Section 13: Stage Management

Section I- Meeting the Team and Establishing Roles
Stage Manager/Production Stage Manager
Assistant Stage Manager

Section II- Pre-Production & Rehearsals
Contacts and Meetings
Keys
Rehearsal Space Preparations
  Studio Theatre
  Room 206
  Taping the Floor
Working with the Props Shop
Props Checklist
Props Clip Board
Rehearsal Scenery
Working with the Costume Shop
Fitting Reminders
Rehearsal Costumes
Working with the House/Marketing Manager

Section III- Scheduling
Daily/Weekly Schedules
Production Meetings
Tech Week
Performance

Section IV- Production
Tech/Dress Rehearsals
Performances
Rehearsal Reports
Performance Reports

Section V- Injuries and Incidents
First Aid
Severe Injuries
Reporting Injuries

Section VI- Working with Special Effects
Open Flame/Smoking
Airborne Artifacts
Chemical Effects
Fog Effects
Section VII- Weaponry & Stage Combat
   Actor Safety
   Fight Captain
   Weapon Handling, Storage and Permits, and Procedures

Section VIII- Communication
   Meetings
   Daily Rounds
   Emails
   Drop-Box
SECTION I- MEETING THE TEAM AND ESTABLISHING ROLES

Stage Manager/Production Stage Manager: Meets with the Director/Choreographer; Determines the rehearsal needs of the Director/Choreographer; Facilitates setting up rehearsal space, runs production meetings, sends out reminders over Callboard, creates and distributes a script breakdown/running list, schedules, runs rehearsals, writes daily rehearsal/performance reports, keeps a prompt book and updates script changes; choreographs scene changes, runs Tech/Dress Rehearsals; coordinates with the Props and Costume shops for rehearsal needs; calls rehearsals and performances.

Assistant Stage Manager: Creates and continually updates prop list and running sheets; leads the running crew; responsible for scene changes; communicates with the Stage Manager and crew during performances; stays on book during rehearsals and distributes any line notes.

SECTION II- PRE-PRODUCTION & REHEARSALS

Contacts and Meetings: Gather all actor contact information from the audition forms they turn in during auditions. While gathering the contact information for the production team note the faculty mentor of each crew head and designer. Make the contact sheet as soon as possible. Meeting reminders should always be sent over Callboard 24 hours before the meeting takes place.

Keys: The keys should be picked up from the stage management advisor before the rehearsal period starts. If you are assigned a school key, it is your responsibility to ensure the safety of that key. It is costly and time consuming to replace a lost key. All keys must be returned the day after the production closes.

Rehearsal Space Preparations: Each space should have a First Aid kit in the properties closet. There should also be a place where weapons can be stored if being used during a show. Chairs and tables are provided for the stage management team, director, assistant director and any faculty member attending the rehearsal. All things posted on the walls and doors should be hung using easy removable tape.

**Studio Theatre:** You will need to coordinate with the dancers to make sure that the space will be free during every rehearsal. The lights for the studio theatre are placed in a black box located on the left wall after entering the room. These lights should be turned off after every rehearsal. There are small boxes located in both upstage corners of the rehearsal space that control the temperature of the room. You as the stage manager and the director are the only people who are allowed to change the temperature. Make sure to change it back to 70 degrees before leaving after every rehearsal. All props and furniture can be stored in the storage room. You will need your keys to open the room and prop cabinet. Both the storage room and props cabinet should be locked before leaving after every rehearsal.

**Room 206:** This room should only be used for rehearsal whenever there is a main stage show using the Studio Theatre. Also, this room is used for the spring musical before dance moves to stage. All furniture should be pushed as far back and against the wall at the beginning of every rehearsal. Behind the black curtain there is a door that leads into a
storage room. You will need to receive the combination to this room from the Props Shop. This is where all props and furniture should be stored. Make sure that the door is locked after every rehearsal.

**Taping the Floor:** Use only spike tape. Return any of the left over tape to the cabinets in the storage room of the Studio Theatre.

**Working with the Props Shop:** Stage managers are responsible for keeping up with rehearsal props. This is includes picking up new props from the shop before each rehearsal and returning any broken or requested by the props master props at the end of each rehearsal.

**Props Checklist:** Before the rehearsal period begins, you should read the script and put together a props list. You should also receive a props list from the props master for the show. Compare these list to make sure neither of you have forgotten anything. Whenever a prop has been cut from the show or added to the show, the props master should be made aware of this as soon as possible.

**Props Clipboard:** There is a clipboard used by the stage manager and props master to communicate. The clipboard is located on the props storage side of the shop on the side of the cabinets by the door. This should list every new prop added for each rehearsal and have a space for the stage manager to make notes about the prop. The clipboard should be taken to every rehearsal and returned back to the shop after rehearsal.

**Rehearsal Scenery:** Meet with your Technical Director to discuss any specific needs for rehearsal scenery.

**Working with the Costume Shop:** The shop relies greatly on stage management as their communication link to the directors and the performers. It is your responsibility to inform the designer if there will be any stage blood, liquids, live fire, body mikes, flying, or large physical activity involved. It is also the stage managers duty to inform the designer and wardrobe crew chief of any quick changes.

**Fitting Reminders:** It is the stage managers responsibility to remind any actor of their fitting times if the designer has mentioned they have not come by the shop.

**Rehearsal Costumes:** Stage managers are responsible for meeting with the costume designer to figure out what rehearsal costumes are needed. You are responsible for keeping up with these clothing items and returning them to the shop if anything needs to be fixed. All rehearsal costumes should be returned back to the shop after dress rehearsals begin.

**Working with the House/Marketing Manager:** The stage manager is responsible for the communication of the program making. You should take a copy of the program when it is made to rehearsal and have the cast look over the spelling of their names. This is important to have done as soon as possible so the program can be made in time for the performances. Also, the stage manager is responsible for setting up a time during Tech Week for the crew to learn evacuation safety incase something were to happen during a performance. On Friday of the performance week, you should receive a list of the shots the director would like to have taken during the photo call. This should be sent to the House/Marketing Manager whenever you receive it.
SECTION III- SCHEDULING

**Daily/Weekly Schedules:** The director will decide the rehearsal schedule and it is the stage managers responsibility is to make sure that all actors know their call times for each rehearsal.

**Production Meetings:** The production manager is responsible for scheduling the production meetings, but the stage manager is responsible for sending out the reminders for them. They are held every Friday and times will vary depending on which show it is.

**Tech Week:** Make sure to refer to the Tech Week Call Times document for exact times. Also, the production manager will have a complete production calendar. You should discuss with the Light/Sound Designer when paper tech and dry tech will be held.

**Performances:** For all productions the stage manager is responsible for scheduling all pre-show calls. When scheduling call times, take into account all pre-show task that will need to be done. It is the stage manager’s responsibility to balance the cast’s pre-show needs with the technical crew’s stage preparations.

SECTION IV- PRODUCTION

**Tech/Dress Rehearsals:** Prior to first Tech Rehearsal, the following paperwork should be completed:
- Props Preset & Running List
- Rail/Light/Sound Effect Cue Sheets
- Scene Change Plot
- Safety Checks
- Preshow/Intermission/Post Show Checklist
- Actor Sign In

In addition to the necessary paperwork, additional responsibilities include:
- Props Table is set up and labeled
- Make sure the clearcom headsets, run lights, table lights, god mic, and cue lights are set up

At the end of each Tech/Dress Rehearsal, the Production Manager will facilitate a brief production meeting with the staff and director to address any running notes, work notes, and the schedule for the next day. The stage manager is responsible to take any actor notes and remind the director of any notes he/she made during the rehearsal. The stage manager is responsible for running each of these rehearsals.

**Performances:** Once the House Manager has given you the “okay” to start you may begin the show with the pre-recorded announcement and taking out the house lights.

**Rehearsal Reports:** Rehearsal Reports are made daily by the stage manager and sent out over callboard and posted on the bulletin board. The rehearsal report should be sent out and posted before the stage manager leaves the rehearsal space after every rehearsal. Do not leave any section blank. If there are no notes for that day, place a note that indicates “No notes today.” The stage manager should keep a daily log or record the work accomplished and breaks taken during the rehearsal. Rehearsal reports are very important.
**Performance Reports:** Performance reports serve as a record of what happened during the performance. These should be sent out on callboard and posted on the bulletin board. Like the rehearsal reports, the stage manager should send out and post the performance report before leaving the space after each performance. Any repairs or technical notes should be followed up in person the next day.

**SECTION V- INJURIES AND INCIDENTS**

**First Aid:** Each rehearsal space should have at least one first aid kit. There should also be a first aid kit in the front office of Messick. While chemical ice packs should be available by the stage manager, ice is preferable. Cold ice packs can be found in the dressing room freezers by the Studio Theatre.

**Severe Injuries:** In the event of a serious injury to a performer or crewmember during a rehearsal or performance begin by securing the situation, then tending to the victim. Make sure to calmly request to end all stage elements and effects then request full stage and house lights. Next, make an announcement to remove unnecessary personnel from the situation. Then evaluate the victim. If the victim is having trouble breathing, unconscious or there is profuse bleeding or serious injury call 911. Notify campus police and they will assist the ambulance in reaching your theatre or rehearsal space. Make an announcement to remove unnecessary personnel from the situation. Then evaluate the victim. If the victim is having trouble breathing, unconscious or there is profuse bleeding or serious injury call 911. Notify campus police and they will assist the ambulance in reaching your theatre or rehearsal space. Direct the crew to prepare a path for the paramedics and stretcher. If the victim is under 18 or cannot provide coherent medical information, call their emergency contact. Finally, determine who from the staff/cast/crew is best suited to travel with the victim to the hospital and who from that group must remain at the theatre to either continue with the rehearsal or begin cleaning up if the rehearsal has ended.

**Reporting Injuries:** Every injury should be reported in the rehearsal/performance report no matter how small it is.

**SECTION VI- WORKING WITH SPECIAL EFFECTS**

**Open Flame/Smoking:** Working with open flame in a production requires a fire permit. Open flame includes: cigarettes or cigars, matches, lighters, torches, candles and lanterns. The documentation will need to be filled out two weeks prior to the first use of the open flame whether it is used during a first technical rehearsal or spacing rehearsal. The permit can be approved when the Fire Marshal comes to the space and sees the actual demonstration of how the flame is being used during the show. A minimum of two individuals from the running crew must be on duty for fire watch for all rehearsals and performances when the flame is being used.

**Airborne Artifacts:** If the show is using snow or other airborne artifacts, which may get blown or tracked into the house, stage management needs to notify the house manager in order to determine the clean up protocol.

**Chemical Effects:** When working with chemical effects such as fog, haze, or chemical snow the following considerations should be made:

- Request a Material Safety Data Sheet from the head of the department responsible for the effects. This will outline the manufacturer’s suggested safe exposure limits and includes emergency exposure instructions.
Warn the vocal coaches that chemical effects will be used.
-Monitor any residue buildup that may occur onstage.
-If working with musicians: warn the orchestra manager of any chemical effects that will affect the atmosphere in which they are performing.
-Make sure that any door exposing to the outside remains closed during the entire performance. The door opening could trigger the fire alarm.

Fog Effects: When working with fog effects the following considerations should be made:
-Both Dry Ice and Low Flow Fog have the potential to mask changes in stage level or stage obstacles. Remind actors of these safety hazards in rehearsal.
-Low lying fog effects have the potential to flow into the orchestra pits. If working with musicians, test the effects before adding in the orchestra to rehearsals as the fog may make reading music difficult.

SECTION VII- WEAPONRY & STAGE COMBAT

Actor Safety: When staging involves combat, the use of contact weaponry, or any stage action the stage manager is responsible for communicating with the fight director. You should consult with the fight director on which rehearsals they should attend. The stage manager is responsible for learning to maintain the weaponry.

Fight Captain: Chosen by the fight director, fight captains are assigned students cast in the show. The fight captain is always in attendance for fight rehearsals, leads fight call pre-show/pre-rehearsal and give the actors notes. Fight captains are primarily the ones responsible for knowing the fight choreography, but the stage manager should know it as well.

Weapons Handling, Storage and Permits, and Safety Procedures: The Fight Master or Prop Master will contact Campus Police when fake or real (blank firing) guns, swords, or any type of weapon is used in stage business or combat. A gun wrangler will be assigned if guns are used, and the stage management staff will not be responsible for weapons. Proper care and handling is required when working with weapons in rehearsal and performance. The stage manager learns how to take care of the weapons from the fight master or prop master. Prior to the first rehearsal when weapons are used, the stage manager should coordinate a demonstration of the weapons with the fight master or prop master. All weapons and blanks must kept locked in separate cabinets on opposite sides of the stage at all times. A cabinet for the weapons must be secure in the performance space. Safety is the primary concern when a weapon is being used in a production. If the performer must fire a weapon onstage, the stage manager should ask the performer if they would like to be present when the blanks are loaded into the gun. Guns and other weapons must always be kept with the stage management team and given to the actor just prior to their entrance. Weapons should never be left on a props table or unsupervised backstage.

SECTION VIII- COMMUNICATION

Meetings: At least one production meeting should be used to approve the production schedule, including Cast onstage, Tech, and Dress.
Daily Rounds: The stage manager is responsible for making daily rounds to each department. During this time you should discuss any concerns or questions about the production. If a faculty or student working on the show cannot be found, you should email or text them to see if they have any questions for you that day.

Email: With every email sent out, make sure that the subject line states the production title and then what the email is about. The stage manager should always sign each email with their name and what show they are working on. This helps when designers are working on multiple shows at one time.

Drop-Box: Do not post inappropriate images or subject titles on it. Always keep up-to-date paper work in the Stage Management folder. Every piece of paper work made and rehearsal/performance reports should be posted. Make sure you are added in to this before the rehearsal period begins.