

THEATRE UCF

STAGE MANAGEMENT HANDBOOK

LAST REVISED AUGUST 2017

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 Coordinator of the BFA in Stage Management. In your letter, outline the change you propose and the reason for your proposal.

CONTENTS

THEATRE UCF	1
STAGE MANAGEMENT HANDBOOK	1
PART I – THEATRE UCF POLICIES AND PROCEDURES	5
PRODUCTION CALENDAR GUIDELINES	5
COPY MACHINE GUIDELINES	5
PART II – PRE-PRODUCTION	5
AUDITIONS	6
CASTING	9
DESIGN PROCESS	9
SCHEDULES	9
ATTENDANCE PROCEDURES AND BREAKS	12
PREP WEEK	13
DIRECTOR AND THE STAGE MANAGER.....	13
PROMPT (PRODUCTION) BOOK	14
CALL BOARDS.....	15
PROGRAM	15
PRODUCTION MEETINGS	16
EVALUATIONS	17
PART III – REHEARSALS	18
RULES.....	18
SETUP.....	18
NOTATIONS	19
REHEARSAL PROPS	19
REHEARSAL CUES.....	19
REPORTS	20
LOCKUP PROCEDURES	20

ADDITIONAL RESPONSIBILITIES.....	21
DESIGNER RUN AND CREW VIEW (STUDIO REHEARSAL RUN).....	22
PAPER TECH.....	22
PART IV – ONSTAGE REHEARSALS AND TECH WEEK	24
RULES.....	24
LOCKUP PROCEDURES	26
CREW EXPECTATIONS	28
SITZPROBE.....	30
ACTORS ON STAGE / SPACING REHEARSALS.....	30
FIRST SPACING/ FIRST CREW CALL	31
PRE-SET CHECKLIST	32
TECHNICAL AND DRESS REHEARSALS	33
<i>Dry Tech</i>	<i>33</i>
<i>Technical Rehearsals</i>	<i>34</i>
<i>Tech / Dress Rehearsal</i>	<i>35</i>
<i>Dress Rehearsals</i>	<i>35</i>
PHOTOS	37
PART V – PERFORMANCE	38
FRONT OF HOUSE	38
CALLING THE SHOW	38
EMERGENCY PROCEDURES	38
INTERMISSION	40
PART VI – POST-PRODUCTION	41
STRIKE.....	41
CREW STATUS RECAP	41
PART VII – ASSISTANT STAGE MANAGER	41
DUTIES	42
PRE-PRODUCTION.....	42

REHEARSALS	43
ONSTAGE AND TECHNICAL REHEARSALS	43
PROP MASTER RELATIONSHIP	44
PERFORMANCE	44
POST-PERFORMANCE	45
PART VIII – SUMMER SEASON	46
PART IX – PAPERWORK & FORMATS.....	47
THEATRE UCF NIGHTLY DOOR CHECKLIST	48
PRODUCTION CHECK LIST	49
<i>As soon as you are Assigned to a show:.....</i>	<i>49</i>
<i>Prior to Auditions</i>	<i>49</i>
<i>For Auditions</i>	<i>49</i>
<i>During Design Process.....</i>	<i>49</i>
<i>One Week Before First Rehearsal.....</i>	<i>49</i>
<i>Before First Rehearsal</i>	<i>50</i>
<i>For Crew Meeting.....</i>	<i>50</i>
<i>For Tech.....</i>	<i>50</i>

“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 Theatre Department Secretary Samuel Waters for your show copy code.
- If the machine breaks please contact Theatre Department Secretary Samuel Waters immediately. Do not try to fix it yourself.

PART II – PRE-PRODUCTION

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 of their complete audition form, headshot, resume and any other paperwork required for each Director, the Artistic Director, The Coordinator of the Musical Theatre Program, as well as a copy for the Stage Managers. 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 (Directors may choose to determine order)
 - 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 entire report list for your show, including but not limited to: Costume Shop Manager, Workroom Supervisor, Costume Designer, Assistant Costume Designer, Marketing Director, Artistic Director, Director of Production, Production Manager, the Stage Management Advisor, Acting Coordinator, Musical Theatre Coordinator, and Graduate Acting Coordinator.
- 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 develop an understanding of the Director and Designer's visions.
- Prepare preliminary information for the production, as listed on the Production Checklist.

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. Send the preliminary Production calendar to the Stage Management Advisor for approval. A preliminary schedule will be published for the First Design Meeting. An updated schedule will be published BEFORE the auditions for that show. The final version of the calendar is due the first day of the semester in which you will start rehearsals.
- 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, Director of Production, Production Manager and Stage Management Advisor.
 - 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 on a weekend (either Saturday or Sunday). A musical can rehearse 138 hours over a six week period and non-musicals can rehearse 92 hours over a four week period prior to actors on stage. Any deviations not previously approved should be noted in the report and the Stage Manager should notify the Stage Management Advisor.
 - Weeknight rehearsals can be up to 4 hours in length. They cannot begin BEFORE 6pm or end AFTER 10:30pm. All work will be done in this period (set up, dressing in rehearsal items, warm ups, etc). Any deviations from this schedule should be discussed with the Stage Management Advisor.
 - Stage Managers should be able to set up in an additional 30 minutes and strike in 30 minutes (for a total 5 hour block). A production which requires a longer set up will need to accommodate this during rehearsal hours. Any deviations from this schedule should be discussed with the Stage Management Advisor.
 - In the Event that the production chooses to rehearse only 3 hours on each weeknight (ex: 7pm – 10pm), an extra 15 minutes of warm ups/prep time may be scheduled (ex: 6:45pm warm up).

- Weekend Rehearsals can consist of the remaining rehearsal hours, but in any event no more than 7 out of 8 hours. There must be a 1 hour break after no more than 5 hours of work.
- Straight Six Option: IF the following conditions are met, a production may choose a straight six day on their weekend rehearsal day.
 1. rehearsals are 3 hours total on the weeknights.
 2. the 15 min additional warm up time is not utilized
 3. the intention to use the straight six is announced to the company at the beginning of the rehearsal process.
- Additional Notes regarding Straight Six Option:
 - The six-hour rehearsal block shall constitute the entire work schedule for the day.
 - Each six-hour rehearsal block used shall count as eight hours for the purposes of calculating the hours rehearsed in a work week.
 - Within the six-hour rehearsal block, there shall be at least 50 minutes of break time to be distributed in accordance with established break rules, except that one break shall not be less than 30 minutes.
- All students participating in a production must sign up for the appropriate participation 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 will consist of 10 hours (out of a 12 hour span), referred to as a 10/12. This is typically the Saturday of tech weekend. The other weekend day is scheduled as an 8 hour day (out of 10 hour span), referred to as an 8/10. Usually this is scheduled for Sunday but can be reversed depending on the show.

However, The Stage Management Advisor and Director of Production, in consultation with the Artistic Director and Production Manager, will determine if a second 10/12 is needed for the production.

- Theatre UCF will make best efforts to not schedule Performances or rehearsals during University Holidays, or during finals.
- Weeknight Technical rehearsals consist of 3 parts. Technical Spacing Rehearsals, and Dress/ Technical rehearsals, and the Final Dress. Weeknight Technical rehearsals will be no more than 5 hours in length (beginning after 6pm and ending by 11pm). This includes the entirety of the call for both cast and crew. Higher Level Production and Creative positions may then be called for an additional Production Meeting at the end of the night. The Stage Management Advisor and Director of Production, in consultation with the Artistic Director and Production Manager, will determine the length of these calls.
- Often, crew members will be called earlier to preset before the cast is called, but some productions may require a simultaneous call. In that case, the cast will not begin work onstage until the stage is preset, but may be used for notes, costume fittings, or any other work as needed.
- Costume Fittings will also be scheduled over the course of the rehearsal process. 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. The Costume Shop will let the Stage Managers know during their daily check-in/shop walk which actors need to be seen. The Costume shop will make best efforts to alert the SM team to the next week's fittings needed by the end of the previous week. Typical fittings last 30 minutes, but may last longer as needed. Stage Managers should give the actors at least 24 hours notice for a fitting and contact them by email and phone if necessary.

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. All tardies or absences will be noted on the report, with a detailed explanation of what occurred.

- 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. If a (non stop) run through of an Act or production exceeds 80 minutes, a Fifteen minutes break will be given immediately after the Act or Run.
- 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.

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.

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 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/costume 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 Design Meeting, 1st day of the Semester in which rehearsal begins, First Rehearsal, and First Production Meeting. A breakdown of production deadlines are listed in the appendix (Production Checklist).
- 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 Coordinator of the Stage Management Program 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 items that appear on the Production Checklist. Paperwork should be started before rehearsals begin even if only as a blank template. A list of paperwork is included in the Production Check 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 will help the Marketing Director and designated Marketing Assistant to collect bio information. Stage Managers will help provide contact information, and remind the cast when Bios are due.

- One member of the Stage Management team will 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.
- Once all information is collected it should be sent to the designated assistant 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, email the team a packet which 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 Stage Management Advisor 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 answer the evaluation questions 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 (obtained from the Production Manager) to do this. 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 to determine if they intend to rehearse multiple spaces/rehearsals at the same time. Book appropriate rehearsal space as needed.

- Include a Dance Line for musicals and mainstage productions.

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 responsibility to gather, maintain, and return any rehearsal props used in rehearsals. The Stage Management team takes over the responsibility of storing the props throughout the rehearsal process. 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 Advisor, Master Electrician, Audio Engineer, Props Master, Marketing Director, Dramaturg, Artistic Director, Director of Production, 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 and other designations as needed for your production.
- 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 6th, 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 pdf format.
- 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. The stage management team will coordinate with the Props Master, so that props can be returned promptly to storage.

ADDITIONAL RESPONSIBILITIES

- One member of the stage management team should do a shop check in every day for the Scenery, Costume & Prop departments.
- Prepare a tech schedule to be reviewed and discussed at the production meeting 2 weeks prior to the first day on stage.
- Submit a tech request packet to the Production Manager, Staff Master Electrician, Staff Sound Engineer, and Stage Management Advisor the Friday before the Hang and Focus. 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. These requests should be confirmed/discussed at the next production meeting.
- Schedule a paper tech prior to tech rehearsals, but after at least one run through. The paper tech will typically fall on the Friday of the week before Spacing begins. Paper techs will include Director, Scenic Designer, Sound Designer, Lighting Designer, Stage Managers, Stage Management Advisor, any faculty design advisors, and any other members of the production team as needed for that production. The paper tech will replace the rehearsal hours, unless another time is arranged. A Director may choose to have the Assistant Director, and Assistant Stage Managers run a rehearsal with the cast.
- Schedule and communicate a time for the show crew to watch a full studio run through. This may be the same as the Designer run, or on a different day. Depending on the needs of the production.
- Distribute the weekly props list updates to the Stage Management Advisor, Scenic Designer, 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, Costume Shop Manager, Stage Management Advisor, and Production Manager.

DESIGNER RUN AND CREW VIEW (STUDIO REHEARSAL RUN)

- The production will designate a run through specifically for the Design Team and run crew (Crew View). This may be in addition to inviting the Designers into multiple rehearsals. This run will be a full (nonstop if possible) run through of the show.
- Check with the Stage Management Advisor to coordinate the date of Crew View. The Crew View will typically be the same run through as the Designer Run, but when other runs are scheduled, the Director and Stage Manager may decide to invite the crew to an alternate date.
- Crew View is the crew's only opportunity to see the show from the perspective of the audience.
- The Designer Run will take place prior to Focus and Paper Tech. When a production has a student Designer (Lighting, Sound, Moving Scenery), best efforts will be made to give the student at least 2 days between Designer Run and Paper tech.
- Set up tables and chairs for everyone who will attend the rehearsal (crew, production staff, designers, etc). The lighting Designer and Sound Designer typically need table space in proximity to the Director.
- At least 2 weeks prior to spacing, 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.
- 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.

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.

RULES

- Rules from the rehearsal room still apply to the theatre and should be posted and repeated.
- Additional rules for the theatre:

○ **BACKSTAGE AREAS**

- Smoking is prohibited anywhere on campus. This includes our buildings and the loading dock.
- 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.

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.**

- **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 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.

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, Stage Management Advisor 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.
- Any clothes that could be unsafe or offensive (including but not limited to: baggy or falling off, midriff bearing, excessively tight or restrictive, etc.) are not appropriate workplace attire and in some cases can be dangerous when working around machinery.
- During both the rehearsals and the run of the show, all crew members must follow departmental backstage dress code policy. This attire is typically referred to as “blacks” because it involves dressing in all black.
 - Dress Code Backstage
 - Clothing – Solid black long sleeved shirt and long pants, no shorts, short sleeved shirts or tank tops. No graphics or emblems or writing of any kind.

- 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 (Theatre professional). Theatre professional attire is defined as attire that will look professional if/when you interact with the audience, but you are still able to do the jobs as necessary, including but not limited to climbing ladders, crouching down underneath the call desk, moving scenic pieces, etc). Rubber soled/closed toed shoes are required.
- 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 Stage Management Advisor, 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.

ACTORS ON STAGE / SPACING REHEARSALS

- These rehearsals are for the director to adjust any blocking and for the actors to become accustomed to working on the stage.
- The run crew is called to this rehearsal for training and should expect to remain for the entire rehearsal. If they are not needed, they will be released.
- 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 Stage Management Advisor 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.
- Once the cast is released, follow lockup procedures.

FIRST SPACING/ FIRST CREW CALL

- Have a short meeting with your crew prior to the run and discuss the following:
 - General Responsibilities
 - Specific Positions

- Sign-In and Lateness Procedures
- Backstage Dress Code
- Get detailed contact information to include in the master Contact Sheet and hand out wallet cards.
- Be sure that all their names are on a crew check in sheet. Establish the procedure (which SM will have the check in sheet? Where does the crew meet that Stage Manager to check in at call time?). Theatre UCF acknowledges that it is the responsibility of the crew to check in with a supervisor prior to or at their call time. Crews do not sign in on a callboard.

PRE-SET CHECKLIST

- This is the Stage Manager's final check before the performance begins. It should at least include the following but should be added on to as needed for each production:
 - 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 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.

TECHNICAL AND DRESS REHEARSALS

DRY TECH

- Dry Tech is typically scheduled on Friday night before 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 Director of Production, Stage Management Advisor, and Production Manager as to the schedule of the day and the best time they should arrive. Stage Managers should arrive at least 30 minutes prior to the crew call time.
- 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.).

- 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 rehearsal takes place onstage with actors and the full show 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, and repeated as necessary in person throughout the backstage areas.
- Production Meetings should take place after every Technical Rehearsal before any actor notes are given (if applicable). This is when the plan for the following day's Tech/Dress Rehearsal will determined.
- Costumes pieces may be added as necessary during the tech process (hats, shoes, and other pieces as needed), but traditionally full costumes will be teched on the Monday and Tuesday of the performance week. Any deviations from this schedule will be determined by the Stage Management Advisor, in consultation with the Costume Shop Manager, Artistic Director and Production Manager.

TECH / DRESS REHEARSAL

- The Monday before opening is traditionally the first time the actors will be in full costume. This rehearsal could include starting and stopping while working through the show or could be a full run of the show depending on the needs of the production. This will be determined at the production meeting following the Sunday Technical Rehearsal. Stage Managers should follow the procedures as outlined in the Dress Rehearsals section below.

DRESS REHEARSALS

- These rehearsals usually occur the Monday, Tuesday, and Wednesday before opening with a full cast and crew although Monday may be a tech/dress depending on the needs of the production. Dress Rehearsals are run as close to show quality as possible with the understanding that it may be necessary to stop and fix moments. 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.
- For some productions, a limited number of tickets will be sold to Theatre Majors for Final Dress Rehearsals. FOH managers, ushers, and Box office personnel may also be invited to see the production in order to facilitate their positions. The Artistic Director and

Director of Production will determine if the show will have limited tickets sold for this Final Dress Rehearsal.

- 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. 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. These calls will be made by the backstage paging system, but will also need to be repeated in person throughout the backstage area. 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. The announcements will be determined by the needs of the production, but will typically include the traditional:
 - 15 minute Call
 - 5 minute Call
 - Places for Top of Show Call
 - Intermission Call
 - 5 minutes (to Act 2)
 - Places for Act 2
 - Final Goodnight/ Call time for next day

- Lockers are available backstage at the theatre, and actors should secure their own valuables at ½ hour. Theatre UCF does not collect valuables for the productions.
- 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.

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.

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.

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.

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.

INTERMISSION

- Check that all Intermission presets have been completed.
- Give the company their 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.

PART VI – POST-PRODUCTION

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.

CREW STATUS RECAP

- Once the last performance is over, prepare a short recap of the crew's attendance and email it to the Stage Management Advisor 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 Stage Management Advisor and Production Manager know the facts (not opinions) in this recap.

PART VII – ASSISTANT STAGE MANAGER

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.

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.

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 Liaison for the Lobby/Marketing Display
- Cross reference all gathered information and paperwork with the Stage Manager to insure accuracy and consistency.

REHEARSALS

- Arrive at least 30 minutes 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.)

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. The Props Master will coordinate with the ASM to move all the performance props from rehearsal to the Theatre. Publish any missing props in the Rehearsal Report.

- When the Run Crew is at rehearsal, 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 Spacing, Technical, and 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.

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.

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.

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 Stage Management Advisor, Artistic Director, Director of Production, and 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

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).

PRODUCTION CHECK LIST

AS SOON AS YOU ARE ASSIGNED TO A SHOW:

- ❑ Obtain Script and Score
 - PDF of Originals
 - ❑ Create SM Email
 - Distribution Lists
 - ❑ Create Dropbox or Google Drive
 - ❑ Create Preliminary Production Calendar
 - ❑ Request Copy Code and Rehearsal Space(s) From Sam
 - ❑ Create Scene Breakdown
-

PRIOR TO AUDITIONS

- ❑ Director's Meeting
 - Expectations
 - Rehearsal Schedule
 - Casting
 - Auditions and Callbacks
 - ❑ Team Meeting
 - Discuss Division of Duties
 - ❑ Type Script
-

FOR AUDITIONS

- ❑ Desk Script for Sam
 - ❑ Sides Ready for Callbacks
 - ❑ Production Calendar for Reference
 - ❑ Callback List template
-

DURING DESIGN PROCESS

- ❑ Create Preliminary Properties List
 - Props Plot will be created after meeting with Director and Scenic Designer
 - ❑ Create Preliminary Costumes List
 - Costumes Plot will be created after Final Designs Are Presented
 - ❑ Obtain Final Groundplan
 - Create Spike Plot
-

ONE WEEK BEFORE FIRST REHEARSAL

- ❑ Send Out First Rehearsal Email and Daily Call to Cast
 - Include Rehearsal Costumes List and Confirm Contact Information
- ❑ Send Out Designer Presentation/First Rehearsal Email and Daily Call to Creative Team
 - Include PDF of Typed Script and Production Calendar
- ❑ Begin Script/Libretto Check Out with Cast
 - Create Script Check Out Log
- ❑ First Rehearsal Packet
 - Company Guidelines

- Emergency Medical Form
- Cast List
- Contact List
- Rehearsal Calendar
- Scene Breakdown
- Wallet Card
- Create Production Binders
 - Cast
 - Daily Call/Report/Sign In
 - Blocking Book
- Obtain Media Cabinet/Piano Keys
- Pull Rehearsal Props and Furniture with Properties Master
- Create Rehearsal Sign In Sheets
- Create Line Note Template

BEFORE FIRST REHEARSAL

- Tape Out the Set in Studio
 - Dance Line
- Take Inventory/Stock SM Kit
- Clean Show Cabinet
- Take Inventory of Rehearsal Studio(s)
- Callboard
 - Daily Call
 - Sign In Sheet
 - Production Calendar
 - AEA/Company Guidelines
 - Announcements
 - How To Contact Your Stage Managers
 - “Of The Day”
- Post Signage
 - Running Orders
 - Scenic Renderings
 - Costume Renderings
- Define Theatre Survey Policy
 - Create Signage

FOR CREW MEETING

- Crew Calendar
- Collect Contact Information
- Send Crew Email
- Distribute Company Contact Sheet to Creative Team and Marketing

FOR TECH

- ❑ Create Tech Request and Send to Creative Team
- ❑ Create Tech Schedule
- ❑ Collate Run Notes
- ❑ Collate Preset Checklist
- ❑ Complete Entrance/Exit Plot
- ❑ Complete Props Tracking
- ❑ Dressing Room Assignments