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STAGE MANAGER'S RESPONSIBILITIES

(Revised by Kelly Allison, 1/25/2016)

Prior to Auditions:

- ❑ Set up physical callboard and online callboard (ex. *Google Sites*).
- ❑ Acquire the script and read it.
- ❑ Create scene breakdown.
- ❑ Acquire the director's notes and read them.
- ❑ Meet with your director and discuss audition and rehearsal protocol:
 - √ Format for auditions?
 - √ Breaks?
 - √ Schedules?
 - √ When should actors be off book?
- ❑ Create production team contact sheet for production team and distribute.
- ❑ Attend the Design Sessions and take minutes. All minutes and reports should be distributed to the production team within 24 hours of the session. (See addendum A).
- ❑ Read all reference materials, including the complete contents of this booklet, provided by the PM (production manager).
- ❑ Acquire a production schedule from the production manager.
- ❑ Acquire copies of the dramaturges notes.
- ❑ Check out a stage management kit from the stage management mentor. Inventory the kit and give the mentor a list of supplies needed for the kit.
- ❑ With the Director, determine the number of scripts that will be needed and make sure they have been ordered or copies have been made.
- ❑ Post announcements for auditions (See addendum B).
- ❑ Reserve space for conducting auditions.
- ❑ Prepare space for auditions.
- ❑ Prepare an adequate number of audition forms (See addendum C).
- ❑ Make copies of rehearsal and performance schedules for everyone auditioning.
- ❑ Obtain pencils for everyone auditioning to fill out forms.
- ❑ Arrange audio player and/or keyboard for auditions if necessary (ask director).
- ❑ Prepare the room for auditions - sweep, check temperature, acquire chairs and table for you and director, check lighting.
- ❑ Make sure a sufficient number of scripts have been ordered for the cast and production staff.

During Audition Orientation

- ❑ Distribute Audition forms.
- ❑ Collect completed audition forms – make copies for each director.
- ❑ Create a list indicating where those auditioning should begin the audition process. This list should be posted in the hallway outside the Odess before the conclusion of the audition orientation if possible. It should also be posted on callboards by 9:00AM the following morning.

During Auditions

- ❑ Create actor partnerships for readings.
- ❑ Assist the director with communication and logistics.
- ❑ Distribute and collect new audition forms.

- ❑ Field questions from those auditioning.

Following Auditions, prior to First Rehearsal:

- ❑ Post rehearsal schedule (short term and long term).
- ❑ Distribute cast list to all faculty and staff in the Department of Theatre.
- ❑ Acquire copies of plans and sketches from the scene designer.
- ❑ Acquire copies of costume sketches or renderings from the costume designer.
- ❑ Reduce floor plans for use in your prompt book. (See addendum D).
- ❑ Check rehearsal space.
- ❑ Paint or tape out floor plan in rehearsal space. All tape must be removed from the floor after your final rehearsal in the space. If you tape out the ground plan on stage, the tape must be removed before the floor is painted.
- ❑ Create a cast contact sheet and distribute to the production team.
- ❑ With the director, create preliminary prop plot and distribute to the scene designer, properties master, technical director, electrics director, costume designer, and costume shop manager (See addendum E).
- ❑ Acquire rehearsal props from the properties master. Give the props master deadlines for providing specific rehearsal props.
- ❑ Set up prop tables in rehearsal hall.
- ❑ Send e-mail to all cast with first rehearsal date, time, and place.
- ❑ Create sign-in sheets for rehearsals (See addendum F).
- ❑ Post Stephens Center rehearsal policies on the callboards. (See addendum G).
- ❑ Prepare your rehearsal prompt book. It should include:
 - The script (See addendum I for formatting)
 - Blocking pages
 - Scene breakdown
 - Completed audition forms from the cast (which will include conflicts)
 - Actor emergency information sheets (CONFIDENTIAL)
 - Production schedule
 - Rehearsal schedule (See addendum J)
 - Cast contact sheet (CONFIDENTIAL)
 - Distribution lists (See addendum K)
 - Reduced copies of floor plans
 - Prop Plot
 - Stephens Center policies
 - Stage management booklet
 - Medical emergency information forms for the cast*
(***This information is to be shared with the faculty and staff only.**)
 - Any other items you deem important
- ❑ Post AEA guidelines on the callboards. Bring them to the attention of the cast.

Prior to each Rehearsal

- ❑ Post sign-in sheet.
- ❑ Unlock stage door.
- ❑ Prepare space:
 - Bring up rehearsal lighting.
 - Sweep floor.
 - Mop floor.
 - Set scenery, props, and rehearsal costumes.

- Walk set and check steps, railings, doors, windows, furnishings, etc...
Make note of weak structures, exposed screw/nail points, quicksand, and other potential hazards in your rehearsal report. Correct any situation(s) you deem unsafe.
- Set audio system if necessary.
- Unlock dressing rooms and greenroom.
- Contact cast members who are late.
- Make announcements (schedule changes, costume fittings, friendly reminders, important national holidays, birthdays, favorite recipes, witty anecdotes, etc.)
- Lock the loading dock door after everyone has arrived.

During each Rehearsal:

- Lock the stage door after everyone has arrived.
- Contact cast members who are late.
- Facilitate a punctual start.
- Note late arrivals and absences for your rehearsal report.
- Record starting time, break time, and finish time for your rehearsal report. Always include a running time for each act after run-thrus begin.
- Maintain an orderly rehearsal. (Deal with distractions and monitor time.)
- Assign an ASM to feed lines until the deadline for having lines memorized.
- Take line notes (also can be done by an ASM).
- Take notes (your own and the director's) for your rehearsal report. Include any changes related to scenery, props, costumes, lights, sound, and special effects (See addendum L).
- Record blocking notes in your rehearsal prompt book. Use pencil.
- Record script changes in your rehearsal prompt book. (Share with designers.)
- Schedule appointments for fittings.

Following each Rehearsal:

- Post rehearsal schedule for the next day.
- Take additional notes during director's note session for your rehearsal report.
- Make announcements.
- Strike rehearsal props and costumes. Lock up valuable pieces.
- Turn off lights in dressing rooms, greenroom, scene shop, and theatre. (Bridge lights should be left on in the Sirote Theatre.)
- Check greenroom for trash – clean up if needed.
- Be sure the cast, crew, and production team are all out of the building, then lock all spaces. For Odess productions, make sure the balcony door, the door to the concessions area, the lobby doors, and the door to the backstage hallway are locked. Don't forget to activate the stage door lock.
- Leave the building through the stage door or loading dock door with the director or a member of the faculty and staff.
- TYPE REHEARSAL REPORT AND DISTRIBUTE TO PRODUCTION TEAM BEFORE 9:00AM THE FOLLOWING MORNING.
- After your final rehearsal in a rehearsal space, make sure you pull up all of the spike tape you have put down for rehearsals, dismantle your operation, and move all properties to the theatre.

During Company Meeting:

- ❑ The Production Manager will go over the schedule, explain the nature of each technical rehearsal, and review rehearsal and performance rules.
- ❑ Introduce your running crew.
- ❑ Make announcements.

Prior to Paper Tech:

- ❑ Prepare your performance prompt book, which you will use to call the show in performance (See addendum M).

During Paper Tech: (attended by director, stage manager, and necessary designers)

- ❑ Record location of cues in your performance prompt book.

Following Paper Tech, prior to Tech Integration:

- ❑ Place “warnings” and “stand-bys” in performance prompt book.
- ❑ Review cues.
- ❑ Determine headset placement with the Electrics Coordinator.
- ❑ Create shift plots. Make copies for stage crew.
- ❑ Set up props tables backstage.
- ❑ Apply glow tape where needed.
- ❑ Check location and efficacy of backstage running lights.

Prior to Tech Integration:

- ❑ Unlock stage door.
- ❑ Post sign-in sheet.
- ❑ Unlock dressing rooms.
- ❑ Contact crew who are late.
- ❑ Brief the running crew on procedures for tech integration.
- ❑ ASM/Deck Manager(s) and stage crew will set scenery and props.
- ❑ ASM/Deck Manager(s) and stage crew should sweep and damp mop the stage.
- ❑ Light board operator will conduct a light check, set special effects, and turn on running lights with the lighting designer.
- ❑ Sound board operator will conduct a sound check with the sound designer.
- ❑ Conduct Stage Management Check
 - Walk stage
 - Get report from ASM/deck manager. Deck manager should check scenery, properties, and special effects.
 - Check lighting and special effects with light board operator.
 - Check on sound with sound board operator.
 - Check running lights.
 - Check headsets.
 - Make note of problems on your rehearsal report.
- ❑ Start tech integration on time unless instructed to delay the start by a member of the faculty or staff. Keep production team and cast informed of any delays.
- ❑ Explain headset decorum to your crew. Make sure everyone on headset understands this policy.
 - All headset communication should be production related.
 - There should be no talking on the headset during a standby.

- Ask everyone on headset to treat the headsets gently and always turn off the headset off before taking it off.
- Lock loading dock door and stage door after everyone arrives.

During Tech Integration:

- Tech integration may be a “cue-to-cue” rehearsal in order to finish at a reasonable time. The production team will be setting the look and timing of all scene shifts, light cues, sound cues, and special effects. You and the production team will run these shifts and cues until everyone is confident the shift or cue is ready for first tech. The placement of some cues, first determined during the paper tech, will be changed during tech integration and/ or tech/ dress rehearsals.
- Record changes to cues and shifts in your performance prompt book.
- Take notes for your rehearsal report.
- When there is a technical problem, any member of the production team can stop the rehearsal by saying “hold please”.
- When the rehearsal is stopped by you, the director, or someone else on the production team in order to address a technical problem, determine where the action will need to restart and share this information with the cast and crew. This will allow them to reset while the production teams works on the problem.

Following Tech Integration, prior to First Tech/ Dress Rehearsal:

- Ask the running crews to perform post tech integration duties.
- All designers, the director, and the stage manager will meet at the tech table in the house following Tech Integration for tech notes. The director may wish to keep the cast for actor notes following tech notes. If they do not want to hold the cast for notes, release them.
- Take additional notes for your rehearsal report.
- Release the running crew following tech notes (not before).
- Attend the director’s note session with the cast if the director elects to hold one.
- Take notes for your rehearsal report and give your notes to the cast.
- Check all dressing rooms and greenroom with the assistant stage manager/ deck manager. PLEASE DO NOT DO THIS ALONE.
- Turn off lights in dressing rooms, greenroom, scene shop, and theatre. (Bridge lights should be left on in the Sirote Theatre.)
- Be sure the cast, crew, and production team are all out of the building, then lock all spaces. For Odess productions, make sure the balcony door, the door to the concessions area, the lobby doors, and the door to the backstage hallway are locked. Don’t forget to activate the stage door lock.
- Leave the building through the stage door or loading dock door with the director or a member of the faculty and staff.
- TYPE YOUR REHEARSAL REPORT AND DISTRIBUTE IT TO THE PRODUCTION TEAM BEFORE 9:00AM THE FOLLOWING MORNING.
- Clean up call script.
- Review Cues.
- Meditate.

Prior to each Tech/ Dress Rehearsal:

- Unlock stage door.
- Post sign-in sheet.

- ❑ Unlock dressing rooms.
- ❑ Post announcements. Give actors notes from previous rehearsal if the notes were not given following the previous rehearsal.
- ❑ Stage crew should sweep and damp mop floor.
- ❑ Stage crew will set scenery and props.
- ❑ Light board operator will conduct a light check, turn on running lights and set special effects.
- ❑ Sound board operator will conduct a sound check.
- ❑ Contact actors and crew who are late.
- ❑ Conduct Stage Management Check:
 - Walk Stage.
 - Get report from deck manager. Deck manager should check scenery and properties.
 - Check on costumes with wardrobe crew.
 - Check on lighting and special effects with light board operator.
 - Check on sound with sound board operator.
 - Check running lights.
 - Check on orchestra with music director if applicable.
 - Make a note of problems on your rehearsal report.
- ❑ Give calls at 30 minutes, 15 minutes, 5 minutes, and places.
- ❑ Start rehearsal on time unless instructed to delay the start by a member of the faculty or staff. Keep production team apprised of any delays.
- ❑ Lock loading dock door and stage door after everyone arrives.

During each Tech/ Dress Rehearsal:

- ❑ Record start time of part one.
- ❑ Call cues.
- ❑ Respond to distractions backstage or in the house.
- ❑ Maintain decorum over the communication system.
- ❑ Take notes for your rehearsal report. You can ask an ASM to take notes for you during the Tech/Dress.
- ❑ Stop rehearsal if necessary. If it is necessary to stop the rehearsal, you or another member of the production team will say “stop” or “hold please”. The cast and running crews should hold quietly in place while you and the production team address the reason for stopping. As stage manager, you are responsible for restarting the rehearsal at a place in the script you select. Inform the cast and crew where the rehearsal will restart (a line or cue) on your command. Restart the rehearsal by simply saying “Actors go please.”
- ❑ During intermission:
 - Record finish time of part one.
 - Give call for 10 minutes.
 - Call a five-minute break for running crews.
 - Coordinate time with the technical director.
 - Check for crew in places.
 - Give call for 5 minutes.
 - Call “places” for cast.
 - Get “house closed” call from the technical director.
- ❑ Start part two.
- ❑ Record start time of part two.
- ❑ Check in with the production team at conclusion of run. The production team may elect to run portions of the rehearsal again.

Following each Tech/ Dress Rehearsal:

- ❑ Ask the cast to get out of costume.
- ❑ Ask the running crews to perform post tech/ dress duties.
- ❑ Meet at the tech table for a note session with the production team.
- ❑ Take additional notes for your rehearsal report.
- ❑ Attend the director's note session with the cast if the director elects to hold one.
- ❑ Take notes for your rehearsal report and give your notes to the cast.
- ❑ Check all dressing rooms and greenroom with the assistant stage manager/ deck manager. PLEASE DO NOT DO THIS ALONE.
- ❑ Turn off lights in dressing rooms, greenroom, scene shop, and theatre. (Bridge lights should be left on in the Sirote Theatre.)
- ❑ Be sure the cast, crew, and production team are all out of the building, then lock all spaces. For Odess productions, make sure the balcony door, the door to the concessions area, the lobby doors, and the door to the backstage hallway are locked. Don't forget to activate the stage door lock.
- ❑ Leave the building through the stage door or loading dock door with the director or a member of the faculty and staff.
- ❑ TYPE YOUR REHEARSAL REPORT AND DISTRIBUTE IT TO THE PRODUCTION TEAM BY 9:00AM THE FOLLOWING MORNING.

Following Final Tech/ Dress, prior to First Preview/ Performance

- ❑ Clean up cues in your performance prompt book.
- ❑ Review cues.

Prior to each Performance:

- ❑ Unlock stage door.
- ❑ Post sign-in sheet.
- ❑ Unlock dressing rooms.
- ❑ Post announcements and notes from previous performance for cast and crew.
- ❑ Stage crew should sweep and mop floor.
- ❑ Stage crew will set scenery and props.
- ❑ Light board operator will conduct a light check, turn on running lights, and set special effects.
- ❑ Sound board operator will conduct a sound check.
- ❑ Contact actors and crew who are late.
- ❑ Conduct Stage Management Check:
 - Walk stage
 - Get report from deck manager. Deck manager should check scenery and properties.
 - Check on costumes with wardrobe crew.
 - Check lighting and special effects with light board operator.
 - Check on sound with sound board operator.
 - Check running lights.
 - Check on orchestra with music director if applicable.
 - Make note of problems on your performance report.
- ❑ Check house.
- ❑ Check in with house manager - synchronize watches. The house manager will provide a walkie-talkie for communicating with them.

- ❑ Give the house to the house manager at 30 minutes (7:00 for evening performances, 1:30 for matinees) and inform the cast and crew that the house is open. Make sure all work lights are turned off and the pre-show cues are running before giving up the house. Also make sure that the light board operator has control of the house lights on the light board.
- ❑ Give calls for 30 minutes, 15 minutes, 5 minutes, and “places”.
- ❑ Wait to start the performance until the house manager tells you that the house is closed. Keep the production team and cast apprised of any delays. Since you can’t see the orchestra seating in the Sirote Theatre from the booth, the house manager can guarantee you won’t strand patrons on a dark set of steps.
- ❑ Lock loading dock door and stage door after everyone arrives.

During each Performance

- ❑ Record start time of part one.
- ❑ Call cues
- ❑ With your ASM(s), respond to distractions backstage. (House management should attend to distractions in the house.)
- ❑ Maintain the decorum over the communication system. All headset communication should be production related. There should be no talking on the headset during a standby. Make sure everyone on headset understands this policy.
- ❑ Take notes for your performance report.
- ❑ Stop the performance if necessary. Unless a situation places the cast, crew, or audience in immediate danger, this should only be done when you have been instructed to do so by the faculty member overseeing the performance. If it is necessary to stop the performance, initiate the following procedures:
 - Unless it is necessary to stop the performance immediately, attempt to identify a logical moment to stop the performance- i.e. a scene break.
 - Stop the performance by calmly saying, “Stop please” over the PA system.
 - House lights should be brought up to sixty percent on a three count. This can be done by raising a prerecorded sub-master that will be familiar to the light board operator (usually sub-master #1 or #24.)
 - If it is not necessary to evacuate the theatre, read the following statement over the PA system:
 - “Ladies and Gentlemen- we have a problem backstage. Please accept our apologies for this delay. We will resume the performance shortly. Thank you.”
 - If the theatre must be evacuated, read the following statement over the PA system
 - “Ladies and Gentlemen- we have a problem backstage. We don’t think it’s anything to worry about, but for your safety and our peace of mind, we would like you to evacuate the theatre. Thank you.”
 - Actors should then exit stage in character.
 -
- ❑ To resume the performance, initiate the following procedures:
 - Make a following announcement: “Ladies and Gentlemen- the performance will resume in two minutes. Thank you for your patience.”
 - When you are ready to resume the performance, you may elect to resume the performance at the point it was stopped, or you may

prefer to start at an earlier, more logical point in the performance.
Use your best judgment.

- Call the actors and crew to places.
 - Check house with the house manager.
 - Take out house lights in a four count.
 - Actors should be instructed by the assistant stage manager/ deck manager to resume the performance on a particular line you have chosen
- During intermission:
 - Record finish time of part one.
 - Give call for 10 minutes
 - Call a five-minute break for the running crews.
 - Coordinate time with the house manager.
 - Walk the backstage areas – check for problems.
 - Check for crew in places.
 - Give call for 5 minutes.
 - Call places for cast.
 - Get “house closed” call from the house manager.
 - Start part two.
 - Record start time of part two.
 - Record finish time of part two.

Following each Performance:

- Ask the cast to get out of costume.
- Ask the running crews to perform post performance duties- do not allow the crew to take the stage or turn on work lights until you are given a “house clear” by the house manager.
- Remind the cast and crew of their calls for the next performance.
- Take additional notes for your performance report.
- Check all dressing rooms and greenroom with the assistant stage manager/ deck manager. PLEASE DO NOT DO THIS ALONE.
- Turn off lights in dressing rooms, greenroom, scene shop, and theatre. (Bridge lights should be left on in the Sirote Theatre.)
- Be sure the cast, crew, and production team are all out of the building, then lock all spaces. For Odess productions, make sure the balcony door, the door to the concessions area, the lobby doors, and the door to the backstage hallway are locked. Don’t forget to activate the stage door lock.
- Leave the building through the stage door or loading dock door with the director or a member of the faculty and staff.
- TYPE YOUR PERFORMANCE REPORT AND DISTRIBUTE IT TO THE PRODUCTION TEAM BEFORE 9:00A THE FOLLOWING MORNING.

At Strike:

- Ask the cast to get out of costume immediately.
- Take attendance for the production manager.
- Remove any spike tape that remains on the floor. This should also be done when you leave a rehearsal hall and move to the theatre for rehearsals.
- Collect scripts and/or librettos if they are to be returned (usually true for musicals).

- ❑ Inventory your stage management kit and give the stage management mentor a list of supplies needed to replenish the kit.

General:

- ❑ Check in with each of the shops and studios every day prior to the day tech/dress rehearsals begin. If you can't visit in person, call.
- ❑ Deliver schedules for fittings to the costume studio, ASAP.
- ❑ Attend the production meetings and take minutes. **DISTRIBUTE MINUTES FROM THE PRODUCTION MEETING TO THE PRODUCTION TEAM BY 9:00AM THE FOLLOWING MORNING.**
- ❑ Always note the location of fire extinguishers, first aid kits, and telephones in rehearsal and performance venues. Make note of fire extinguishers that are not completely charged and first aid kits that need to be restocked in your rehearsal report.
- ❑ The deadline for program information will be given to you by one of the department's administrative assistants. See addendum N for a complete list of information you will be expected to gather.
- ❑ Publicity photo shoots will be coordinated through a representative in the campus PR office. As stage manager, you will oversee preparation for these photo shoots.
- ❑ Archival photo call is typically scheduled for the hour following the Thursday night performance. You will be expected to run this photo call. The director will provide you with up to 24 hour set-ups. Prior to photo call, announce the first set-up and appropriate light cue and the set up and light cue that is on deck. This will enable the cast and crew to prepare for each successive set-up in advance. Unless you have a good reason to do otherwise, the sequence of set-ups should be from the end of the play to the beginning.
- ❑ You are required to attend the Post Production Meeting that will be scheduled approximately one week after closing. This is your opportunity to share your thoughts (good, bad, and otherwise) with other members of the production team.
- ❑ Remember: This is theatre. It's important but it's not a matter of life and death. Do good work, enjoy the experience, and do what you can to make it a good experience for others.