STAGE MANAGEMENT RESPONSIBILITIES

Prior to Auditions

- Acquire the script. Read it.
- Acquire the director's notes. Read them.
- Attend the production conferences and take minutes. The minutes should be distributed to the production team within 24 hours of the conference.
- Read all reference materials, including the complete contents of this booklet, provided by the production manager.
- Acquire a production schedule from the production manager.
- Check out a stage management kit from the production manager.
- Post announcements for auditions.
- Reserve space for conducting auditions.
- Prepare space for auditions.
- Prepare an adequate number of audition forms.
- Make copies of rehearsal and performance schedules for everyone auditioning.
- Obtain pencils for everyone auditioning to fill out forms.
- Acquire a boom box for auditions if necessary (ask director).

During Auditions

- Assist the director with communication and logistics.
- Distribute and collect audition forms.
- Field questions from everyone auditioning.

Following Auditions, Prior to First Rehearsal

- 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.
- Check rehearsal space.
- Paint or tape out floor plan in rehearsal space.
- Create a contact sheet and distribute to the production team.
- With the director, create preliminary prop plot - distribute to the scene designer, properties master, technical director, electrics director, costume director, and costume shop manager.
- Acquire rehearsal props from the properties master.
- Create sign-in sheets for rehearsals.
- Make sufficient copies of rehearsal and performance policies for the Stephens Center. You will distribute these to the cast at the first rehearsal.
- Prepare your rehearsal prompt book. It should include:
  - The script
  - Completed audition forms from the cast (which will include conflicts)
  - Production schedule
  - Rehearsal Schedule
  - Contact Sheet (This information is to be shared with the faculty and staff only.)
  - Distribution lists
  - Reduced copies of floor plans
  - Prop Plot
  - Stephens Center policies
  - Stage management booklet
  - Any other items you deem important
- Post AEA guidelines for actors. Bring them to the attention of the cast.

### Prior to Each Rehearsal

- Post sign-in sheet.
- Prepare space:
  - Bring up rehearsal lighting.
  - Sweep floor.
  - Mop floor if necessary.
  - 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.
  - Set boom box if necessary.
- Contact cast members who are late.
- Make announcements (schedule changes, costume fitting, friendly reminders, important national holidays, favorite recipes, witty anecdotes, etc.)
During Each Rehearsal

- Contact cast members who are late.
- Facilitate a punctual start.
- 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.)
- Take notes, your own and the directors, for your rehearsal report. Include any changes related to scenery, props, costumes, lights, sound, and special effects.
- Record blocking notes in your rehearsal prompt book. Use pencil.
- Record script changes in your rehearsal prompt book.
- Schedule appointments for fittings.

Following each Rehearsal

- Take additional notes for your rehearsal report.
- Strike rehearsal props and costumes. Lock up valuable pieces.
- Turn off rehearsal lights.
- Lock up with the director and leave the building together.
- Type rehearsal report and distribute to production team by 10:00 the following morning.

Prior to Paper Tech

- Prepare your performance prompt book, which you will use to call the show in performance.

During Paper Tech (attended by director and necessary designers)

- Record location of cues in your performance prompt book.

Following Paper Tech

- Place "warnings" and "stand-bys" in performance prompt book.
Prior to Tech Integration

- Post sign-in sheet.
- Contact crew who are late.
- Introduce yourself to the members of the running crews.
- Brief the running crew on procedures for tech integration.
- Stage crew will set scenery and props.
- Light board operator will conduct a light check and set special effects.
- Sound board operator will conduct a sound check.
- Conduct Stage Management Check
- Walk stage
- Get report from deck manager. Deck manager should check scenery, properties, and special effects.
- Check lighting and special effects with light boards operator.
- Check on sound with sound board operator.
- Make a 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 apprised of any delays.

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, established during the paper tech, will be altered 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.

Following Tech Integration, Prior to Dress/Tech

- Post sign-in sheet.
- Post announcements.
- Stage crew should sweep and mop floor.
- Stage crew will set scenery and props.
- Light board director will conduct a light check and set special effects.
- Sound board director 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
### SM RESPONSIBILITIES

- Check on lighting and special effects with light board operator
- Check on sound with sound board operator
- Check on orchestra with music director if applicable
- Make a note of problems on your rehearsal report

- Collect valuables from cast.
- 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.

#### During Each Dress/Tech

- 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.
- Stop rehearsal if necessary. If it is necessary to stop the rehearsal, you or another member of the production team will say "stop." The cast and running crews should hold quietly in place while you and the productions 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 "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 Dress/Tech

- 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.
- Be sure the cast crew, and production team are all out of the building, make sure the building is locked down, and leave the building through the stage door with the director or a member of the faculty and staff designated by the director.
- Type your rehearsal report and distribute it to the production team by 10:00 the following morning.

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

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

Prior to Each Performance

- Post sign-in sheet.
- 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 director will conduct a light check and set special effects.
- Sound board operator will conduct a sound check.
- Contact actors and crew who are late.
- Collect valuables from cast. (Valuables should be stowed away in the control booth.)
- 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 orchestra with music director if applicable.
  - Make note of problems on your rehearsal report.
- Check house.
• Check in with house manager-synchronize watches.
• 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.
• Give calls for 30 minutes, 15 minutes, 5 minutes, and places.
• Wait to begin the performance until you are told the house is closed by the house manager. Keep the production team and cast apprised of any delays. If possible, keep the house manager on headset until after the cue which begins the performance. Since you can't see the orchestra seating in the Sirote Theatre form the booth, the house manager can guarantee you won't strand patrons on a dark set of steps.

During Each Performance

• Record start time of part one.
• Call cues
• Respond to distractions backstage. (House management should attend to this.)
• Maintain the decorum over the communication system
• 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:
  o Unless it is necessary to stop the performance immediately, attempt to identify a logical moment to stop the performance- i.e. a scene break.
  o Stop the performance by calmly saying, "Stop please" over the PA system.
  o Actors should hold on stage in character.
  o House lights should be brought up to sixty percent on a three count. This can be done by raising a prerecorded sub-master which will be familiar to the light board operator (usually sub-master #1 or #24.)
  o 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."

  o 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 is anything to worry about, but for your safety and our peace of mind, we would like you to evacuate the theatre. Thank you."

  o 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 judgement.

- 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.
  - 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 "clear house" 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.
- Be sure the cast, crew, and production team are all out of the building through the stage door with the member of the faculty and staff responsible for overseeing the performance.
- Type your performance report and distribute it to the production team by 10:00 the following morning.
At Strike

- Ask the cast to get out of costume.

General

- Check in with each of the 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 production meeting minutes to the production team within 24 hours.
- Always note the location of fire extinguishers, first aid kits, and telephones in rehearsal and performance venues. Make note of fire extinguishers which are not fully charged and first aid kits which 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.
- Publicity photo shoots will be coordinated through a representative in the Arts and Humanities PR office. As stage manager, you will oversee preparation for these 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 which 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 begi