rehearsal a show can rehearse a maximum of 23 hours per week with one 24 hour period off (musicals 6 weeks = 138 hours. Non-musicals 4 weeks = 92 hours).
- The typical weeknight rehearsal period is three hours long. Weeknight rehearsals begin at 7:00PM and conclude at 10:00PM. Actors can be called at 6:40PM to participate in vocal and physical warm-ups. The typical weekend rehearsal is composed of 4-hour blocks with a meal break.
- Any exceptions to the rehearsal schedule must have prior agreement between Director, Chair, Artistic Director, and Production Manager, in order to integrate changes with the master schedule and department policy before publication of the rehearsal schedule.

- A full rehearsal schedule is due to the Artistic Director and Production Manager by the first scheduled rehearsal.
- As reflection of the department's goal of adhering closely to AEA procedures, the stage manager calls the beginning and end of each segment of rehearsal and all associated breaks. They are charged with monitoring rehearsal and break times.
- "Extra" rehearsals (such as calling rehearsals before the 7:00PM start time or scheduling beyond the stop time) are not allowed without agreement between the Director, Chair, Artistic Director, and Production Manager.
- A rehearsal report for each rehearsal must be generated and distributed.
- Students' participation in production, at any level, is tied directly to a credit-bearing course. As is the case with any other university class, meeting only on posted dates and within the time frame allotted is required and expected.
- Students, faculty and staff assigned to a production rehearsal schedule must have ample time for dinner before evening rehearsals; they must be released from rehearsal on time to attend to other university responsibilities (homework, planning, etc.)
- Student stage managers have the responsibility to manage and run the rehearsal period. Directors will operate in the same manner as in professional theatre in acknowledging the stage managers' roles and responsibilities.
- Some rehearsals in a musical fall outside of the regular scheduling guidelines. For example: Orchestra-only rehearsals and the *sitzprobe* may be scheduled outside of the standard framework.
- From *Sitzprobe* (musicals) or cast on stage (non-musicals) the standard production calendar must be followed. Deviations must follow standard approval process.

The Program

- The Stage Management team is responsible for collecting the following pertinent information for the program. It is VERY EARLY for some productions due to the printing schedule—it can even be before rehearsals have begun. Check on this EARLY! :
 - Completed Playbill Copy Form (form should be picked up from person in charge of Marketing before the first design meeting and returned by the

date given on the form). This form should be distributed at every design meeting and filled out by the area heads, not by Stage Management alone.

- Bios for cast
 - Bios for production team
 - Bios for faculty advisors to student designers
 - Director's Notes
 - Dramaturg Notes
- Only what is sent to the marketing director will be in the program.
 - No bio, including faculty, may exceed the 75 word count limit. Bios can direct the reader to a web site for more information.
 - Bios are not archived. A new bio must be submit every year.
 - Faculty members need only submit one bio per academic year unless they want an update.
 - Bios should list the name, followed by the character played or the position on the production, followed by a short paragraph Max of 75 words describing the person's training and/or experience. Department policy is that there are no dedications allowed, including religious references. Emotional language such as "thrilled" "proud" etc. also gets edited out. Word count limit is for all bios, including faculty.
 - Note that crew Heads and Designers are also allowed bios in the program, have these persons fill out the bio form or if they are faculty turn in a bio to you. The due date for these items is listed on the Playbill Copy form that you get from Marketing. It is VERY EARLY for some productions due to the printing schedule—it can even be before rehearsals have begun. Check on this EARLY!
 - No bios or text can be accepted past the deadlines for any reason.
 - All documents should be emailed in Word. No other format can be accepted.

Production Meetings

- The Production Manager will run all Production Meetings. The Production Manager may delegate this responsibility to the Stage Manager as he or she sees fit. The Stage Manager may also run meetings in the PM's absence. The meeting will be limited to ½ hour.

- Stage Managers are the first to arrive and the last to leave.
- Email the entire production staff reminding of the meeting.
- You will also need to post and email a notice any time the meeting time differs from the norm.
- The standard meeting times are Mondays @ 5pm and Mondays @ 5:30pm. Refer to the production calendar for the exact schedule for your show. (Additional time may be requested)
- Prepare and distribute an information packet to the production staff. This packet should include the following (with the understanding that there will be special needs for each individual show):
 - Contact Sheet (Verify E-mail address, cell phone number, work number, position)
 - Production Calendar or list of dates (Have everyone check for conflicts)
 - Wallet Card with your contact information as well as any other pertinent show information (box office, show dates, rehearsal hotline etc.)
- Prior to the meeting be sure to contact each department to determine whether they need to leave early or need a longer period of time for discussion.
- Inform the production crew that all Stage Management Reports will be emailed
- You should come with your own list of questions.
- IF THE PRODUCTION MANAGER IS NOT AVAILABLE YOU MAY BE ASKED TO RUN THE MEETING. IF YOU ARE ASKED TO RUN THE MEETING:
- Make time for SM business/schedule, FOH, Set, Lights, Costumes, Props, Sound, and Orchestra (if appropriate). Add areas for other departments as needed for the show (i.e. Illusionist, Pyrotechnics, etc).
- **Start on time and end on time.** You may need to send your ASM around to give a five minute warning, especially to the tech staff and the Artistic Director.
- Try to keep things moving. Do NOT be rude about it! If someone is going over the time you allocated, attempt to assess the pertinence of the discussion—is it important that everyone present be involved in the conversation? Is this a discussion that can be had by a smaller group or at a later time? If you are unsure, at a convenient point politely ask.
- Take copious notes. You are the minutes keeper--here and always.

- Finish the meeting with a thank-you. You should ask for and make note of any schedule conflicts.
- Lastly, confirm the next production meeting time, and any other individual meetings between the members present (make note of all ancillary meetings and put them in the production meeting report). Ascertain at this time, which of these meetings you should attend.
- Type the notes into the report clearly but politely, completely but concisely, using the appropriate form and distribute. This should be completed the night of the meeting, **but no later than 8:30am the next day**. Be sure to copy ALL people potentially involved with the show.
- Return the meeting room to the state it was in on your arrival.
- The stage manager is the last one to leave.

Costume Shop Interaction

The SM Team should meet with the costume shop personnel and Costume Designer to discuss and clarify expectations and form a plan for communication.

- Email your cast list to the Costume Shop Manager, Costume Workroom Supervisor, and Costume Designer as soon as it is posted.
- Collect a class schedule from every actor as soon as possible but not later than the end of the first rehearsal. Give copies of these class schedules to the Costume Designer and Costume Workroom Supervisor no later than the morning following the first rehearsal. Try to get all of these schedules to the costume shop as soon after casting as possible in case fittings need to begin before rehearsals. This will aid in fitting requests.
- As soon as the show is cast instruct your actors that they must see the costume shop for measurements. This is not a fitting, just a short appointment to be measured. Request a schedule of available appointment times from the costume shop and schedule all new performers for measurements as soon as the cast list is posted.
- As soon as the show is cast let your actors know that they are not to change their appearance in any way including haircuts and dye.
- Act as a liaison between rehearsal and the Costume Designer/Costume Shop.

- Report all requests for pockets, purses, coats, etc. as developed in rehearsal and note them in the rehearsal report. State the information and / or problem and avoid making demands. For example: “John Doe is blocked to crawl on his knees for 5 feet.” OR “John Doe is blocked to put three newspapers in his pocket in act 1 scene 2. Is that possible?” OR “We discovered that John Doe is entering from “outside” in act 2 scene 3. Does he have a coat for that entrance?” OR “Jane Doe needs to have a place to keep her makeup for some business during act 1 scene 5. Does she have a purse?”
- Report any blocking requiring possible excessive or unusual movement. The definition of “excessive” should be determined by the costume designer. (Some period clothing does not allow for full range of movement.) For example: in a period show “Jane Doe is blocked to give John Doe a big hug around the neck. Will her costume allow her that range of movement?” OR “John Doe and Jane Doe are blocked to do jumping jacks and wrestle on the floor in Act 2 scene 1.”
- Report any actors blocking that may jeopardize the costume (i.e. splashing, bleeding, falling, crawling, dancing, getting grabbed by the collar, etc.).
- The SM or ASM must call the Costume Workroom Supervisor every workday at a previously arranged time in order to receive answers to questions or provide clarification to rehearsal report questions and to receive a list of actors that need to be seen and available appointment times. (You should receive this about 24 hours in advance).
- Keep the communication open. The SM is ultimately responsible for the confirmation of the fitting schedule.
- Fitting appointments should be 30 minutes long, unless another amount of time is specified by the Costume Shop Manager. If possible, avoid scheduling back to back fittings.
- Schedule with actors according to the Costume Shop Manager’s requests.
- Once a list of fittings is received for that day, the fitting should be scheduled by the end of that day. You may need to contact the actor outside of rehearsal if the actor is not called to rehearsal.
- Email or call with the fittings times as soon as possible and send in the report that evening. Call if the fittings are early in the morning.

- The availability of the costume designer will also need to be considered when scheduling the actors for fittings. This information will be accounted for by the costume shop in the fitting request.
- In the Rehearsal Report be as specific and clear as possible with requests and questions, if you aren't clear what the note is about—ask the director for further clarification.
- Any note to any department should be polite and usually in the form of a question. (i.e.: The director (use their name) is concerned about John Doe's quick change from act 1 to act 2. Will the costume be quick rigged? OR Due to extreme movement can we look closely at the height of the heels for Jane Doe? NOTES NOT TO SEND: Can John Doe's shirt be velcroed? Can Jane Doe wear flats instead of heels? These don't give enough information and also don't rely on your costume designer's expertise to solve your problem. Let them know what the problem is—don't try and solve it.)
- There are times when statements in the report are appropriate but be careful not to sound overly demanding. You can always state things like: "The Director wants every actor to have a coat in scene 2" OR "Every actor in scene 2 is blocked to remove a coat upon entering". This is a reasonable statement that does not make a demand and therefore does not have to be in the form of a question. If this is a problem the question will be raised through email or at the next meeting. This could be in the form of a question: "Can each actor have a coat for scene 2?" but this is an occasion where a statement is more clear.
- Report any liquids to be used onstage (even if it's not to be spilled or splashed—accidents happen) to the costume shop. Help the costume shop and props department work together on an appropriate solution. Be sure this topic is discussed at a production meeting and appears in the notes of the meeting.

Front of House Interaction

- Always send copies of any production/ performance information to the FOH Manager and Box Office Manager by email.
- Invite them to production meetings. (they usually will not come)
- Send them all contact lists

- Be sure to include the following information in rehearsal reports as the information is available:
 1. Strong language or content;
 2. Smoking of any kind—Smoking on stage is now illegal so this probably won't be an issue, but be sure to note the director's desire for smoking so that it can be discussed by the appropriate people.
 3. Pyrotechnics
 4. Any entrances or exits through the house
 5. Flashing lights
 6. Fog
 7. Gunshots
- Discuss with the FOH Manager and House Manager your 15 min go sequence.
- Include in this discussion the following:
 1. When are the actors at places?
 2. When does SM go to the booth?
 3. When is a good time for late patrons to be seated enter (Director Decision)
 4. Monday before opening night Headshots are due.
 5. Check with box office after every performance to get a head count for your performance report that night.
 6. Have a copy of your emergency situation contingency plan in the box office and booth.

Actors and the FOH

There are to be absolutely NO ACTORS in the front of house when the house opens, and it is unacceptable and inappropriate to be in the lobby while the show is in progress. There are to be no exceptions. Inform actors prior to the show, that once their call time arrives, they are not allowed in the lobby at all. If they have an issue with the box office, or just want to visit with a friend who may be working it, they should do so before their call time.

Special Issues for Musical Productions

- Coordinating communication becomes more complex and more important since the artistic team now can include so many more positions, including Musical

Director, Vocal Director, Conductor, Rehearsal Accompanist, musicians, Choreographer, and Dance Captain.

- Musicals often rehearse in multiple layers. Vocal, Dance, and Acting rehearsals may be occurring simultaneously. Therefore, SM's and ASM's may need to supervise multiple rehearsals. Speak with the Director to insure that your choice of solving this dilemma is acceptable to them. It usually involves dividing the team up and each of the team sitting with one aspect. Consistency would benefit the production here. If one of the team can read music or has dance strengths then the choices are made clear and easy.
- The choreographer may ask for dance marks. If so, when taping the Ground Plan down to the rehearsal space floor (and the stage) the SM will also tape down dance markers. These are numbers on the DS edge of the stage. Do them in a different color tape, if necessary.
- Check with the choreographer as to the preferred method of numbering and spacing.
- You may want to discuss with the Musical Director the nature of the contract between the theatre and the musicians. The money the musicians make is not your concern . It is simply having information as to the number of rehearsals and performances they are expected to do; any specific addenda to a contract; the breaks and call times they'll expect; policies on tardiness or absences; any planned substitutions that will occur throughout the run; and their contracted end times/number of hours.
- The Musical Director and/or Conductor will schedule instrumental rehearsals, typically one or two, to prepare the orchestra. Some Musical Directors want an SM there, some do not, consult yours. In cases where the musicians are union members SM is usually required to insure rules are followed. This is an excellent time to confirm the contact list with the musicians, as well as the dates of the performances, substitutions and any other pertinent information.
- It is common practice for Musicals to devote one whole rehearsal for integrating vocal and instrumental forces. This rehearsal usually features a sing-through of the score without blocking or other technical elements. Sound personnel should be consulted as to equipment needs well in advance of this day, as they are often necessary or at least in attendance. Anytime microphones will be used the

costume shop must also be in the loop as they must provide mic pack holders by this date. Advance notice is required in case the appropriate mic packs need to be created. This rehearsal is called the **sitzprobe**.

- During dress rehearsals and performances SM should monitor musician attendance by having the musicians included on the company sign-in sheet. As with actors and crew, tardy musicians should be called by SM staff as soon as possible after the requisite sign-in time. Be sure to note late musicians in the rehearsal reports and notify the Musical Director or Conductor.
- Most musicals will include a period of vocal and physical warm-ups before singing or dancing. Be sure to schedule these, in consultation with the choreographer, the musical director, and the director, as a part of pre rehearsal and pre production activities.
- In the best of worlds, musicians will arrive at 7pm for a 7pm call. Be sure to call the musicians earlier than your rehearsal start time. Leave enough time for the musicians to warm-up and do a sound check before your rehearsal start time but be sure it is balanced with their scheduled out time.
- Consult the Sound Department and the Musical Director for the appropriate musician call times. Also be sure that these times don't conflict with other production departments.
- Stage Managers for Musicals should, ideally, know how to read music since many cues will be designed to accompany specific musical moments. SM's who do not read music must develop keen aural observation abilities and/or rely upon visual cues from the conductor or blocking.
- In general, Stage Managers should feel free to address musicians with company related announcements, call times etc. However, if the SM encounters difficulty or "attitude" from an orchestra member, it is best to inform the Musical Director or Conductor and let that person address any musician problems.

Pre Rehearsal #1

- Secure all stage management keys from the Production Manager.
- Establish with the Director exactly who is allowed at rehearsals and make that information clear to the cast.
- Create and distribute the necessary Contact Sheets.

- Collect rehearsal props and furniture.
- Work with the director to establish which items are necessary to the process. Be sure to coordinate your efforts with the Props Head or TD to insure that you are not using items that could be show props.
- Prepare the rehearsal space (Clear of trash, swept, plenty of chairs if necessary, etc)
- Obtain a ground plan from the set designer.
- Make copies for the SM Team.
- Check out the office and rehearsal room you will occupy. Check its appearance, cleanliness, location of light switches, rehearsal props storage, etc.
- Obtain spike tape from the TD.
- Tape the ground plan to the floor of your rehearsal space in full scale.
- Be sure you and the director are in agreement with the orientation of the room, before you start. There may be areas of the set that do not fit onto the floor, be sure that you and the director discuss which areas are most important to show and tape them accordingly.
- Set up rehearsal props table, and the lockable prop storage area. Be sure to create and use prop check-in and check-out lists.
- Post a rehearsal schedule, contact sheet, and any other important information on the production board.
- Scripts will be distributed by Georgia Culp. Scores and sides for musicals have special rules. Please be sure you find out what these rules are and enforce them strictly, to the death.

Before the first rehearsal--set up the production book and prompt script.

REHEARSALS

Rehearsal Setup

- Arrive 1 hour early.
- Turn on the lights.
- Set up a table and chairs for you, your crew, and the director.
- Preset the rehearsal furniture and the prop table.

- Have actors sign-in, in order to keep track of who has arrived and to get the cast and crew accustomed to this practice before performances.
- At call time have a list of who has not arrived and make appropriate phone calls, note absences, or lateness in the rehearsal report. Attendance should also be reported to the director if requested for grading purposes.
 - Politely announce and enforce rehearsal rules as needed.

Rehearsal Procedures

- During all rehearsals, note in the prompt script every blocked action every actor makes and when they make it. Also, make note of any interaction they have with the scenery or props as well as any costume changes they have. (see Paperwork Appendix for suggested blocking notation)
- Do all of this in pencil as it will change—probably many times.
- You MUST keep track of all blocking changes. All of the organization you do here will aid you down the road.
- Be sure that your ASM's prompt script is the same as yours. For complex shows, you may want to each keep the blocking for a different half of the characters and at the end of the night combine the two into both scripts. Or perhaps allow the ASM to coordinate all of the Props, Costumes, Scenery, Lights and Sound interaction with the actors. Decide early and stick to it. Either way, at the end of each rehearsal, update all books, so they are identical.
- The notes you take today will turn into checklists for the show. The more detailed you are in this process, the easier the transition to the stage will be.
- You will also want to keep directors notes (intention, etc) throughout the process in the prompt script.
- Assist the director keep on schedule and allot time for breaks. Standard breaks are 5 minutes after 55 minutes of rehearsal or 10 minutes after 80 minutes of rehearsal. No consistency is necessary, break times can vary. Give the director the option. For example, it has been forty minutes since the last break. The director asks how the time is. The answer is ten minutes from a five-minute break or thirty-five minutes from a ten-minute break.
- Be sure that at least one member of the SM team is on book at all times. This is especially important when lines are due for the actors. Wait for the actor to call

for a line before prompting them. When prompting an actor, be quick and courteous. Usually, an actor will just need enough of the line to get started. However, it may sometimes be necessary for you to give them the whole line. You will develop a feel for how each actor prefers to be prompted. It is a difficult and frustrating task to memorize lines. BE COURTEOUS!

- As it gets closer to getting on stage, the stage manager and the assistant stage managers should take line notes and distribute them to the cast before the next rehearsal.
- Take notes if the director conducts any meetings. The stage manager or assistant stage manager should also be present at discussions between director and cast during breaks.
- Breaks do not begin until the director has stopped directing the cast.
- There is no such thing as a stage management budget. Some things are considered expendables, which will be paid for by the University. This includes things such as office printer paper, staples, spike tape, etc. In order to find out what the school will pay for, check with the production manager before making the purchase or check with the office to see if the item is stocked as part of office supplies.
- At the end of rehearsal, return the room to a classroom setup, if necessary, and ensure the room is clean. The cleanliness of the room is a stage management responsibility. Have your cast clean up after themselves. You are not the janitor. However, if you allow the actors to make a mess and walk away, then you DO become a janitor and MUST do it yourself. The choice is yours.
- Type and distribute the appropriate rehearsal report.
- The stage manager is the last one to leave—lock up tight. All students should be out of the building at this time.

NOTE: As the rehearsal process is moved onstage you must make sure that the rehearsal room and office you vacate are left spotless. Pull up the taped ground plan. Clean the office. Remove and return all rehearsal props still in the building, etc. Leave the rehearsal space exactly how you would want to walk into it on your first day of rehearsal.

NOTE: GUN SAFETY

If there are firing weapons in your production you will need to schedule a time for the entire cast to be given a short course in Gun Safety. This usually occurs in some proximity to the rehearsal moving onstage. Coordinate this with the TD and ATD and refer to the Production Handbook for further details.

Rehearsal Lock-up

Generally speaking, if you have a key to it--lock it at the end of the night. At the University Tech Center it is not necessary to lock the classrooms. However it is crucial that you lock your office door ,the four outside doors, computer lab and the dance studios. Insure that nothing is left propping them open--EVER.

GENERAL RULES FOR BACKSTAGE AREAS

- No smoking in the building.
- No smoking in costume EVER. The actor must completely remove his or her costume, or must wear a costume shop approved smoking robe which will be full length and long sleeved (covering the entire costume), before smoking (this includes shirts, pants, dresses, ties, etc).
- There should definitely be NO EATING OR DRINKING when ANY costumes are in or due to be in the vicinity. The stage manager is responsible for enforcing these rules. If a stage manager does not enforce these rules or does not report those who broke the rules, they are negligent and not completing responsibilities and can face grade reduction and disciplinary action.
- Those actors who are not needed on stage during a performance or a run through rehearsal are to stay in the GDM area only (Green Room, Dressing Room, and Makeup Alleys). Technicians should be at places, in the shop, or in the hallway.
- Noise is to be kept to a minimum in the GDM area during rehearsals and performances.
- All trash is to be taken out **to the grey garbage cans** every night. DO NOT PUT TRASH IN THE SHOP DUMPSTER. You may find it more convenient to place a large trash can in the house for all to use, and empty that at the end of the night.
- No visitors are allowed in ANY backstage area unless approved in advance by the director and the production manager.

- The stage manager will assign members of cast and crew to clear the GDM area at the end of the show / rehearsal.
- **DO NOT BLOCK THE FIRE HOSES, ALARMS, OR EXTINGUISHERS.**
- Keep all items out of the spaces marked “keep clear.”

NOTE: There will be times when two shows are in production/tech simultaneously. In these events, it is up to the stage managers of both shows to agree on the spaces given to the cast of each show and then to enforce these boundaries. This will often take scheduling and requested patience from each cast member.

Dressing Room Area

Insure that the actors have checked in their costumes at the end of the night and that all pieces are accounted for.

Return props and wardrobe accessories to the storage area when finished. Lock all props and wardrobe storage areas. The GDM area is to be kept clean during performances and rehearsals. **NO FOOD OR DRINKS OTHER THAN WATER ARE ALLOWED IN THE MAKEUP AREA AT ANY TIME. NO EXCEPTION...EVER.** Again, all trash is to be taken out **to the grey trash cans** every night

Green Room

The microwave and refrigerator are there for performances. The stage manager will assign an assistant stage manager or other member of the production crew to clean out the refrigerator every Friday. The door from the green room to the stage will remain unlocked during rehearsals and performances.

Make-Up Alleys

No food or drink is allowed EVER. Anyone with food, drink other than water, including candy should be noted in the rehearsal/show report every time. The actors' area is to be kept extremely clean during performances and rehearsals. Please keep the door to the make-up closet locked. Do not go in this closet with out permission from the costume shop supervisor. Remember that this area is also used as classroom space and must be kept exceptionally clean. An ASM or crew member may be assigned to spray down the counters at the end of the night. All actors belongings must be removed from the counters at the end of every evening to make room for makeup class. This means that

actors can not create their own “space” as they like to do. All of their belongings must be under the counter and out of the way at the end of every night.

Scene Shop

- There is to be no eating, drinking, or smoking in the scene shop. Smoking is also not permitted on the loading dock, or outside the fire exit off the Mainstage (DSR) because of the gas main right next to the door.
- No student is permitted in the shop office areas for any reason without faculty or staff present, unless specifically requested to do so. Anyone who does not follow these rules must be reported in the rehearsal report.
- No personal phone calls are to be made from any phone in the shop or the shop office.
- Sound doors must be closed during performance, unless performance necessitates otherwise. Noise should always be kept to a minimum.
- The back door will remain closed but unlocked during call.
- Turn off the compressor and telephone ringers at ½ hour. See the TD to find out how this is done correctly.
- All lights (except running lights) are to be turned off.
- Tool room will be kept closed but unlocked. Tool room is locked after the show.
- Tools should be accessible to students in case of an emergency.
- Shop is not to be used as a cross over unless the performance necessitates otherwise and is previously approved by the TD. In these cases, the SM should ensure that a process is in place to keep these areas clean and safe.
- Closed-toed (and heeled) shoes must be worn at all times in the shop.

ONSTAGE REHEARSAL

NOTE: As the rehearsal process is moved onstage you must make sure that the rehearsal room you vacate is left spotless.

- Pull up the taped ground plan.
- Clean the office. Remove any rehearsal props still in the building, etc.
- Leave the rehearsal space exactly how you would want to walk into it on your first day of rehearsal.
- Arrive 1 hour early, regularly, at least 90 minutes early on the first day in the theater. This time will allow you to do the following:

1. Find all of the light switches and get accustomed to the space.
 2. Find where to unplug the scene shop phone bell and turn off the air compressor, and turn on the running lights for safety.
 3. The SM crew will need to add these things their pre-show checklist, and begin doing them at first dress. Before these items are done nightly, check with the TD.
 4. Set up a table and chairs for you and the director.
 5. Walk the stage—all of it. Discuss with the TD any safety concerns you or s/he has, before rehearsal starts.
 6. Sweep the stage. Mop the stage if appropriate. If you are unsure if the stage should be mopped ask the TD or Scenic Designer.
 7. Preset the rehearsal furniture and the prop tables. Provide a CD/Tape player or piano if needed. Establish these needs in advance with the director and sound designer.
- At call time have a list of who has not arrived and make appropriate phone calls.
 - Remember to note absences or lateness in the rehearsal report.
 - Have the actors and crew sign-in, in order to keep track of who has arrived and to get the cast and crew accustomed to it before performances.
 - Begin the rehearsal on time.
 - Take a little time at the beginning of your rehearsal to have the actors walk the space and get used to the things that are there. Each night, from your first rehearsal to the opening of the show, there will be something new or different onstage. Schedule time to allow the actors to have some time to acclimate. Be sure to point out anything that might trip them up, or slow them down, as well as anything they should or shouldn't use.
 - Enforce the rules about eating, drinking and smoking and note those not compliant in the report.
 - Keep the actors quiet when not on stage.
 - Keep the rehearsal running smoothly. Try to anticipate problem areas and discuss them with the director.
 - Update the blocking notation as changes happen—they will happen more now that you are onstage.

- Be sure that one of your team is always on book now. The new environment will throw the actors off some; they will call for more lines until they are accustomed to the space.
- Assist the director and designers in keeping on schedule and allotting time for breaks.
- Keep a good record of the director's notes.
- After rehearsal, discuss rehearsal notes with the director the AD and ASM(s).
- Take notes if the director conducts any meetings.
- Return rehearsal props to the cabinet.
- Put away furniture or other items used for rehearsal.
- Check that the dressing rooms, make-up rooms, and greenroom are cleaned.
- Type a rehearsal report and distribute copies to the production staff
- Turn off all of the lights except the grid lights and the ghost light.
- Plug in the shop phone bell and turn on the air compressor.
- Turn off all lights in the building except the entry lights and the hallway light.
- Be sure door to outside is locked and latched.
- The stage manager is the last one to leave, and is therefore responsible for securing the entire building. Follow the Lock-Up Procedure and, if appropriate, the classroom setup procedure (both procedures are below). If another play is rehearsing or performing in the building, coordinate with the other stage managers with regard to securing the building.

THEATRE LOCK UP PROCEDURE

When you move into the theatre, you should obtain keys from the Production Manager.

Upper Lobby

1. Lock all four Upper Lobby glass doors with Allen keys
2. Turn off lights in Lighting Booth and follow spot bays
3. Lock Lighting Booth Door
4. Turn off all lights except the lights outside of the theatre building.

Mainstage

1. Lock all four Stage 1 upper lobby doors with Allen keys
2. Set house lights first three switches off and the fourth at half (panels backstage)

3. Turn off all work lights except for the grid lights and/or the ghost light.

Lower Lobby

1. Lock double glass door
2. Lock main stage side door
3. Turn off all lights

Black Box

1. Lock both sets of double doors
2. Check and lock outside door to Black Box
3. Turn off booth lights and lock booth door
4. Turn off all lights except entry lights
5. Set and turn on Ghost Light

Green Room, Dressing Rooms, & Make-Up Alleys (GDM)

1. Lock hall door to Girls' Dressing Room
2. Lock Girls' Dressing Room door to Bathroom
3. Turn off lights in Girls' Dressing Room
4. Lock Make-up Room Door to Girls' Dressing Room
5. Lock hall door to Boys' Dressing room
6. Lock Boys' Dressing room to Bathroom
7. Turn off lights in Boys' Dressing room
8. Lock Make-up Room Door to Boys' Dressing room
9. Turn off lights in Make-up room
10. Lock Green Room Door to Mainstage
11. Turn off all lights in Green Room
12. Lock hall door to green room
13. Be sure that the doors between the hallways and bathrooms remain unlocked.

Scene Shop and Costume Shop

1. Lock Scene shop door to outside
2. Turn off all lights except hallway lights under loft
3. Lock Hall Door to Scene Shop

4. Arrange with Costume Shop Manager and Costume Crew the procedures for Laundry
5. Turn off all lights in Costume Shop
6. Lock Costume Shop Door to hallways

Office and Hall

1. Turn off copy Machine
2. Turn off Hall lights
3. Exit Theatre making sure the door locks behind you

CLASSROOM SETUP

MAINSTAGE

1. Lower the large projection screen for the overheads and films.
2. Place the podium off-center, near the downstage edge of the stage.
3. Place the rolling cart with the overhead projector in front of the screen and plug in the overhead projector (you will need an extension cord to do this).
4. Pull out the rolling cart with the computer on it and make sure it is plugged in and working correctly.
- 5. Turn off all of the lights except the grid lights and the onstage house lights (low setting).**
6. The stage manager is always the last to leave.

These procedures should be followed after every rehearsal and performance if there is a class scheduled in the space. Check with the Assistant Chair to find out.

BLACKBOX

1. Clear all props and valuables from the set
2. Shift all furniture and moving scenery to the back of the space.
3. CHECK with the Technical Director and Production Manager for the current preferences concerning classroom set up as it changes every semester.
4. Place Chalkboard, Projection Screen, and Projector at Center Stage.

Light Levels with Costumes

- Prior to the date in the production calendar, arrange a meeting with the Lighting Designer, Director, Costume Shop Manager and Costume Designer. This meeting is to establish which looks will be viewed at light levels.
- Every light cue and every costume should not be seen and cannot be seen based upon the time allotted. Major lighting looks should be the focus.
- Light Levels is a lighting event, not a costume event, but costumes are there to support the lighting designer's work and to get a chance to see costumes under light before dress rehearsals.
- At Light Levels provide a list to all involved of the order and post this list multiple places backstage.
- You may find a God Mic helpful during this process. Ask the sound-board-operator or sound designer well in advance of the day to run a microphone into the auditorium. This microphone (nicknamed the GOD-MIKE) will allow you to speak to the entire theatre (including the dressing rooms), and will aid the process immensely.
- Actors should not wear make up unless otherwise instructed.
- Clear the house of any extraneous personnel. The Director, The Design Team, the SM Team, the Wardrobe Crew and the Artistic Director should be present, but no one else.
- **Start on time.**
- Actors should remain backstage from the time they arrive at the theatre until the end of Light Levels except when they are called to the stage by Stage Management.
- Actors should come on stage silently, in character, and move through the space as they do in their blocking.
- The only appropriate comment to actors from stage management or other actors regarding costumes is "You look great!"
- See the Costume Shop Manager for a list of needed fittings and/or notes Schedule these with the actors before they leave rehearsal that evening.

PUBLICITY PHOTO AND VIDEO CALL

- Usually there is a short photo call or video call associated with Light Levels with Costumes or Crew View.
- These events **MUST BE SCHEDULED** in the production meeting process. Coordinate with the Publicity Manager, the Costume Shop, and the Director on what will be required of this call at the prior production meeting.
- The media representative may give you a form to fill out. Be sure your director has chosen in advance four (4) still shots with no more than four people in a shot and, sometimes, one 2 minute section of the play to make a video clip.
- Call all actors whom are in the photo call prior to the event. Set up an appropriate time with the costume shop, which allows the actor enough time to do hair, make-up and costume.
- Have the actors that are in the pictures prepared and ready to go in costume. There will be outside media there so make sure your show is represented well.

CREW VIEW

- Check the production calendar for the date of crew view.
- At one week before the crew view SM should post and email a crew view call time and list all personnel that should be attending. Make a call time that will give you some time with the crew before the run starts. The SM should obtain each crewmember's contact information and call each of them. Remind them of the start of their crew obligation and all of their call times.
- Have a short meeting with your crew prior to the run. Discuss the following:
 - a. Discuss what their assignments will be.
 - b. Explain to them their general responsibilities.
 - c. Discuss the sign in procedure and the circumstances for lateness.
 - d. Be sure to explain the process for calling late or emergencies.
 - e. Discuss how each should dress: Backstage—**All** Black clothes, long sleeved shirt and long pants, no shorts, short sleeved shirts or tank tops. Even shoes must be black (if logos are present on shirts turn the shirt inside out—gaff tape non black areas of shoes). For safety reasons, there is to be no jewelry, long hair must be tied back, and rubber soled black

shoes are to be worn at all times. Booth—Same as Backstage or same as Audience (nice clothes).

- f. Get from them detailed contact information, to include in the whole contact sheet
- Be sure that all their names are on the sign-in sheet.
 - Explain to them that this is their only opportunity to see the show as an audience member. Every other time the show is running, so will they be. Tonight, they should sit back and enjoy the show, but pay close attention.
 - Start on time.
 - Run the rehearsal just like a performance (without Tech). Be sure to call all internal cues including sound cues, blackouts, transitions, etc. This will help the crew understand their roles. (See rehearsal section for details).
 - Keep things moving.
 - Assist the director in keeping on schedule and allotting time for breaks.
 - Keep a good record of the director's notes.
 - Try to answer, or find answers for, any technical questions **AFTER** the run.
 - After rehearsal, dismiss the crew. Discuss the rehearsal notes with the director the AD and ASM(s)
 - Take notes if the director conducts any meetings.
 - Return rehearsal props to the cabinet.
 - Put away furniture or other items used for rehearsal.
 - Check that the dressing rooms, make-up rooms, and greenroom are cleaned.
 - Follow the SOP for setting up classroom items, if appropriate.
 - Type a rehearsal report and distribute copies
 - Turn out the lights. (See Lock-Up Procedure)
 - Lock all of the doors. (See Lock-Up Procedure)
 - If another play is rehearsing or performing in the building, coordinate with the other stage managers in regard to closing the building
 - The stage manager is the last one to leave

TECHNICAL REHEARSALS

PRIOR TO TECH WEEKEND

- Finalize the tech schedule at the last production meeting prior to your first day of Tech.
- Be sure to set up your call and GO times for each tech day (paper tech, dry tech, cue to cue, etc...)
- Post the tech schedule on the board and distribute by email. Be sure that all necessary times are on the schedule including the actors call and, crew call and GO times.
- Devise a tech checklist which includes the following: cast/crew sign-in, dressing room signs, final running order, spike mark measurements, props check list and location of prop tables (See Appendix C for some examples). This list will ensure that you have all materials ready before tech and help you on your set-up day.
- Check that all extinguishers, alarms and emergency lighting are clear of obstruction and in working order.

PAPER TECH

- This meeting happens between The SM and anyone who has bearing over when cues are executed during the show.
- Schedule it, in coordination with the design team and the director, a day or two before dry tech.
- This meeting exists, specifically to prepare the prompt script as much as possible.
- The script is gone through, page by page.
- SM notes in the prompt script (in pencil or on post-it notes) **exactly** where and when **every** cue is placed, with the concurrence of the design team and director.
- After the Paper Tech and before or during Dry-Tech SM should accomplish the following:
 1. Fill in Warnings/Standbys in the Prompt Script (in pencil or on post-it notes).
 2. Prepare a Master Checklist of all backstage activities in the order that they should occur, and who does each item. On this list should be reminders to get

confirmation from each of the crew that indeed their individual checklist is complete.

3. The SM or ASM should prepare individual checklists for each backstage position--both ASM and technician. Lay out, specifically, what each person does and in the order they do it. Put each person's information and order on a checklist just for them. Each person should have their own checklist with them at all times. There should be no confusion as to where they should be; when they should be there; and what they should be doing while there, at any point before during or after the show. Keep a copy of each of these sheets in the production book, to guard against loss (and one on disk—for changes/additions).

DRY TECH

- Some productions have been cancelling dry tech and going right to a cue-to-cue. Be sure to check with your production team as to this schedule BEFORE tech weekend.
- This is a rehearsal that takes place onstage with out actors but with a full compliment of run crew.
- Check the production calendar for the exact date for dry tech. It is usually an eight to twelve hour day for the SM.
- This is the SM's opportunity to get all of the technical "ducks in a row." On this day the SM team will check-in the props; teach every member of the run crew their assignments; set up all backstage areas; create any checklists that might still be missing, etc.
- Actors do not attend this rehearsal.
- You will need to schedule time in this rehearsal to go over any special effects, pyrotechnic effects, set changes, prop shifts, and pre and post-show duties with the crew.
- Be sure the director isn't scheduled to come to this rehearsal until such time as they are needed. Collaborate with the designers and director to ascertain an appropriate time (SM and Tech are ready to GO!)
- Arrive at least 30 minutes early.
- Post the cast/crew sign-in sheet.

- Glow tape dangerous areas backstage and onstage.
- Insure that the Tech Crew has done the following:
 1. Focus/Dimmer Check
 2. Blackout Check
 3. Clear-com set-up/ Check
 4. Sound Check
 5. Effects Check
 6. Install running lights where necessary.
 7. Carpet or tape down all cables backstage.
- Coordinate with the ASM, the TD, Costume Shop Manager, and the Prop Master the placement and set up of props tables, and the assignment of backstage space for tech positions (props, set changes, quick costume changes, effects, etc.).
- Once these assignments are established, the ASM should, with the props run crew and stagehands, assemble the props tables and further prepare the backstage areas for use.
- ASM—Check-In the Props.
- Be absolutely sure that both the Props Master and ASM are clear as to which prop is for what purpose.
- Prop Check-In should be rigorously noted to quell confusion as to what is still missing and what isn't, and insure that when the actors first get the props there is little confusion.
- Two Lists should be signed by each party—The list of props given into the care of the SM Team, and the 'Yet to Arrive' props.
- The list of 'yet to arrive' props (hopefully a short list) is published in the rehearsal report, with each item's Estimated Time of Arrival.
- After props have been checked in, move the props to the show prop closet and tape out the prop tables.
- Once the director has arrived--make every effort to start on time.
- Once tech begins, sit in the house, on headset, relaying messages to and from the director(s), the designers, and the technicians.
- The purpose of this rehearsal is to rehearse cues which are best accomplished with out actors, not to hear every sound cue and see every light cue This

probably involves the beginning and ending of each act and any complicated technical sequences. Representative general cues should be looked at, but cues that involve actor timing (which is most cues) should be held for cue-to-cue. It does not make sense to rehearse cues without actors when the timing cannot be established without them. Some of your run crew may be put forth as “light bodies” (people to walk the stage so that the design team can see the lights on people)

- Adjust prompt book as needed. Make note of the changes so that the same adjustments can be made to the Cue Sheets.
- Keep a current copy of all cue sheets on file.
- Production Meetings must take place after every Technical Rehearsal before any actor notes are given (if applicable).
- Anticipate and solve any problems that may arise.
- Check that the dressing rooms, make-up rooms, and greenroom are cleaned.
- Follow the SOP for setting up classroom items, if appropriate.
- Type a rehearsal report and distribute copies to the production staff
- Lock all of the doors.
- Turn out the lights. (See Lock-Up Procedure) If another play is rehearsing or performing in the building, coordinate with the other stage managers in regard to closing the building
- The stage manager is the last one to leave

CUE TO CUE

- This is a rehearsal that takes place onstage with actors and the full compliment of run crew.
- Check the production calendar for date of Cue-to-Cue
- Be sure the actors are called an hour after the crew.
- Arrive 30 minutes early.
- See that the stage is swept.
- As each call time arrives, check the sign-in sheet. If someone has not signed in on time—they are tardy. Begin the process of tracking them down immediately.
- Once you are sure they aren't in the building, begin making phone calls. All late arrivals must be noted in the rehearsal report.

- Insure that the Tech/Run Crew has done the following:
 1. Focus/Dimmer Check
 2. Blackout Check
 3. Clear-com set-up/ Check
 4. Sound Check
 5. Effects Check
 6. Fly Check
- Make sure all props are available and laid out.
- Go over your Master Checklist to insure that absolutely everything is preset correctly.
- Insure, by your Master Checklist, that every other crewmember has completed their entire pre-show checklist. **This Responsibility is the Stage Manager's alone to decide if every thing is ready. Be sure all your lists are correct and complete!**
- Hold a meeting with the entire company to reiterate onstage and offstage conduct for safety and courtesy. Discuss the following:
 - a. Where actors stay when not on the set
 - b. Where technicians stay when not on the set
 - c. Proper use and respect of all props and/or firearms
 - d. Silence backstage
 - e. Attentiveness and concentration during runs
 - f. Proper use and respect of costumes, including:
 - g. No eating.
 - h. No drinking.
 - i. No smoking (except in approved smoking ensemble)
 - j. Hang all costume pieces up when not in use
- Do a brief tour with the actors and crew of the set.
- Go over all dangerous areas, operation of practical props, and other potential trouble areas.
- Discuss emergency procedures (see the emergency procedure section for proper calls).
- Start on time.
- Run rehearsal, calling and executing all cues and working all the transitions.

- Move from Cue to Cue as the name implies, having the actors give (at full/accurate show speed) only the lines you need to hear and the blocking you need to see to call and execute all cues. Skip any large sections of dialogue between cue sequences. If necessary, run any trouble spot areas which require different cue calls.
- **This is the Stage Manager's rehearsal.** It is generally understood that this is specifically a rehearsal for the SM and Run Crew. Hence, this is not the time for the director to focus on acting notes. Occasionally, VERY gentle reminders, in private, may be necessary. If needed solicit help from available faculty.

This is the Stage Manager's rehearsal. Do not go on to the next cue until you get it right. This is the SM's only opportunity to say, "I'm not comfortable with that, let's do it again." Do bear in mind, however, the SM sets the pace of this rehearsal. The SM dictates how long this rehearsal will take. Every one waits for the SM. This rehearsal is usually a scheduled 10 of 12 (Twelve hours scheduled with one two-hour break).

- Adjust prompt book as needed.
- Make note of all changes on a separate piece of paper so those same adjustments can be made to the Master Cue Sheets.
- Anticipate and solve any problems that may arise.
- Thank everyone for their patience at the end of the rehearsal.
- Keep a current copy of all cue sheets on file.
- Check that the dressing rooms, make-up rooms, and greenroom are clean.
- Follow the SOG for setting up classroom items, if appropriate.
- Production Meetings must take place after every Technical Rehearsal before any actor notes are given (if applicable).
- Type a rehearsal report and distribute.
- Lock all of the doors. Turn out the lights. (See Lock-Up Procedure)
- If another play is rehearsing or performing in the building, coordinate with the other stage managers in regard to closing the building
- The stage manager is the last one to leave

DRESS REHEARSALS

FIRST DRESS REHEARSAL

- This is a rehearsal that takes place onstage with actors and the full compliment of run crew with costumes but without hair and makeup.
- This rehearsal usually occurs the Monday before opening. It is run as close to show quality as possible, though make-up/hair isn't used for this rehearsal.
- Arrive 30 minutes before the earliest actor or crew call.
- Unlock all entryways to auditorium and theater building between 15 and 30 min. before each tech call.
- Turn on all lights in auditorium, green room, and dressing rooms.
- Post sign-in sheets for all actors and technical crew.
- As each call time arrives, check the sign-in sheet. If someone has not signed in on time—they are tardy. Begin the process of tracking them down immediately and note this in the rehearsal report.
- Once you are sure they aren't in the building, begin making phone calls. All late arrivals must be noted in the rehearsal report.
- Double check with the TD, all crew members, ASMs and crew heads to insure that all of the previous rehearsals' technical issues have been taken care of prior to the start of rehearsal.
- Insure that the Tech/Run Crew has done the following:
 1. Focus/Dimmer Check
 2. Blackout Check
 3. Clear-com set-up/ Check
 4. Wardrobe Check
 5. Sound Check and Musician Check for musicals
 6. Effects Check
 7. Fly Check
 8. Before half hour, go over your Master Checklist to insure that absolutely everything is preset correctly.
- Insure, by your Master Checklist, that every other crewmember has completed their entire pre-show checklist.

- **The responsibility is the Stage Manager's alone to decide if every thing is ready. Be sure all your lists are correct and complete!**
- Report problems to the Head of Wardrobe
- Hold a meeting with the entire company to reiterate onstage and offstage conduct for safety and courtesy. Discuss the following:
 - a. Where actors stay when not on the set
 - b. Where technicians stay when not on the set
 - c. Proper use and respect of all props and/or firearms
 - d. Silence backstage
 - e. Attentiveness and concentration during runs
 - f. Proper use and respect of costumes, including:
 - g. No eating.
 - h. No drinking.
 - i. No smoking (except in approved smoking robe)
 - j. Hang all costume pieces up when not in use
- No visitors are permitted to watch tech and dress rehearsals unless specifically invited by the director. No visitors are permitted back stage at tech and dress rehearsals unless specifically approved by the director and the production manager.
- You will need to alert the cast and crew as to the time left until curtain. You or the ASM should walk the entire backstage area (don't forget the loading dock) making announcements of the time remaining until curtain, and/or make an announcement over the god mic.
- CALLS—(assuming an 8:00 curtain)
 - @ 7:30 call ½ hour—HOUSE OPEN
 - @ 7:43 call 15 minutes
 - @7:48 call 10 minutes
 - @ 7:53 call 5 minutes—TECH PLACES
 - @7:57 call ACTOR PLACES
- Lockers are available backstage at the theatre, and actors should secure their own valuables at ½ hour.
- Be patient, calm, and level headed through all mistakes.
- Run the show as though it was a performance.

- After rehearsal, tech notes happen at a mini-production meeting while actors are getting out of costume.
- Tech meetings MUST occur before the director gives notes to the actors.
- Record any problems that must be communicated to prep crews. Then have the actors' notes session.
- Thank everyone for their work at the end of the rehearsal.
- Be sure wardrobe crew and actors have completed their check-in procedures and all items are accounted for. Actors and Crew cannot leave until all pieces are accounted for.
- Adjust prompt book as needed. Make note of all changes on a separate piece of paper so those same adjustments can be made to the Master Cue Sheets.
- Keep a current copy of all cue sheets on file.
- Check that the dressing rooms, make-up rooms, and greenroom are cleaned.
- Follow the SOP for setting up classroom items, if appropriate.
- Type a rehearsal report and distribute copies to the production staff.
- Lock all of the doors.
- Turn out the lights. (See Lock-Up Procedure)
- If another play is rehearsing or performing in the building, coordinate with the other stage managers in regard to closing the building
- The stage manager is the last one to leave

DRESS REHEARSAL

- These rehearsals are basically the same as First Dress Rehearsal.
- There are two of them and they usually occur on the Tuesday and Wednesday before opening.
- Before curtain, insure that you have gone over, either physically or mentally the rough spots from the previous rehearsal.
- Remind all who need it with regards to things that need correction from the previous rehearsal.
- Be sure also to praise the things that flowed smoothly the previous night.
- Find out in advance if these rehearsals will have an invited audience. Confirm this with the FOH Manager.

PERFORMANCE

General Information and Procedures

- Performances occur as scheduled in the production calendar.
- Show schedules may vary from show to show. Check the production calendar.
- Find out when your show performs early in the process so you can alert the cast and crew to their obligation fully and correctly.
- Arrive 30 minutes early to the earliest call time.
- Unlock all entryways to auditorium and theater building between 15 and 30 minutes before tech call, including those used for special entrances/exits of the cast.
- Turn on all lights in auditorium, green room, and dressing rooms.
- Check in and synchronize times with the house manager 1 hour before show.
- Pick up a walkie-talkie from the Box office booth or the house manager. Test it with the house manager.
- Check that you are on the same channel.
- Insure that the Tech/Run Crew has done the following:
 1. Focus/Dimmer Check
 2. Blackout Check
 3. Clear-com set-up/ Check
 4. Wardrobe Check
 5. Sound Check and Musician Check for musicals
 6. Effects Check
 7. Fly Check
- Ensure, by your Master Checklist, that every other crewmember has completed their entire pre-show checklist.
- **The responsibility is the Stage Manager's alone to decide if every thing is ready. Be sure all your lists are correct and complete!**
- Personally check the following in addition to your pre-show checklist:
 - Backstage safety
 - Cleanliness of backstage area
 - Scenery functionality on those elements the actors handle,
 - All work lights are out and running lights are on.

- Before ½ hour, go over your Master Checklist to insure that absolutely everything is preset correctly.
- As each call time arrives, check the sign-in sheet.
- If someone has not signed in on time—they are tardy. Begin the process of tracking them down immediately.
- Once you are sure they aren't in the building, begin making phone calls.
- All late arrivals must be noted in the rehearsal report.
- Double check with the Staff on duty TD, all crew members, ASM's and crew heads to insure that all of the previous rehearsals' technical notes have been addressed in preparation for the performance.
- Work with House manager as to when to open house—approximately a half hour before curtain.
- Be certain that everything onstage is ready before the house is open: all checks are done; house lights, preset lights and sound are up and running.
- Give appropriate calls of ½ hour etc.
- Check with house manager and at appropriate time give 5-minute call to actors and call technicians to places.
- Check with house manager about possibly holding the curtain for house.
- Call actor places.
- Coordinate the start of the show with house manager. Be sure that they are aware and in concurrence with the start of the show.
- Bring out house lights and GO!

INTERMISSION

- Check with actors and technicians if there are any problems and aid in a solution. If there is a scene change needed. Give the call for the scene change generally some previously decided amount of time into intermission.
- Check that all intermission presets have been completed.
- Give actors a 5-minute warning and call technicians to places.
- Coordinate the start of the second half with house manager. Be sure that they are aware and in concurrence with the start of the show
- Call places.
- Bring out house lights and GO!

CURTAIN

- After curtain call bring up house lights and execute exit sound and light cues.
- When the entire audience is out of the auditorium the crew can begin to put away, shut down, and secure his or her areas.
- Check to make sure that all areas are secured.
- Set up for classroom if necessary. (See classroom set up)
- After checking with cast and crew give them notes and if everything is done in their area, release them.
- If something is left undone it is the SM's job to do it, so be absolutely sure before you release any crew.
- Create your production report and distribute.
- Lock all of the doors.
- Turn out the lights. (See Lock-Up Procedure)
- If another play is rehearsing or performing in the building, coordinate with the other stage managers in regard to closing the building
- The stage manager is the last one to leave.

PHOTO CALL

- The archival photo call usually takes place after the show on the first Sunday performance.
- At the final dress rehearsal remind the designers and directors to send you lists of photos they want.
- Compile the list and share with the director. If the list is more than 24 shots confirm with Director and Designers to reduce list to 24 shots. DO THIS IMMEDIATELY Thursday or Friday. You will not be able to get ahold of them over the weekend.
- Once there is an agreed upon list, publish that list to the entire team.
- Find those places in the script the director and designers have noted and create a work sheet noting the light cue number that is onstage, which characters are involved, and what costume they're wearing.
- It usually goes faster if the list is worked in reverse order so that the actors don't have to change out of their last costume and any presets from the end of the show won't have to change at the top of the photo call.

- For each photo, have the light board op set the cue you had researched earlier.
- The Lighting Designer or Assistant Lighting Designer should be present to adjust light levels if necessary for the photographer. Be sure the board op knows how to provide more light if necessary.
- Allow the photo to be taken under correct show light by the designers first. If the photographer needs more light, bring more light up as consulted with the Lighting Designer. When all photos are complete, move to the next shot. Be sure that all changes have been cleared from the board.
- As one shot is being prepared, look to the next shot. Have any actors and crew not involved the current shot, prepare for the next shot by preparing the set, props or getting into the appropriate costume.

EMERGENCY PROCEDURES

- It is impossible for anyone to predict every emergency that might arise but as a Stage Manager, should attempt to be prepared for anything.
 - **Always remain calm.** You are in charge and if you panic, then every one will lose it. If you keep it together then you will calm others and have a better chance of success.
 - The SM makes all calls including whether or not the actors should hold or leave the stage.
 - The SM should follow these rules of order for an Emergency
 - The SM should contact the house manager and Faculty/Staff on duty by Walkie talkie or other pre-arranged method.
 - The house manager may be the first to make contact depending on the circumstances.
 - The house manager and their staff have their own protocol for emergencies. They include the following:
 - If an emergency occurs the House Manager will call 911, allowing SM to focus on emergency announcements.
 - When calling 911, the call must be made from a Campus Land Line (LAN (Local Area Network) . It is asked that you do not place the call from your cell phone.
- The reason for this is that the LAN line campus phones dial straight

to campus security when you dial 911, and they then call for EMT or fire dept. This is because campus security must escort in any emergency vehicles since the theatre is hard to find. If no other phone is available, and you have no choice but to call from a cell, dial **407-823-5555**. This calls straight to campus security.

Ushers will escort out any guests if it's a major emergency that calls for evacuation of the theatre.

- o Any patrons sitting immediately around the emergency will be asked to please give room for the medics and house ushers to treat the patron.

If an actor has a medical emergency onstage or otherwise, they will be escorted backstage by the ASM, who then turns him/her over to FOH staff. FOH will stay with the actor until medical help arrives, and in some cases, may even travel with the ailing actor.

- o The house manager and will assess the situation with the SM
- o If there needs to be a hold on the show the SM should give the emergency announcement on the god mike.

SAMPLE: “Ladies and Gentlemen, we are experiencing a (medical or technical) emergency (back stage, or in the cast, or in the auditorium, or in the lobby). Please remain seated (or calmly exit the theater and take a short intermission) while we work to solve this problem. Would the actors please hold their place (or exit the stage) until we can begin again.”

****If no hold:**

- Actors continue show
- House manager and takes care of the situation
- House manager or Faculty/Staff on duty updates the SM
- If there is an accident backstage, then you and your ASM need to assess the situation.

If minor:

- Get the Faculty/Staff on duty for assistance

- Apply any medical attention
- ASM and SM should keep in constant contact

If major:

- Get the Faculty/Staff on duty for assistance
- SM, ASM and show watcher will assess and determine whether the show needs to hold or continue
- Over “god mike” make appropriate emergency announcement
- The key to being prepared is to try to troubleshoot as many emergency areas prior to the run of the show.
- Be sure to address issues that have potential given your specific show.
- Be sure to document each emergency situation in the performance report and any other emergency documentation.

STRIKE

- Prior to strike, the production manager or TD will arrange a strike meeting to prepare for strike. Attend this meeting and take any notes needed.
- Actors must clean up and remove all belongings from makeup area, greenroom and dressing rooms and vacate the premises as soon as possible. Actors are not required to stay for strike. Strike will be attended by students in Technical Theatre Production and Stagecraft. If an actor would like to volunteer for strike, they must do so prior to the strike meeting.
- Prior to the call, the master carpenter, the master electrician, the technical director, and the assistant technical director gather in the shop in order to retrieve the necessary tools and assignments.
- Wait for the house and lobby to clear.
- SM ensures actors remove belongings and leave the building.
- All areas are to be emptied and cleaned including trash and the refrigerator.
- Stage Management strikes and cleans the booth and generates the final performance report.
- SM should assist the TD in turning out the lights and locking up all unoccupied areas.

NO ONE IS RELEASED UNTIL THE TECHNICAL DIRECTOR OR COSTUME SHOP MANAGER (AS APPROPRIATE TO THE AREA) RELEASES THEM

POST MORTEM

- The post mortem exists on every show to bring forth to the administrative branch of the department any problems with that specific shows process. The idea being that the policies causing the trouble may be redefined at this time.
- SM needs to schedule the post mortem in cooperation with Artistic Director and Production Manager.
- Include in your final performance report a reminder of the upcoming Post Mortem. If you have already scheduled the time, remind those involved of the Post Mortem's time, location, and date.
- Attend the post mortem with your team. Come with a list of items you and your team feel want to discuss.
- Take note of all topics discussed, each point-of-view and any conclusions.
- Organize these notes into a report (a la rehearsal/performance report) and distribute to ALL faculty members.
- Format usually follows:
 - i. What went well
 - ii. What did we learn
 - iii. What went wrong/ should we change

Assistant Stage Managers

Overall Duties

The duties of the Assistant Stage Manager include, but are not limited to:

- Setting up the space for rehearsal
- Assisting in the preparation of all show related documentation
- Acquiring rehearsal props and costumes at the direction of the Stage Manager
- Acting as an additional line of communication for the actors and production team
- Acting as a liaison to the Costume Shop and/or Prop Shop at the direction of the Stage Manager
- Acting as a role model of proper behavior for rehearsal, school, and away
- Setting a tone at rehearsal by greeting the actors with a positive attitude

In addition to the previously stated duties, all Assistant Stage Managers should:

- Understand the boundaries of Stage Managing and ASSISTANT Stage Managing
- Check in with the Stage Manager and keep the Stage Manager updated on any and all show related information they accumulate
- Be prepared to step up and fill the shoes of the Stage Manager if/when necessary
- Be on time and prepared for rehearsals, meetings, and performances
- Work as a TEAM with Stage Management so as to present a united front
- Function as the Stage Manager's eyes backstage, during rehearsals and performances
- Never send out any publicized information without the authorization of the Stage Manager
- Be disciplined
- Have a positive attitude with the "Can Do" approach
- Never commit to more than can be delivered
- Always remember: "To be a good leader, you must be a good follower" - Gene Columbus

Each stage manager has a different style and a different set of requirements for the Assistant Stage Manager (ASM). In all cases you exist in this position to learn everything you can from the Stage Manager (SM). Watch how they work. Listen to how they phrase things. Do this not for emulation, but for information. The style you develop as a Stage Manager will come in time as you develop the skills to determine what is effective and what is not. In the mean time—you are an Assistant Stage Manager, part of the team. You are an extension of the SM, do things their way, first. If you think of a better way to do it— save it for a time when you can discuss it as a team. This is a partial list of some of the things you should find yourself doing. This is a guideline only; it is, in no way, an exhaustive list.

Pre Production

Meet with Stage Manager

1. Ascertain the boundaries and expectations the SM has of you
2. Grasp scope of project & team

3. Make script—yours should be identical to the SM's
4. Develop pertinent paperwork as assigned to you from SM
5. Assist the SM as needed and requested during ENTIRE process

ALL INFO MUST GO THROUGH THE STAGE MANAGER—THE SM IS RESPONSIBLE FOR ALL DISTRIBUTION OF INFORMATION

- Cross reference all gathered information and paperwork with the stage manager to insure accuracy
- Take responsibility for duties such as props, costumes, set elements and research
- Assist the SM as needed in an active and responsible manner without overstepping the SM at any time.

Rehearsal Process

- Arrive at least 1 hour before rehearsal (unless otherwise instructed)
- Maintain tracking plot of any props or costumes (see Appendix)
- Document and take responsibility for flow of rehearsal props and rehearsal costumes
- Maintain, clean and set rehearsal props and costumes
- Post sign in sheets
- Clean and organize rehearsal space
- Document any notes and challenges and report them to the SM
- Meet with the SM for 5 minutes before rehearsal starts to plan the rehearsal and for 5 minutes after each rehearsal to plan for the next day
- After each rehearsal, restore the space to its accepted classroom set up (consult with SM about what this setup should be)
- Clean and restore rehearsal space

Technical Rehearsals

- The ASM has been dealing with rehearsal props and costumes.
- The ASM has made all the props tracking lists and costume tracking lists.
- It is a logical extension that the ASM will be doing this backstage with the actual props and costumes.

- The properties are due for check-in on Dry Tech day. The prop master checks in the props to the ASM. The ASM signs them out from the prop master. They become the ASM's responsibility.
- During Dry Tech the ASM leads the Props run crew in the check-in of the props; oversees their nightly storage assignment; directs the crew in the creation and placement of the props tables.
- The ASM will be on headset during the run and Cue to Cue.
- The ASM functions as the eyes, ears, mouth, and long arm of the Stage Manager backstage.
- Whenever, the SM needs to communicate to backstage it is done through the ASM.
- The converse is true as well: any time there is information that needs to get to the SM from backstage it goes through the ASM.
- On Dress rehearsals and throughout the run, the ASM will work closely with the Crew Head to see that the needs of the actors, the scene shop and stage management are all met with regards to scenery and props.
- On Dress rehearsals and throughout the run, the ASM will work closely with the Wardrobe Head to see that the needs of the actors, the costume shop and stage management are all met with regards to costumes.

Performances

- Work out a plan with the SM for a consistent pre-show and places set up.
- Be responsible for operation of backstage area (including overseeing scenic shift crew, fly crew, props run crew and wardrobe crew). You are the extension of the SM in that area.
- Keep the SM informed of all goings on. Usually on a no news is good news basis
- Review pre-show and post-show checklist completion for each performance
- Document and maintain inventory of props
- Check in and checkout props before and after each performance
- Stay on headset at all times unless otherwise instructed
- Ask permission/inform the stage manager if you need to leave your position during performance for any reason.

NEVER interrupt headset silence between a standby and GO.

- Politely and professionally enforce the rules no eating or drinking in costume. Non compliance must be reported or the SM and ASM are not performing their duties.
- Take responsibility for any special needs or emergencies that may pertain to your production
- At the conclusion of a production, ensure that no audience members enter the backstage area to see the cast
- Ensure that all audience members have cleared the house and that the lobby doors are closed so that you may begin striking the props, costumes and scenery.

Strike

- Check props back in with prop master
- Clean up all ASM areas backstage
- Assist and supervise the cleaning of the actor areas (dressing rooms, green room & make-up alley)
- Report to Technical director for further assignments
- TURN IN YOUR KEYS!

SUMMER SEASON

- Each summer season has a different artistic director and a different set of procedures. Meet with the Artistic Director or Production/Company Manager to discuss any new or different operating procedures.
- The summer season operates like a summer stock company. Rehearsals take place over a nine week period. Instead of rehearsing just at night, there are three shifts of rehearsal per day. The tech/dress rehearsal schedule is compressed to only a couple of days. The Stage Manager's day begins at 8:30 and ends at 11 pm. It is a rigorous 9 weeks.
- Auditions often take place before the stage management assignments take place. Every stage manager should do their best to contribute to these auditions.
- The summer season is structured in such a way that pre-production for the first show MUST be completed BEFORE rehearsals begin which is before the summer season starts.
- One key to summer season scheduling is thinking of each day as a week in the rehearsal process and each session of rehearsal (morning, afternoon and evening) as a full day.

- CHECK THE CALENDAR FOR MEETING TIMES.
- Production Meetings for all three show start before summer season begins and continue once summer begins. The week before a show goes into technical rehearsals, that show no longer has production meetings.
- Due to time constraints in the summer season, changes, additions and corrections may need to be communicated to the production team before the report is sent in the evening to allow them the maximum time to facilitate the desired change.
- Cast morale and exhaustion should be closely monitored during the rigorous summer schedule. If theirs start to fall, do not let yours fall as well! As always, the artistic integrity of the show is in your hands – it is your responsibility to have the show’s energy up and in top shape always.
- Every attempt is made to keep the hours worked by all individuals equal (both tech and actors). To that end, everyone should have a minimum of five days of eight hours work; one day of five hours work; and one full day off per week.
- The production manager should be consulted before these guidelines are deviated from in any way.
- Rehearsal of the summer musical should be carefully scheduled in order not to over tax voices or dance abilities.
- For all other questions or responsibilities – please read this entire handbook.

Assistant Stage Manager/Prop Relations

Refer to Department Production Handbook for description of responsibilities for every member of the production team.

Relationship between Stage Management and Prop Master

- The initial props list should be developed by the Stage Manager, the Director, and the Scene Designer.
- The Assistant Stage Manager should pay attention to props in the rehearsal process and alert the designer and prop master to potential, changes, additions, subtractions, or necessary details.
- The Scenic Designer is responsible for set dressing
- Set Dressing is defined as: “props” which are never handled by actors (paintings on wall, doilies, lamps, tchotchkies).
- Prop Check-in date is dry-tech.

- SM team should meet with the director about rehearsal props.
- Rehearsal prop – Something that has a specific bit of business; needs to be tracked.
- Prop Table - The prop table is the assistant stage manager's responsibility to put together and organize. It should be done on Dry Tech, the same day as prop check-in, so that the tables are ready for Cue-to-cue and future rehearsals and productions.
 - When setting up props tables (or any other equipment kept in the back hallway), be sure to use only one side of the hallway. There must be a width of 3' maintained for fire safety.
- All props are scenic designer and director approved before they are checked in.
- "Last day to Add" is the point at which no more major ads can be made. Please use discretion—we can probably add a pencil, but can't add a Ming vase that swallows an actor.
- Consumables – are perishables such as food, cigarettes, anything that gets destroyed every night of the performance and must have been discussed early in the design process.

Prop Meeting (as part of the design meeting process) Agenda

- Early in the design meeting process, a prop meeting should be scheduled with the director, scenic designer, costume designer, and prop master .
- Both Stage manager and assistant stage manager should be at this meeting.

Prop Crew and Stage Management's responsibilities

- Lists the props master should provide in cooperation with the SM and SD:
 - Rehearsal Prop list
 - Running Prop List
 - Set Dressing List
 - Prop Check-in
 - Prop Cabinet Check-in
- At prop check-in, the assistant stage manager takes over control of the props. They become the assistant stage manager's obligation to look after, and let the prop crew know when they need to be replaced or repaired.

- All props, including consumables, must be available for actor use at cue-to-cue
- Prop Master, not SM or ASM, is responsible for purchasing and delivering perishables throughout the run of the show.
- Prop Master is responsible for the maintenance of the props during the run of the show.
- During cue to cue the props master should be present at the beginning to introduce props to cast and then at the end for the notes, the Assistant Stage Manager may be there to help with the introduction of the props
- ASM should have everything washed regardless of how clean or dirty it is when it is turned in
- Cue to cue is when the actors get acclimated to the props so they should all be there.
- Minor maintenance of props should be done by the props run crew.
- Major maintenance must be listed in the rehearsal report for the Prop Master or Scene Shop to repair. Even minor maintenance should be listed in the report with the note that the repair was made.
- The SM will decide if the run crew can make repairs or to refer it to the Prop Master
- The SM will include everything that is in need of fixing or running low on in the report
- Assistant Stage Manager needs to let Stage Manager know when supplies are running low before they are out as it may take a day or two to get replenishment.

Strike

- Account for all props with the Assistant Stage Manager
- Anything the actor keeps in a pocket should be collected by the Assistant Stage Manager or Stage Manager, lest they accidentally or purposely become a 'souvenir' from the show or end up in the laundry.

Purchasing Procedures

- Students must have approval before spending their own money and must use tax exempt form. Stage Management should not be making any purchases of props unless directly requested by a faculty or staff member.

CREW EXPECTATIONS

Refer to Department Production Handbook for description of responsibilities for every member of the production team. SM cannot reassign a crew member for duties outside those to which they are pre-assigned without approval of production manager and notification of department area head.

General Expectations

- All persons are to sign in on the Call Board prior to the announced call time.
- All persons are required to remain at the theatre until released by the Stage Manager.
- All persons are required to be neat and well groomed. T-shirts must have sleeves and be in a non-mutilated condition. Any clothes that could be distracting or offensive to cast or crew (i.e. midriff bearing outfits, excessively tight or low cut apparel, etc.) will not be acceptable. During both the rehearsals and the run of the show, all crew must be in long sleeve, long leg blacks which must carry no phrases or graphics. For safety reasons, there is to be no jewelry, long hair must be tied back, and rubber soled black shoes are to be worn at all times.
- All persons are required to arrive at work calls with adequate tools to perform assigned jobs. For run crew these tools include, but are not limited to:
 - Flashlight
 - Utility Knife or Multi-Tool (not required for wardrobe crew)
 - Pencil and Paper

These requirements are show related and must therefore be discussed with the Stage Manager prior to rehearsals.

- Getting to and from the job site is the responsibility of each individual. If there is an issue with transportation, this is to be discussed with the Stage Manager and Faculty Supervisor prior to the rehearsals.
- The crew may occasionally be released for a break between the completion of their pre-show duties and the start of the show. Tardiness returning from this break is not to be tolerated.
- Consumption of alcohol or controlled substance at work will not be tolerated (i.e. Having a beer at Wackadoo's after you've signed in, before the show or even right before you sign it, probably not a good idea...). If you have signed in, you are considered to be "at work".

- If a crew member is suspected of being under the influence of either drugs or alcohol upon arrival to the theater, the SM will notify an appropriate Faculty Advisor.
- All Safety Rules will be followed at all times (speak with your Stage Manager as the rules are show specific)
- Minor crew issues may be resolved by the SM. If the issue is cause for raised concern or if disciplinary action needs to be taken, the SM will discuss the matter with the Technical Director, Costume Shop Manager, or Director before speaking with the crew member. The SM is NEVER to make disciplinary threats to crew members. Simply report the facts to the appropriate authority.

PRODUCTION CALENDAR TIMELINE

YOU MUST REFERENCE THE DEPARTMENT PRODUCTION HANDBOOK FOR THE MOST UP-TO-DATE INFORMATION

PRODUCTION GLOSSARY

YOU MUST REFERENCE THE DT/SM HANDBOOK FOR THE MOST UP-TO-DATE INFORMATION

PAPERWORK SAMPLES

You can get samples of paperwork from the stage managers of previous UCF productions. These should be used as a reference, and not copied directly. Always make sure your paperwork is clear, concise, free of editorializing, and polite.