

Stage Manager

1. Pre-Rehearsals and Auditions
 - a. Discuss your role with the director.
 - i. Most P&W directors will want some of your input, but wait for your opinion to be solicited unless otherwise directed.
 - ii. Some P&W directors prefer you to just take line and blocking notes.
 - b. Contact your tech crew and introduce yourself.
 - c. If your show is in Runnals, schedule weekly meetings between John Ervin and your tech crew starting one month before the show.
 - d. Auditions.
 - i. The Stage Manager is in charge of scheduling. Discuss the desired location and times with the director.
 - ii. Make sure that the P&W board has approved the times and the location.
 - iii. If you are in Runnals, contact Deb Ward.
 - iv. The Stage Manager is in charge of overseeing auditions on the outside.
 1. Be prepared to answer questions about the show, the selections that the director chose, the audition sheets, and any other questions.
 2. As the actors finish the audition sheets, collect them and send them into the room as specified by the directors (often in pairs for dialogues or singularly for monologues).
 3. Keep the actors quiet in the area outside the audition room.
 4. Following each audition, ask the director/s if s/he/they want a moment to discuss the last audition.
 5. Keep order and make sure that the auditions are not running over.
2. Rehearsals
 - a. The Stage Manager should schedule rehearsals in the space the director wishes to use.
 - b. Read through.
 - i. It is your unfortunate duty to make and/or print all needed copies of the script prior to the read through. Usually you can get this in a PDF form and then print it.
 - ii. Make sure that there are enough copies for the cast and crew (remember yourself and the director).
 - iii. When introducing yourself at the read through, make sure that the cast knows that you are their go to person with

any problems with each other, the director, or anyone else involved with the production.

- c. Arrive at least ten minutes early to rehearsal.
 - d. You are responsible for contacting actors or tech crew members who are late to rehearsal.
 - i. Make a contact list as soon as the actors have accepted their roles.
 - ii. Provide copies at the read through.
 - e. Note all of the director's changes to the script in your script.
 - f. Note all blocking/gestures/ideas in the rehearsal notebook.
 - i. Every SM takes blocking notes differently, but make sure that your method is legible to others so that if you are unavailable at any point, your substitute can follow up on them.
 - g. Note the location of set pieces, light/sound/prop additions/deletions.
 - h. Keep track of time for the director, and give them time warnings as requested.
3. Rehearsal reports
- a. Ask the director if they would like you to send out the daily rehearsal reports (some prefer to do this on their own).
 - b. Generally the rehearsal reports should contain:
 - i. The title of the show
 - ii. The date
 - iii. The start and end time of the rehearsal
 - iv. Late/Excused/Absent
 - v. What got accomplished, including page numbers where applicable
 - vi. A section for all of the tech positions
 1. TD
 2. Set
 3. Props
 4. Lights
 5. Sound
 6. Costumes
 7. Hair and Make-up
 8. Publicity
4. Tech Week
- a. Have a production meeting with the cast, crew, and director directly prior to the start of the first tech rehearsal.
 - i. Explain what cast and crew should expect.
 - ii. Discuss fire safety information, including the location of first aid kits and other safety equipment as well as what to do in case of a fire.
 - iii. Allow each of the tech crew heads to explain what they will be doing.
 - iv. Allow the director to give words of encouragement.
 - v. Give appropriate time calls at the close of the meeting.

- b. Create a “bible” by scanning your script and printing one-sided copies. Glue each page to a piece of loose leaf so you can write your cues and “standby” cues (approx. ½ page before the cue) exactly where they need to be in a clean space.
 - c. Print and post a sign in sheet in a location determined by you and the director.
 - d. Post all pertinent information backstage for the run crew and actors regarding set changes, people in each scene, props needed, order of musical numbers, etc.
 - e. Double check props and set.
 - f. Call any late actors to make sure that they get to the theater.
 - g. Give time calls.
 - h. Have each crew head check in with you once they have completed their own set up procedure.
 - i. If anyone has questions or concerns, make sure that they know to come to you
 - j. Make sure to keep accurate line notes.
 - k. Keep track of the run time for each rehearsal.
 - l. Facilitate communication between the director and the tech crew.
 - i. Tech is a time for the director to work through their artistic vision with the crew, so make sure that s/he is paying attention to the tech crew’s needs, and not too much to the actors (though they should do that as well).
 - m. Make sure that the rehearsal stops at the specified time, and that the actors are dismissed when the schedule says they should be.
 - n. Send out a tech rehearsal report.
 - o. Do not give any notes to the tech crew without first discussing them with the director.
5. Performances
- a. If the show is in Runnals, make sure to get the green sheet from Deb and have it filled out at least a week before the show. Check with John Ervin and the director if there is something you do not know.
 - b. Arrive at least ten minutes before call to double check props and set.
 - c. Have a preshow check list that is specific to your production to make sure that everything is set up properly, and follow it.
 - i. In Runnals, the box office will give you their checklist to incorporate into your own.
 - d. If you are in Strider, talk to the box office about whether they should call the booth, or if you will talk to them in person.
 - e. Make sure that the box office knows of any developments or problems backstage.
 - f. Let the box office know when the director is ready to open the doors.
 - g. Have lights/sound/projector run through their cues to make sure that all equipment is running properly.
 - h. If in Strider, run a head set check at least fifteen minutes before the house opens.

- i. If you have an ASM, s/he may do this.
 - i. If any T&D Department employee is present or if the house isn't as full as it should be, hold the show five to ten minutes, keeping the box office aware of all delays.
 - j. After the actors have been called to places, you can tell the box office you are ready to close.
 - k. Give lights/sound/projector "standby cue #" and "go cue #" as you arranged over tech week.
 - l. During intermission, check in with the box office and remind them of the length of intermission.
 - m. After the actors are in place following intermission, let the box office know you are ready to close house.
6. Post-Show
- a. Make sure that all props and costumes pieces are returned to their place.
 - b. Have a post show list and complete it before leaving. You and the director should be the last ones out.