

# THEATRE UCF

## STAGE MANAGEMENT HANDBOOK

LAST REVISED AUGUST 2016

### Revisions to this Handbook

All Departmental Handbooks are reviewed for revisions 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 (**PSM**) Professor of Stage Management. In your letter, outline the change you propose and the reason for your proposal.

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“All degree options emphasize excellence in production work as well as excellence in the classroom and the laboratory. To be an artist, it is necessary to have an understanding of one's time and place in society as well as something to say about it. We believe this is best accomplished by combining a strong liberal arts education with intensive practical training in theatre history, theatre arts, crafts, and skills. In addition, we strive to instill within our students the importance of process as well as product. A successful theatre product, though ultimately essential, is of little long-term benefit to the student who does not understand and appreciate how that success was achieved. Regardless of degree, or career choice, all theatre majors must demonstrate continued growth and development as theatre artists and practitioners with high professional standards of competency if they are to successfully complete their course of study.”

*(excerpt from the 8/09 undergraduate handbook)*

#### PRODUCTION CALENDAR GUIDELINES

- The Production Calendar includes all milestones pertinent to the Production from its' inception to strike.
- Reference the Department Production Handbook for further clarification.
- Please check the calendar daily for changes: Please check with **(PM)** Production Manager (Gary Brown) for Calendar information.

#### COPY MACHINE GUIDELINES

- The copy machine should be used for show related documents only. Using the department copy machine for any other purposes will result in an incident report being filed resulting in departmental probation and removal from production assignments.
- Please contact SPA Administrative Assistant (Arlene Flores) for your show copy code.
- If the machine breaks please contact SPA Administrative Assistant (Arlene Flores) immediately. Do not try to fix it yourself.

AUDITIONS

- **SETTING UP FOR AUDITIONS**

- First shift Stage Managers should arrive 1 hour prior to the first audition time.
- Ensure the Audition Room is unlocked and the lights are turned on.
- Setup tables and chairs for the Directors at the front of the room.
- Bring a piano and chair for the accompanist into the room.
- Place a spike mark on the floor in front of the tables. Check with the director for exact placement. Put one chair behind this mark for the actors auditioning.
- Check-in with the Directors to make sure all their needs are met and go over the process for the day.
- Actors should bring enough copies for each Director of their complete audition form, headshot, resume and any other paperwork required. Stage Managers are not required to bring extra copies for the actors.
- Once auditions are over, put away all tables and chairs, lock up rooms, and turn off lights.
- Highlighters, stapler & staples, staple remover, pencils and pens are useful supplies.

- **AUDITION ROLES FOR THE STAGE MANAGERS**

- Receptionist (1 – 2 Students): Sign-in the auditioning actors and collect their paperwork for the Directors. Keep records of who is currently with the Directors, who is next, and who has completed their audition. Monitor the halls and keep them quiet. Periodically check-in with the Escort to see if they are on schedule and communicate this information to the actors waiting.

- Escort (1 Student): Meet the auditioning actor up next at the Receptionist desk and escort them to the Audition Room. Once in the room, distribute the audition packets from the Receptionists to each Director and leave to meet the next actor. Before entering the room with the actor, explain the rules of the audition:
  - Upon entering the Room, go directly to the musical accompanist to go over the music they will be singing.
  - Stand on spike mark.
  - Slate: Name, Title and playwrights of all pieces performed.
  - Perform song first, then the monologues (or as the directors determine).
  - Time Keeper will wave when fifteen seconds are left and say “Thank You” when three minutes are complete.
- Time Keeper (1 Student): Keeps time for the actors inside the Audition Room. Each audition lasts three minutes. Time starts at the first note or word of the audition. Raise your hand when the actor has fifteen seconds left as a warning that their time is almost up. Call time at three minutes by saying “Thank You.”
- Music Operator (1 Student): Used in Dance Auditions only. Runs music tapes/CDs for the dancers and Choreographer.

- **ADDITIONS FOR DANCE AUDITIONS**

- Clear a dance space – sweep the floors.
- Make sure to get keys for the audio system from SPA Administrative Assistant during regular business hours.
- Set up a piano, chair for the accompanist, table and chairs for the Directors.
- Ensure all the actors have necessary clothing and shoes. Also check actors have sheet music/taped accompaniments.

- **CALLBACKS**

- Callbacks are handled by each individual show's Stage Management Team.
- Prior to Callbacks:
  - Meet with your Director prior to the Callbacks and discuss how they want you to assist with this process as well as your specific duties. Obtain sides (script excerpts) from the Director, scan and email them to the actors called back. Make a few copies to keep on hand for cold readings at the Callbacks.
  - Make sure accompanist has sides or score prior to callbacks.
  - Check-in with the other Stage Managers to work out any possible schedule conflicts with the actors called.
- Post actors' names, Callback time and location on Call Boards.

Day of Callbacks:

- Setup a table and chairs for the Directors.
- Check-in with the Directors to make sure all their needs are met and go over the process for the day.
- Keep all information discussed in Callbacks confidential.
- Once Callbacks are over, put away all tables and chairs, lock up rooms, and turn off lights.

- **ADDITIONS FOR MUSICAL CALLBACKS**

- Set up a piano, chair for the accompanist, table and chairs for the Directors.
- Make sure to get keys for the audio system from SPA Administrative Assistant during regular business hours.
- Ensure all the actors have necessary clothing and shoes. Also check actors have sheet music/taped accompaniments.

- Once Callbacks are complete, lock up the sound system and piano.

## CASTING

- Casting will be done by the Director of each show. A Casting Conference will occur with all the Directors before a cast list is generated to iron out any actor conflicts.
- Once the cast list is finalized, post on the general callboard on the first floor of the PAC for the actors to reference.
- Include the following information on the cast lists:
  - Actors must initial the cast list to acknowledge that they have accepted this role.
  - Actors must not change their appearance (i.e. hair color, length, etc.) without consulting the Director **and** Costume Designer.
- **Email a copy of the cast list to the Costume Shop Manager, Workroom Supervisor, Costume Designer, Assistant Costume Designer, Marketing Director, Production Manager, and PSM.**
- Actors should make an appointment to get measured by the Costume Shop once they are cast. The Stage Managers should help coordinate this meeting.

## DESIGN PROCESS

- Design Conferences are for the Director and the Designers to meet and discuss the show. At least one member of the stage management team should attend these meetings to take notes and write minutes. Minutes should be emailed out to the whole team by 8:00 am the next morning.
- Prepare a preliminary contact sheet for the production to be distributed by the first meeting.

## PREP WEEK

- Prep Week starts start's 2 weeks prior to first rehearsal. At this time a brief check in meeting should be scheduled with the Production Manager and PSM to obtain all necessary information and review procedures.
- Follow the attached Prep week task list for all responsibilities and tasks for Prep Week.
- Begin a Master Contact Sheet by collecting the Designers, actors, and remaining Production Team's contact information. This sheet is confidential and only Stage Managers, PSM, Production Manager, the Director, and the Costume Shop should have a copy. Create a Performer Contact Sheet with only information of the Stage Management Team, actors, and Costume Shop. Lastly, create a Production Team Contact Sheet with the information of the Designers, Stage Management, Director, and remaining Production Team.
- Send out an email to the Production Team inviting them to the first rehearsal. Be sure to include the date, time, and location.
- Contact the production manager for a list of all personnel on the show. Contact the department secretary for phone numbers and email addresses.

## SCHEDULES

- The overview of each show's rehearsal and performance schedule is on production calendar on the UCF website.
- The details of the rehearsal schedule will be planned with the Director. Meet with the director to create this calendar.
- A daily schedule should be created for every rehearsal and performance. This schedule should be posted on the callboard by 10am every day and emailed to the cast (and crew for performances) by 8 am the next morning.
- Rehearsal Scheduling Rules: Any deviation from the list below must be approved by the Artistic Director, Production Manager and PSM.

- From the first rehearsal until the first technical rehearsal, a show can rehearse a maximum of 23 hours per week and must have one complete 24 hour period off. In total, a musical will rehearse 138 hours over a six week period and non-musicals will rehearse 92 hours over a four week period excluding tech week. Any deviations not previously approved should be noted in the report and the Stage Manager should notify the Production Manager and PSM.
- Weeknight rehearsals are three hours long and run from 7:00p – 10:00p. Actors can be called at 6:40p to participate in vocal and physical warm-ups. Weekend rehearsals are held on one day and consist of two, four hour blocks with an hour meal break between them. Any deviations from this schedule should be discussed with the Production Manager.
- All students participating in a production must sign up for the credit bearing course. Since rehearsal and performances are a University class, all dates and times must be posted in advance and scheduled during the time frame allotted on the calendar.
- Rehearsals must begin and end on time to give students the opportunity to eat dinner, do homework, attend other responsibilities, etc.
- Weekend technical rehearsals use Saturday and Sunday. One day is scheduled as a 12 hour day however only ten of those hours are working hours. This is typically the Saturday of tech weekend. The other weekend day is scheduled as an eight hour call with a meal break in the middle of the day. Usually this is scheduled for Sunday but can be reversed depending on the show.
- Scheduling rehearsals and/or performances over the holidays and during finals' week is not allowed.
- Costume Fittings will also be scheduled over the course of the rehearsal process. The Costume Shop will let the Stage Managers know during their daily check-in/shop walk which actors need to be seen. Typical fittings last 30 minutes. Stage Managers should give the actors at least 24 hours notice for a fitting and contact them by email and phone

if necessary. A member of the Stage Management Team is required to physically stop by the Costume Shop daily for any updates. This will also keep the lines of communication open.

#### DIRECTOR AND THE STAGE MANAGER

- The Stage Manager works side by side with the Director handling all the logistical details as the artistic vision is created and developed.
- A meeting should be setup before the schedule is created establishing how each specific Director likes to have their working environment as well as their own personal policies and procedures. It is the Stage Manager's job to make sure the atmosphere in rehearsals is run according to the Director's preferences. Also in this meeting elements of discussion should be:
  - How to communicate the need for required breaks?
  - How does the Director prefer to be interrupted?
  - What are their pet-peeves?
  - What should actors be doing when not called in a specific scene?
  - How would they like to begin and end each rehearsal?
  - What props/set pieces are essential for rehearsal?
  - What should the setup and orientation be of the rehearsal room?
  - Establish the technology policy.

#### PROMPT (PRODUCTION) BOOK

- The Prompt Book is the encyclopedia of all things having to do with each specific production.
- Preliminary paperwork should be completed before the first Production Meeting.
- It should be arranged in a three ring binder for easy additions to the Book.

- Once the show closes, the Prompt Book is due to the PSM within one week of closing.
- It must be clean, neat, and organized so that any other Stage Manager can pick up the Book at any point and continue with the run of the show.
- The Prompt Book should include but is not limited to the following items. Paperwork should be started before rehearsals begin even if only as a blank template. A full list of all paperwork is included in the Prep Week To Do list.

#### CALL BOARDS

- This is a bulletin board used by Stage Managers to post important information regarding each individual show. There should be a Call Board in the rehearsal space and in the theatre.
- Call Boards should be neat, organized, and easy to read. It should NOT be cluttered, overly decorated, or chaotic.
- Call Boards should include:
  - Rehearsal Rules
  - Sign-In Sheets
  - Production Schedule
  - Emergency Contact Information
  - Fitting's Schedule
  - Cast List
  - Daily Call
- Only tacks should be used on the Call Boards as tape and glue ruin the surfaces.

#### PROGRAM

- The Stage Managers are responsible for collecting information for the Program.
- Meet with the Marketing Director to determine the due date for all Bios and headshots as well as any additional parameters.
- The Director is responsible for turning in their notes for the Program to the Marketing Director.
- Guidelines for Bios:
  - There is a 100 word count limit.
  - Bios should list the actor's name, followed by their character or production position, as well as a short paragraph detailing their training and/or experience. No dedications, religious references, or emotional language such as "thrilled," "proud," etc. will be accepted.
  - All bios should be submitted in a Word Document format. Before turning them in, the Stage Manager should reformat all the bios so that they are in the same font style and size with the name of the actor first, followed by their role in parenthesis, and all show names in italics.
- Once all information is collected it should be sent to the Marketing Director.

## PRODUCTION MEETINGS

- The Production Meeting is a forum to discuss the progress of the design, creation, and rehearsal of a particular show.
- Production Meetings are generally 30 minutes in length and scheduled during the late afternoons (4:00, 4:30, 5:00, or 5:30) and can be found on the production calendar.
- Unless otherwise discussed, the Production Manager runs these meetings.
- Prior to the Meeting:
  - Place a reminder in the rehearsal report the day before the meeting reminding team members of the time and location.

- Before the initial Production Meeting, create packets for the Team that includes a Contact Sheet, Production Schedule, and Wallet Info Card.
- During the Meeting:
  - Arrive early to ensure the room is setup properly.
  - Take detailed notes of all that is being discussed.
  - Bring the published report from the previous Production Meeting and review any items that were unanswered.
- After the Meeting:
  - Type up and distribute the notes in a Production Meeting Report. This should contain facts only without any commentary or emotion. If referencing an opinion, be sure to include who made the statement.
  - Reports should be distributed by 8:00a the next morning to all members of the Production Team by email.

## EVALUATIONS

- The SM team will meet with the Production Manager and Stage Management Professor for evaluations and performance reviews in order to improve team communication and dynamics as well as to address areas of improvement throughout the process.
- Stage managers, ASM's & production assistants should fill out the self-evaluation rubric for themselves and each member of their team and email these in to **ucfsmevaluations@gmail.com** by 8am Monday morning for every week of rehearsal and performance.

### RULES

- Rehearsal Rules should adhere to department guidelines as well as be discussed in the initial meeting with the Director.
- They should be addressed at the first rehearsal and posted on the Call Boards.
- Attendance policies including excused and non-excused absences and tardiness should be discussed.
- Smoking, food, and beverage policies.
- Acceptable behavior when not rehearsing in a scene (discuss with the Director prior).
- Explanation and clarification of who is permitted in rehearsals.

### SETUP

- Prepare the rehearsal space by clearing of trash, sweeping floors, organizing furniture, etc. This should also be done before each rehearsal.
- Tape out the Ground Plan on the rehearsal room floor that was obtained by the Scenic Designer. Use spike tape to do this which is obtained from the Production Manager. Do not use photocopies to tape out the floor as the scale can be altered.
- Ensure that all actors have received a copy of the script or will receive one at the first rehearsal. See the production manager for these scripts.
- Arrive at least a half hour before rehearsal begins to turn on the lights, clean and setup the room, and preset any furniture and props.
- Additions for Musicals:

- Consult with the Director, Choreographer, and Vocal Director on how they would like multiple rehearsals to be managed. Do they prefer one of the SM team to be in the vocal and/or dance rehearsals if they are happening simultaneously with the scene rehearsals?
- Discuss with the Choreographer if they would like dance marks in the rehearsal space and in what spacing and format they prefer. Use a different color tape and mark these on the downstage edge of the stage.

#### ATTENDANCE PROCEDURES AND BREAKS

- Attendance procedures should follow department guidelines. It is the Stage Manager's responsibility to document and report anyone absent or tardy, but the Stage Manager does not have the authority to excuse someone.
- Phone calls should be made to late performers or crew members not present at their call time.
- Overall, rehearsal breaks should follow as close to the Actor's Equity Union as possible. Breaks should either be five minutes after 55 minutes of work, or ten minutes after 80 minutes of work. Fifteen minutes should be given after a run-through.
- On Musicals, orchestra members should be held to the same standards as the actors regarding being absent or tardy. These instances should be documented in the Reports and told to the Musical Director and/or Conductor.

#### NOTATIONS

- Blocking notations should be taken by the Stage Management Team in pencil. These notes will be helpful when rehearsing understudies, creating lighting cues, timing quick changes, etc. Every movement, entrance, and interaction with scenery or props should be documented.
- Include any blocking that may affect the costumes or set in the Rehearsal Report. For example, splashing, bleeding, falling, crawling, dancing, using liquids, eating food, etc. Also include any reference to a coat, pockets, purse or any other accessory that is

developed in rehearsals and not clearly reflected in the design. Be sure to also discuss this in the Production Meetings.

- Also note any information that would be valuable to Front of House in your notations and Rehearsal Reports. For example, strong language or content, smoking, pyrotechnics, entrances or exits through the house, flashing lights, fog, gunshots, special effects, etc.

#### REHEARSAL PROPS

- It is the Props Master's & Assistant Stage Manager's responsibility to gather, maintain, store, and return any rehearsal props used in rehearsals. Consult with the Director as to what items are necessary.
- Tracking rehearsal props will aid in creating locations and pre-sets for props once in the theatre.
- Items should be locked up at the end of each rehearsal.
- Do not leave locks on any cabinet after the rehearsal process has ended. They will be cut off.

#### REHEARSAL CUES

- Rehearsal cues are verbal indications of sounds, lights changing, or set pieces moving, that actors depend on with their movements.
- Establish with the Director which cues they would like used during rehearsal.
- Call out what is happening, i.e. lights up, phone ringing, etc.
- Cues will help with the actor's timing as well as their placement during technical rehearsals.

#### REPORTS

- Reports are detailed notes that are distributed to the Production Team. Reports should be generated during each individual rehearsal, production meeting, and performance.
- The distribution list should include: The Stage Managers, Director, Department Chair, Designers, Costume Shop Manager, Workroom Supervisor, Technical Director,

Assistant Technical Director, Scene Shop Staff, Box Office, Production Manager, Stage Management Professor, Master Electrician, Audio Engineer, Props Master, Marketing Director, Dramaturg and any additional production/artistic staff.

- Reports must be emailed out by 8:00a the next morning.
- They should include a section for General Information, Scenery, Lighting, Sound, Costumes, Props, Stage Managers, Production Manager, Marketing /Front of House.
- Be sure to include the timing of any run and performances in the Reports.
- Send out the report email with the show title, document title and date in the subject line (i.e. Music Man Report & Daily Call for March 6<sup>th</sup>, 2007).
- Attach both the report and daily call to the email; also paste the report into the body of the email. Reports should be emailed out in word format for ease of editing.
- Please see the SPA Administrative Assistant for a copy of the incident report. If something occurs during rehearsal or performance, fill out this form and send to the Artistic Director, Stage Management Professor, Production Manager, and Director of the specific show.

#### LOCKUP PROCEDURES

- At the end of each rehearsal, the furniture in each room should be restored to the state it was found.
- Once the rehearsal process moves into the theatre, the tape should be pulled up off the rehearsal room floor and the space cleared out of all show related props/furniture by opening night of the show.

#### ADDITIONAL RESPONSIBILITIES

- One member of the stage management team should do a shop check in every day for the Scenery, Costume & Prop departments.
- Submit a tech schedule to the production Meeting for review and discussion 2 weeks prior to the first day on stage.
- Submit a tech request packet to the production meeting 1 week prior to actors onstage. This should include specifications on headsets, god mics, paging systems, tech table locations,

quick change areas, cue lights, clip lights, table lights (ask for little lights, clip lights should not be put on tech tables), backstage prop storage and any other additional requests.

- Schedule a paper tech prior to tech rehearsals, but after at least one run through.
- Schedule and communicate the crew view.
- Distribute the weekly props list updates to the PSM, Production Manager & Props Master.
- Communicate any and all run throughs to the design & production team.
- Coordinate the scheduling of publicity photos with Marketing, the Director, actors and the Costume Shop Manager.

## PART IV – ONSTAGE REHEARSALS AND TECH WEEK

### RULES

- Rules from the rehearsal room still apply to the theatre and should be posted and repeated.
- Additional rules for the theatre:
  - **BACKSTAGE AREAS**
    - No smoking in the building or anywhere on campus
    - No smoking, eating, or drinking in costume. 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 including shirts, pants, dresses, ties, etc). Actors caught smoking, eating, or drinking in costume will be documented in the Report and their final grade can be affected.
    - Those actors who are not needed on stage during a specific scene are to stay in the GDM area (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 gray 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 Production Manager.
- Do not block the fire hoses, alarms, or extinguishers and keep all items out of the spaces marked “keep clear.”

#### ○ GREEN ROOM

- The microwave and refrigerator are there for technical rehearsals and performances.
- The door to the Green Room will remain unlocked during technical rehearsals and performances.

#### ○ MAKE-UP ALLEYS

- The door to the make-up closet should always be kept closed and locked.
- Each night the Make-Up Alleys should be cleared out and actors should either take home their supplies and belongings or store them underneath the counters. This area is used as a classroom during the day.

#### ○ SCENE SHOP & COSTUME SHOP

- There is to be no eating, drinking, or smoking in the Scene Shop and Costume Shop. UCF is a smoke free campus so smoking should not take place anywhere on campus but especially not outside the fire exit off the Mainstage (DSR) because of the gas main next to the door.

- No student is permitted in the shop office areas without faculty or staff present, unless specifically requested to do so. Anyone found in these areas will be documented in the Reports.
- No personal phone calls are to be made from any phone in the Shop or the shop office.
- The 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 (with backs) shoes must be worn at all times in the Shop.
- No students should be in the Costume Shop unless given permission by the Workroom Supervisor.

#### SPACING REHEARSALS (OR ACTORS ONSTAGE)

- These rehearsals are for the director to adjust any blocking and for the actors to become accustomed to working on the stage.
- Schedule a walk-through of the space with the TD prior to actors first rehearsal. This is the time for training on how any moving pieces or special effects work. (Invite the Production Manager and PSM to this walk through).
- Make note of and report any safety concerns.
- Make note of anything that is not complete and ensure the director is aware of these things before arriving in the space.
- Glow tape any areas deemed necessary (small hole punched circles are preferred). Always have extra glow tape on hand as the cast will find additional areas in need of it during the rehearsal process. Remember that glow tape is not appropriate in the dark areas of the theatre. White gaff tape should be used in those instances.
- Ensure that the tables have been set up for stage managers and director and other departments as needed.

- Clean and organize the green room. Make sure any non-essential props are items are dealt with.
- Arrive at least half hour early to rehearsal (60 minutes on the first day in the theatre.)
- The following tasks should be accomplished before the cast arrives:
  - Checkout spike tape, glow tape, and keys to the dressing rooms and theatre from the Production Manager.
  - Find all of the light switches and get accustomed to the space.
  - Find where to unplug the Scene Shop phone bell, turn off the air compressor, and turn on the running lights for safety. At ½ hour before rehearsal/show begins, turn off the compressor and telephone ringer.
  - Walk the stage and discuss with the TD any safety concerns, as well as procedures to clean the floor before rehearsal starts.
  - Sweep/mop the stage if appropriate.
  - Preset the rehearsal furniture and the prop tables. Provide a CD/Tape player or piano if needed.
- Once rehearsal begins, go over the rehearsal rules with the additions for the theatre space.
- Give the actors a brief tour of the set and allow them time to get acclimated.

#### LOCKUP PROCEDURES

- **No students are allowed in the theatre after the Stage Managers lock up. Anyone who refuses to leave the building should be reported to production manager and the police.**

*(Continued on next Page)*

- **CREW TASKS**

- Sound Board Operator shuts down all audio equipment.

- Light Board Operator shuts down all lighting equipment and turns off all house and stage lights (including Spot Bays) except the ghost lights.
- The Run Crew secures all props, resets the stage, throws out trash and performs any necessary duties specific to that production.
- The Wardrobe Crew completes paperwork, gives it to the Stage Manager. The Stage Managers should be aware of the Laundry policies for their production.

○ **UPPER LOBBY**

- Lock all four Upper Lobby glass doors using small Allen wrench. (The House Manager has a wrench which works better on these doors. Coordinate with them for them for assistance with locking up.)
- Lock all four Mainstage doors using small Allen wrench.
- Turn off all lobby lights, with the exception of the exterior lights.
- Turn off lights in Lighting Booth and follow spot bays and lock the door.

○ **LOWER LOBBY**

- Check door to Electrics/Sound Room.
  - Lock the double glass doors using large Allen wrench. (Insert wrench underneath the left side of each handle.)
  - Lock the Mainstage side door using small Allen wrench. Turn off all the lights.

○ **BLACK BOX**

- Lock both sets of double doors.
- Lock the outside door to the Black Box.
- Turn off the booth lights and lock the booth door.

- Turn off all lights except the entry lights and the ghost light.

○ **GREEN ROOM, DRESSING ROOMS, AND MAKE-UP ALLEYS**

- Enter Men's/Women's Dressing Rooms from Hallway and lock door to makeup alley by turning deadbolt. Turn off lights. Exit through Men's/Women's rest room and lock door behind you. Lock Hallway door.
  - Turn off lights in dressing rooms, Make-Up Alleys, and the Green Room.
  - Lock the Green Room door to the hallway.

○ **SCENE SHOP AND COSTUME SHOP**

- Lock the Scene Shop door to the outside and to the hallway.
- Turn off all lights in the Scene Shop except the hallway lights under the loft.
- Lock the Tool Room.
- Arrange with the Costume Shop Manager and the Costume Crew the procedures for laundry after a performance.
- Lock the Costume Shop and Craft Room doors and turn off all the lights.

○ **OFFICE AND HALLWAY**

- Lock exterior door in office hallway using Allen wrench on windowsill of Donna's office.
- Turn off all the lights and make sure the door you exit from locks behind you.

**COMPLETE NIGHTLY DOOR CHECK LIST AS PROVIDED IN THE HANDBOOK.**

PHOTOS

- Archival photos are typically taken during the final dress rehearsal.
- Be sure to keep the marketing director informed of the time of said rehearsal.
- Make sure to inform actors what night the photographer will be present.

#### PAPER TECH

- This meeting happens between the Stage Managers, Director, Lighting Designer, Sound Designer, and Technical Director/Scenic Designer when moving scenery is called. It is the responsibility of the Stage Managers to schedule this meeting. Often on the Friday of Dry tech.
- It is a forum to go over every cue that will be called by the Stage Manager in the show, and any extraordinary backstage moves. The Stage Manager should write the cues in the Call Script using pencil where the Team has decided the action should happen.
- After the Paper Tech and before the Tech Weekend, the Team of Stage Managers should accomplish the following:
  - Write all cues and standbys into the Call Script.
  - Complete all run notes and prepare copies for the crew.
  - Prepare blank spot cue sheets for spot operators.
  - Complete the costume plot for the costume shop
  - Complete props preset lists.

#### CREW VIEW

- Crew View is the crew's only opportunity to see the show as an audience member.
- Check with the production manager to coordinate the date of Crew View.

- At one week prior to Crew View, email all run crew with a copy of the tech schedule and all call times. One of the Stage Managers should coordinate calling each of the crew members to confirm their call time and crew position.
- Have a short meeting with your crew prior to the run and discuss the following:
  - General Responsibilities
  - Specific Positions
  - Sign-In and Lateness Procedures
  - Dress Code Backstage
    - Clothing - Black long sleeved shirt and long pants, no shorts, short sleeved shirts or tank tops.
    - Shoes - Black Closed Toed, Rubber Soled (gaff tape non black areas of shoes)
    - No jewelry and long hair must be tied back.
  - Booth dress code can be the same as backstage or the same as the audience (nice clothes).
  - Get detailed contact information to include in the master Contact Sheet and hand out wallet cards.
  - Be sure that all their names are on the sign-in sheet.
- Run the rehearsal and call out loud all internal cues including sound cues, blackouts, transitions, etc. This will help the crew understand their roles. Confirm with the Director if additional cues will be called that weren't during rehearsals.
- After the run is complete, answer any questions from the Crew and remind them of their call for the next day they are scheduled to attend rehearsal.
- Once the cast is released, follow lockup procedures.

## CREW EXPECTATIONS

- Refer to Department Production Handbook for description of responsibilities for every member of the Production Team. Stage Managers cannot reassign a crew member for duties outside those to which they are pre-assigned without approval from the Production Manager and notification of department area head.
- Crew should 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 are recommended, but are not limited to:
  - Flashlight
  - Utility Knife or Multi-Tool (not required for wardrobe crew)
  - Pencil and Paper
- Transportation to 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 Production Manager 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 tolerated and will be reported.
- Consumption of alcohol or controlled substance before or during work will not be tolerated. 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 theatre, Stage Management will notify an appropriate Faculty Advisor.
- All Safety Rules will be followed at all times.
- Minor crew issues may be resolved by the Stage Managers. If the issue is cause for raised concern or if disciplinary action is needed, The Stage Managers will discuss the matter with the PSM, Production Manager (and Costume Shop Manager if appropriate) before speaking with the crew member. The Stage Managers should never make disciplinary threats to crew members. Simply report the facts to the appropriate authority.

#### SITZPROBE

- Sitzprobe occurs during Musicals only and is a rehearsal devoted to integrating vocal and instrumental elements.
- 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.
- If microphones are being used, speak with the Costume Shop Manager about getting the mic pack holders made for each specific actor.

#### PRE-PERFORMANCE CHECKLIST

- This is the Stage Manager's final check before the performance begins. It should at least include the following:
  - Checking the shop phone is unplugged, compressor is turned off, and work lights turned on. Unless otherwise needed, the sound door should be closed. Tool room must be closed but unlocked in case of emergency.
  - Posting and checking the sign-in sheet is complete and all performers/technicians have arrived.
  - All props and scenery are in their designated locations.
  - Walking the stage to make sure it is clean and clear of hazards.

- Conduct a final blackout Check at 5 minutes prior to house open. There should be a black out cue recorded into the board for this purpose. Do not just hit the blackout button as this will not demonstrate if anything is parked or misrecorded.

**Insure that the Tech Crew has done the following:**

1. Focus/Dimmer Check
2. Clear-com Check
3. Sound Check
4. Effects Check

**A check-in procedure should be discussed and setup with Front of House. Items should include:**

- What time the actors are in places.
- What time the Stage Manager goes to the booth.
- After discussing with the Director, when is a good time to seat late patrons.
- Checking in with the Box Office for any issues and getting the head count for the night.

**DRY TECH**

- Dry Tech is typically scheduled on Friday night after paper tech. Some productions will cancel this and go right into tech rehearsals. This should be discussed at the production meeting where the tech schedule is reviewed for the first time.
- Dry Tech is a rehearsal that takes place onstage with the run crew but without the actors. It is an opportunity for the Director and designers to look at light looks, set levels on sound cues or work on complicated technical sequences.
- Also during this rehearsal, the Stage Management team will teach the run crew their assignments.
- Special effects should be tested and scenic and prop shifts rehearsed.
- Coordinate with the Production Manager as to the schedule of the day and the best time they should arrive. Stage Managers should arrive at least 30 minutes early.

- 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.).
- Prop check-in occurs with ASM and the Props Master. Detailed notes should be taken as to what props are for what purpose and which props are still missing. Publish the missing props in the Rehearsal Report.
- Once the director has arrived and the rehearsal has begun, start at the top of the show and become the liaison between the Director and the Designers.
- Adjust Call Book as needed and make note of the changes so that the same adjustments can be made to the Cue Sheets.

#### TECHNICAL REHEARSALS

- This is the Stage Manager's opportunity to rehearse the placement and correct calling of all cues. This is the only chance the Stage Manager will have to get comfortable with the calling of the show and has the chance to go back and redo whatever is not correct.
- This rehearsal takes place onstage with actors and the full run crew.
- Stage Managers should arrive 30 minutes before the crew. The crew should arrive an hour before the cast.
- Follow all pre-performance procedures and check-lists.
- Once the entire company has arrived and before rehearsal has begun, address the following:
  - Where actors stay when not on the set.
  - Where technicians stay when not on the set.
  - Proper use and respect of all props and/or firearms.
  - Safety and silence backstage.
  - Attentiveness and cooperation during runs.

- Proper use and respect of costumes, including no eating, no drinking, no smoking (except in approved smoking ensemble.)
- Hang all costume pieces up when not in use.
- 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).
- Begin rehearsal by making sure all cast and crew are in places for top of show and all designers and director are ready to work. Begin at the top of the show stopping by calling hold on the god mic whenever he designers or directors need to work on something, or if you feel the need to practice a complicated sequence again.
- Breaks should be called by the stage manager over the mic.
- Production Meetings should take place after every Technical Rehearsal before any actor notes are given (if applicable).

#### DRESS REHEARSALS

- These rehearsals usually occur the Monday, Tuesday, and Wednesday before opening with a full cast and crew. It is run as close to show quality as possible. Double check with the Costume Designer and Director to clarify which rehearsals should have the cast in hair and makeup. Arrive 30 minutes before the crew's call time and prepare the theatre for rehearsal by turning on lights, unlocking doors, posting sign-in sheets, etc.
- Double check with the TD, 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.
- Follow the pre-performance checklist.
- Once the cast and crew have arrived, go over any adjustments or changes that they need to be aware of.

- No visitors are permitted to watch tech and dress rehearsals unless approved by the department. At Final Dress rehearsal up to 25 students are allowed to attend. The house manager should coordinate this. No visitors are permitted backstage at tech and dress rehearsals unless specifically approved by the production Manager. Occasionally the Director and the Department will decide to invite visitors to these rehearsals. Be sure to communicate this information to the cast and crew when applicable.
- Give the cast and crew warnings as to the time left until curtain. Make sure the Stage Managers have walked the entire backstage area including the loading dock and Costume Shop to make these announcements. Continue making these announcements through the run of the show:
  - 30 Minutes Before Curtain – HOUSE OPEN
  - 17 Minutes Before Curtain – 15 MINUTES UNTIL PLACES
  - 12 Minutes Before Curtain – 10 MINUTES UNTIL PLACES
  - 7 Minutes Before Curtain – 5 MINUTES UNTIL PLACES/TECHS TO PLACES
  - 2 Minutes Before Curtain – ACTORS TO PLACES
- Lockers are available backstage at the theatre, and actors should secure their own valuables at ½ hour.
- Run the show as though it was a performance.
- Time each Act as well as the full length of the show as Front of House will need this information and it should also be recorded in the Report. Performances should be timed as well.
- After rehearsal, tech notes happen first while actors are getting out of costumes. After tech notes the Director gives actor notes if time allows.
- Check that the 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.
- Follow the lockup procedures.

1) FRONT OF HOUSE

- Stage Managers and the House Manager/Box Office Staff should work together closely during performances.
- Check-in and synchronize times with the House Manager one hour prior to the show beginning.
- Pick up a walkie-talkie from the Box Office to aid communication with the House Manager.
- At half hour before the show begins, check-in with the House Manager to open the doors to the theatre.
- Speak with the House Manager/Box Office before giving the actors their five minute call to see if the start time needs to be held due to late patrons.
- Once all checks are complete and actors are in places, speak with the House Manager before starting the show to make sure doors are closed and the lobby is clear.

2) CALLING THE SHOW

- Call the show cues as rehearsed.
- Be sure to speak clearly and consistently so the crew understands the rhythm in which you call the cues.
- Non-show related headset chatter should be kept to a minimum so that the Stage Managers and the crew can concentrate on the show and there is no confusion when cues are called.

3) EMERGENCY PROCEDURES

- If the Fire Alarm sounds everyone **MUST** evacuate. There are no exceptions to this rule. Make sure to have reviewed the evacuation meeting point with your company in advance and have attendance lists printed and posted to check off that everyone has made it to the safety check point.

- The Stage Manager should have a script for a variety of different scenarios in which they would need to hold or stop the show and announce it on the God mic.
- If an emergency does occur, remain calm as the cast and crew will look to you for a plan of action.
- The Stage Manager decides (or if there's time with a Staff representative in the building) whether or not the actors should hold or leave the stage.
- Rules for an emergency:
  - Contact the House Manager by walkie talkie or other pre-arranged method.
  - The House Manager and their staff have their own protocol for emergencies:
    - House Manager will call 911, allowing the Stage Manager to focus on emergency announcements and the actors.
    - 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 as the LAN line dials straight to campus security and they then call for EMT or fire department. Campus security must escort any emergency vehicles on campus 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 an evacuation of the Theatre is called for.
    - 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, if safe 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.
  - The House Manager and will assess the situation with the SM.

- Be sure to document each emergency situation in the Performance Report and any other emergency documentation that is requested.

#### 4) INTERMISSION

- Once Intermission begins, wait two minutes and then begin the scene change (if applicable.)
- 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.
- Call places and begin the second act.

1) STRIKE

- Actors must clean up and remove all belongings from GDM 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 by contacting the TD
- Prior to the call the Master Carpenter, Master Electrician, Technical Director, and Assistant Technical Director gather in the Shop to organize tools and personnel.
- The Stage Managers strikes and cleans the booth and generates the final Performance Report. They also should make sure the refrigerator and trash have been emptied in the GDM.
- The Technical Director and Costume Shop Manager release their designated strike crews.
- Stage Managers must check to ensure the green room and makeup alleys are clean prior to the Strike Crews release.

2) CREW STATUS RECAP

- Once the last performance is over, prepare a short recap of the crew's attendance and email it to the PSM and Production Manager Include any absence or tardiness. This should also appear in the Reports as instances occur.
- If there were any challenges with the crew during the production, let the PSM and Production Manager know the facts (not opinions) in this recap.

## PART VII – ASSISTANT STAGE MANAGER

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The Assistant Stage Manager is a stage manager in their own right. While reporting to the Stage Manager they are responsible for coordinating, organizing and managing the areas of costumes, props, scenery and backstage. Always communicate with your Stage Manager on what specific tasks are expected.

### 1) DUTIES

- Setting up the space for rehearsal including taping the floor and acquiring furniture.
- Be an extra set of eyes and ears to anticipate challenges.
- Supervising and coordinating all paperwork and tracking for props, costumes & scenery.
- Getting rehearsal props and costumes.
- Acting as an additional line of communication for the actors and Production Team
- Acting as a liaison to the Costume Shop and/or Prop Master by performing daily shop walks.
- Assist in the coordination of fittings.
- Check-in with the Stage Manager and keep them updated on any and all show related information.
- Be prepared to step up and fill the shoes of the Stage Manager if/when necessary.
- 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.

### 2) PRE-PRODUCTION

- Meet with Stage Manager and discuss their expectations.

- Create a Production Script that has the same information as the Stage Manager's book.
- Track and coordinate all aspects of props, scenery & costumes.
- Act as Liason for the Lobby/Marketing Display
- Cross reference all gathered information and paperwork with the Stage Manager to insure accuracy and consistency.

### 3) REHEARSALS

- Arrive at least one hour before rehearsal (unless otherwise instructed.)
- Maintain tracking plots of any props, costumes & scenery
- Create run notes, deck run notes, prop plots & costume plot
- Take timings in run notes and use to create costume plots.
- Send out weekly prop updates.
- Document and take responsibility for storage and setup of rehearsal props and rehearsal costumes.
- Document any notes and challenges and report them to the Stage Manager.
- Be on book for actors.
- Take Line Notes.
- After each rehearsal, restore the space to its accepted classroom set up (consult with Stage Manager about what this setup should be.)

### 4) ONSTAGE AND TECHNICAL REHEARSALS

- Props are due for check-in on actors first day onstage. The Props Master checks in the props to the ASM. The ASM signs them out from the Prop Master and they become the ASM's responsibility.

- During Dry Tech the ASM leads the Run Crew in the check-in of the props, oversees their nightly storage assignment, and directs the crew in the creation and placement of the props' tables.
- During Dress Rehearsals and throughout the run, the ASM will work closely with the run crew and wardrobe to see that the needs of the actors, the Scene Shop, Costume Shop and Stage Management are all met with regards to costumes, scenery and props.

#### 5) PROP MASTER RELATIONSHIP

- At props check-in, the Assistant Stage Manager takes over control of the props and is then responsible to look after them as well as communicate when they need to be replaced or repaired.
- The Prop Master 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 Tech the Props Master should be present to answer any questions or address notes.
- Stage Managers should document in the Report when a prop needs fixing or replacing.

#### 6) PERFORMANCE

- The ASM is responsible for operation of the backstage area (including overseeing scene shift crew, fly crew, props run crew and wardrobe crew).
- Keep the Stage Manager informed.
- Review pre-show and post-show checklist completion for each performance,
- Document and maintain inventory of props.
- Check-in props before and after each performance.
- Stay on headset at all times unless otherwise instructed. Let the Stage Manager know if you need to go off headset.

- Non-show chatter should be kept to a minimum. Never interrupt between a Standby and GO.
- Enforce the rules of no eating, drinking, and smoking in costume.

#### 7) POST-PERFORMANCE

- Check props back in with the Prop Master.
- Clean up all 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 any keys that were checked out.

- Each summer season has a different set of procedures. Meet with the Production Manager to discuss any new or different operating procedures.
- The summer season operates like a summer stock company. Rehearsals take place over a 3-4 week period. The Stage Manager's day will vary depending on the show.
- Auditions often take place before the Stage Management assignments take place. Every Stage Manager should 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.
- Production Meetings for all show start before summer season 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 to allow them the maximum time to facilitate the desired change.
- The production process remains the same as the rest of the season except it is truncated

Please see the Faculty Stage Manager for electronic copies of the following paper work

-Prep Week To Do List

-Prop Plot : Updates should go out on a weekly basis.

-Run Notes/Deck Run Notes

-Costume Plot

## SHOW TITLE

### Done By:

Artist Information Packets

*Compiled for the following people:*

⇒ Cast

⇒ Director

⇒ Designers

⇒ Understudies

⇒ Production Staff

### SM

Paperwork for Packets:

⇒ Contact Sheet (specific to area)

⇒ Scene Breakdown

⇒ Rehearsal Calendar

⇒ Wallet Cards

⇒ Company Info (Guidelines)

⇒ Personal Info Sheet

⇒ Playbill Copy Form

### SM

Script Work:

⇒ Obtain copies for cast from the PM

⇒ Script Check out Log (for Rentals)

⇒ Line Change Record

⇒ Line Note Form

- ⇒ Create Blocking Key
- ⇒ Create Slip Sheets

ASM

#### Scenery/Properties

- ⇒ Obtain Ground Plans (large, Mini & PDF)
- ⇒ Measure Ground Plans
- ⇒ Plan direction to rehearsal in rehearsal studio
- ⇒ Get Spike Tape from PM
- ⇒ Pull Rehearsal Props and Furniture
- ⇒ Preliminary Props List
- ⇒ Props Change Cover Letter
- ⇒ Props Preset Sheet
- ⇒ Spike Plot with Dimensions
- ⇒ Preliminary Running Notes
- ⇒ Obtain crew list from PM
- ⇒ Obtain Contact info from Dept. Secretary
- ⇒ Obtain drawings or photos for display in rehearsal studio

ASM

#### Costumes

- ⇒ Make Rehearsal Costume Request Memo
- ⇒ Meet with Shop Manager to discuss policy & communication including shop walk schedule
- ⇒ Follow up on Delivery of Rehearsal Costumes
- ⇒ Make Preliminary Costume Plot
- ⇒ Obtain drawings or photos for display in rehearsal studio

SM

Paperwork:

- ⇒ Contact Sheets: Master, Actor, Production
- ⇒ Scene Breakdown
- ⇒ Rehearsal Calendar
- ⇒ Sign In Sheets (when in Theatre)
- ⇒ Wallet Card
- ⇒ Company Guidelines
- ⇒ Rehearsal Report Template
- ⇒ Performance Report Template
- ⇒ Daily Schedule Template
- ⇒ Distribution List
- ⇒ Set up dropbox or other method of file sharing
- ⇒ First Day Invitation Email
- ⇒ Blocking Slip Sheets
- ⇒ Blocking Key
- ⇒ First Day Agenda
- ⇒ Line Note Form
- ⇒ Preliminary Tech/Performance Schedule
- ⇒ Extra Paperwork in Accordion File

ASM

Call Board Signs:

- ⇒ Show Title
- ⇒ Daily Schedule
- ⇒ Sign In (for Theatre only)
- ⇒ Rehearsal Calendar
- ⇒ Scene Breakdown
- ⇒ Tech/Performance Schedule (for Theatre only)

- ⇒ Contact Information
- ⇒ General Information
- ⇒ Look for additional headings needed

BOTH

Set Up Rehearsal Studio:

- ⇒ Tape out Floor
- ⇒ Tape out Dance Marks
- ⇒ Arrange Cast Tables (in a circle)
- ⇒ Arrange Stage Managers' Table
- ⇒ Arrange Designers' Tables (4 tables)
- ⇒ Arrange Chairs at tables
- ⇒ Arrange Chairs for visitors
- ⇒ Arrange Prop Tables (2 usually, SR and SL)
- ⇒ Check lights in studio
- ⇒ Post any drawings, ground plans, etc.
- ⇒ Obtain Model Stand and clip lights
- ⇒ Obtain Model for first day

SM

Miscellaneous

- ⇒ Call Director
  - ⇒ First Day Schedule

- ⇒ What do you want read in first read-thru
- ⇒ Rehearsal Room Choice
- ⇒ Rehearsal Room Layout
- ⇒ Review schedule and scheduling procedure
- ⇒ Scene Breakdown Check
- ⇒ Review Prop list and rehearsal needs
- ⇒ Any additional rehearsal needs
- ⇒ Call Actors
  - ⇒ Introduce yourself
  - ⇒ First day Schedule
- ⇒ Contact Costume Shop Mgr.
  - ⇒ Facilitate Measurements
  - ⇒ Fittings schedule
- ⇒ Contact Designers
  - ⇒ Confirm contact info
  - ⇒ Review first day schedule

**Theatre UCF Nightly Door Checklist-**

**The following doors are to be locked every night.**

- |   |   |
|---|---|
| <input type="checkbox"/> Outside doors in the upper lobby         | <input type="checkbox"/> Black box booth                                      |
| <input type="checkbox"/> Upper Lobby doors into the main stage    | <input type="checkbox"/> Costume shop areas                                   |
| <input type="checkbox"/> Main stage booth door                    | <input type="checkbox"/> Female dressing room                                 |
| <input type="checkbox"/> Main stage door to outside               | <input type="checkbox"/> Male dressing room                                   |
| <input type="checkbox"/> Side door into main stage by shoe closet | <input type="checkbox"/> Doors from the lower restrooms in the dressing rooms |
| <input type="checkbox"/> Electrics Shop door                      | <input type="checkbox"/> Green room door                                      |
| <input type="checkbox"/> Outside doors in the lower lobby         | <input type="checkbox"/> Scene Shop door to the hallway                       |
| <input type="checkbox"/> Lower Lobby doors into black box         | <input type="checkbox"/> Outside door to scene shop                           |
| <input type="checkbox"/> Lower Lobby door to backstage area       | <input type="checkbox"/> Loading dock garage door                             |
| <input type="checkbox"/> Backstage doors into black box           | <input type="checkbox"/> Outside door in staff office hallway                 |
| <input type="checkbox"/> Black box door to outside                |   |

Doors checked by:

\_\_\_\_\_ Date: \_\_\_\_\_ Time: \_\_\_\_\_

Turn in to Production Manager (you may place it under his door).